

Online-based Collegiate Wind Conducting Pedagogy in the Pandemic Era

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Abstract

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The COVID-19 pandemic greatly affected instructional practices at universities around the world, necessitating mostly virtual instruction for safety reasons. Particularly impacted were the performing arts, which often rely on live, in-person interaction. In the field of music, professors of conducting were forced to reconsider their teaching methods, as the nature of the practice depends on live, non-verbal visual communication that is adjusted in real-time in reaction to performer output. Conductors of wind musicians also faced an additional barrier to meeting in-person: wind instrumentalists inevitably spread aerosols while playing.

In order to understand the challenges virtual instruction presented in the field of wind conducting, it is helpful to review the pre-pandemic state of wind conducting instruction at the university level. The teaching of conducting within academia is a relatively recent phenomenon, with widespread prevalence in the United States only occurring after World War II. Since then,

many general trends have emerged within the field of conducting pedagogy. Most conducting programs combine private study with podium time in front of full ensembles, which was no longer feasible during the pandemic.

The instruction of music within a virtual setting is not yet a widely studied phenomenon. Regarding conducting, there does not yet exist a study examining the use of distance-learning methods to deliver instruction. As online-based virtual instruction became a new paradigm during the pandemic, several professors of wind conducting were surveyed and interviewed about how they adapted their philosophies, curricula, and teaching methods during this unprecedented time. Based on these findings, the author has developed curriculums for online-based conducting courses at both the undergraduate and graduate level, which will be presented in this document.

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DEDICATION

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CHAPTER 1: INTRODUCTION

The practice of conducting musical ensembles is an inherently live, in-person practice. According to noted conducting pedagogue Elizabeth A.H. Green, professor emeritus from the University of Michigan and co-author of *The Modern Conductor* (1981), conductors not only provide tempo, but also inspire players and audience members alike to deeply feel music through the power of their musicianship. Noted wind conductor Frank Battisti states in his book *On Becoming a Conductor* (2007) that young conductors need to take advantage of all opportunities to conduct live musicians. “Only by conducting live musicians can skills, techniques, and procedures needed for rehearsing and conducting ensembles be developed” Battisti writes in his introductory chapter.

Courses in conducting at American universities reflect this paradigm. Although course content tends to be highly varied, even within the same institution (Manfredo 2008), most undergraduate courses have involved students conducting classmates as a part of the curriculum, while many also offer limited experiences conducting a larger performing ensemble (Hart 2019). On the graduate side, conducting majors typically serve as assistant conductors of university ensembles. Furthermore, dozens of universities and professional organizations have offered conducting seminars or workshops in which registered participants conduct a large ensemble while being evaluated by a master teacher observing from the ensemble’s perspective.

In 2020, the COVID-19 pandemic swept across the world, necessitating a move to fully online virtual instruction at many universities. Video conferencing platforms such as Zoom became the avenue for content delivery for many classes at American universities. Teachers in disciplines such as music, dance, theater, physical education, and medicine, were forced to

quickly adapt their instruction to an unfamiliar online medium. Many ensemble rehearsals and performances were canceled as musicians were unable to meet in groups for months due to local restrictions. This was an unprecedented disrupting event which required swift action from professors and administrators, in some cases in the span of days, to switch to fully online teaching.

Depending on national, local, and institutional regulations, ensemble conductors were forced to drastically alter their teaching of ensemble and conducting classes. Many of these classes had to move fully online for an extended period. Courses which relied on live, real-time interaction were nearly impossible to replicate in a virtual environment where latency is a significant detrimental factor. Some universities were able to continue ensemble activities with strict personnel, masking, distancing, and duration regulations. These requirements hindered conducting and performance practice in a number of ways: conductors could not effectively use facial expressions, greater distances made visual communication more difficult, and musicians had a harder time listening to other players when spaced very far apart.

Even before the COVID-19 pandemic, enrollment in virtual classes at universities have been rapidly increasing (Alan and Seaman 2013). Between 2012 and 2018, the number of students enrolled in at least one distance education course at a university in the United States increased by 27% (U.S. Department of Education 2021). The online-learning industry is projected to surpass \$370 billion by the year 2026 (Frankfurt 2021). Distance learning is particularly popular among adult students returning to school after spending time in the workforce, with 79% of such students enrolled in at least one online course before the pandemic (Bouchrika 2020). In the field of music, fully online graduate programs in music education are becoming more common, with certain institutions including the University of Florida, Boston

University, and the University of Georgia offering Master's or Doctoral degrees through such programs (Best Colleges 2021). Outside of higher education, musicians from a variety of genres and disciplines have been offering private lessons and masterclasses virtually (Dye 2015).

1.1: PURPOSE AND RATIONALE

This document will explore how university professors of wind conducting adapted their curriculums during the COVID-19 pandemic, as well as their attitudes and perspectives regarding virtual instruction. In order to gather this information, a survey was sent out to university professors of wind conducting. Based on the survey responses, five follow-up interviews were conducted. Data gathered from the survey and interviews was then used along with principles of virtual course design from the literature to synthesize a curriculum for online courses in conducting at the undergraduate and graduate level. Furthermore, ideas regarding the implementation of technology to augment live, in-person conducting courses will be discussed.

At the time of writing, it is still unclear when society will fully return to pre-pandemic social norms. In the Fall of 2020, approximately 73% of university students in the United States took at least one online course, up from 37% of all enrolled students in the fall before the pandemic (Lederman 2021). Although the development and dissemination of COVID-19 vaccines allowed social distancing rules to be eased in the summer of 2021, continued spread of the disease due to Delta and Omicron variants pushed many universities in the United States to move again to online instruction for some or all courses, at least temporarily (Quintana 2022).

Furthermore, publications such as the Harvard Business Review believe that increased digitization in the field of education is an inevitability, with global investment in the education technology sector valued at approximately \$4.5 billion in the first six months of 2020, three

times higher than the six-month average during the 2010's (Gallagher and Palmer 2020).

Therefore, a curriculum for an online conducting course may be beneficial to instructors, both during the pandemic and in post-pandemic world.

Graduate level online degree programs in music education sometimes do not include conducting study as part of their program. For example, Boston University states that its online music education students will “discuss and analyze philosophical, sociological, and psychological ideas and problems in the field of music education”, while electives afford students the opportunity to focus on “scholarly writing and research skills.” (Boston University, 2022). Thus, for working teachers directing large ensembles who want to improve their conducting practice, limited options include forgoing a teaching position for attending graduate school full-time or traveling to conducting workshops, which usually offer anywhere from a few days to a week of intensive study.

Lastly, as Manfredo (2008) discovered, curricular practices in the field of conducting are highly varied depending on the instructor, even between classes at the same institution. Surveys of university conducting courses have found that physical skills such as beat patterns tend to be emphasized, whereas other topics such as score study and repertoire, though considered important by professors, were usually not covered in much depth (Silvey and Baumgartner 2016). The virtual medium lends itself well to exploring such topics, and thus this document aims to present a curriculum which includes relevant areas which may have been somewhat neglected in traditional times.

Though there are several publications which have discussed the teaching of music online, there currently exists no publication that discusses the teaching of conducting using a virtual platform. Even if it is not the ideal situation according to traditional mindsets, best practices for

teaching conducting online should be explored as online learning options become increasingly common at the university level.

1.2: ORGANIZATION AND SCOPE

First, there a literature review of topic areas relevant to this document follows this introduction. Online music degree programs and conducting workshops, both live and virtual, are also be examined in this section. Then, the methodology for the initial survey and follow up interviews of university conducting teachers are outlined. Data from the survey and interviews are then be discussed, with particular emphasis on important takeaways that can inform course design.

Next, curriculums for online courses in undergraduate and graduate conducting are presented. Course design, rationale, and implementation of these curriculums are explained. Furthermore, ideas for using technology to augment live, in-person conducting curriculums are discussed. Lastly, possible future scholarly work in conducting pedagogy as well as online music teaching and learning are covered in the conclusion.

Because conducting teachers at universities also usually serve as ensemble directors, the interviews included questions about ensemble instruction during the pandemic, and salient data on this topic are considered in this document. However, it is beyond the scope of this document to present curriculums for online ensemble classes. The teaching of private instrumental or vocal lessons, as well as other courses in music online are also related topics that are briefly included but not explored in great depth.

Finally, the document is not intended to be a complete resource for online conducting classes. Books, articles, videos, and musical scores are cited as examples within the presented

curriculums. Course instructors will need to refer to these sources when teaching their classes. It is also expected that instructors will compile some of their own preferred resources in lieu of or in addition to the material presented.

CHAPTER 2: LITERATURE REVIEW

2.1: UNIVERSITY CONDUCTING INSTRUCTION

In designing curriculums for future conducting courses, it is helpful to examine the context in which those courses would exist by reviewing the state of conducting instruction at the university level.

Manfredo's (2008) study sought to outline curricular practices within undergraduate conducting courses at midwestern American universities. Four areas were addressed: the content of undergraduate conducting curricula, the influence of specific factors on the selection of content, the progressive organization of content within and between conducting courses, and the correlation of topics with instrumental methods classes at the same institution. 35 instructors at 11 universities responded to questionnaires addressing demographic information, meters and patterns, baton technique, score study, and methodology. The data revealed that curriculum practices were highly varied between different instructors, even within the same institution. Course content was often not progressively organized between differing levels of courses (e.g. beginning to advanced).

Hart's (2019) study examined the current state of conducting pedagogy in American undergraduate music education and possible implications for practice, policy, and research. Shulman's writings (1986) on the pedagogical content knowledge framework were used as a lens to examine philosophical trends within the profession. Findings suggested that conducting teachers typically valued music content knowledge most importantly, pedagogical content knowledge as second-most important, and general pedagogical knowledge as least important. Hart also found a lack of specialization in courses which catered to music education majors, and

an overall lack of authentic conducting and rehearsing experiences (e.g. rehearsing a full ensemble in preparation for a concert performance).

Two studies from Silvey and others have looked at the content of undergraduate conducting courses as well as student experiences in those courses. In Silvey and Major's (2014) quantitative study, three undergraduate conducting students were interviewed multiple times, completed surveys, and were video-taped conducting an end-of-term review exercise in an effort to examine their perceptions regarding their experiences. Data suggested that score study played an important role in developing each student's conducting skill and that live, authentic experiences conducting an ensemble better informed students about the realities of conducting and helped them build confidence through repeated practice.

Silvey and Baumgartner (2016) sought to examine undergraduate conductors' and conducting teachers' perceptions about basic conducting efficacy. 19 students enrolled in a beginning conducting class were surveyed regarding the importance of certain skills in effective conducting and then were asked to evaluate a video of themselves in their first conducting experience of the class. In addition, five of these students along with five students with no conducting experience were videotaped conducting a one-minute musical excerpt in front of a live ensemble. Results showed that students tended to value physical skills over mental skills and that there was no significant difference in conducting performance between those who took the conducting class and those who did not.

The wide variances in the practice of conducting instruction might be explained in part by a lack of courses in conducting pedagogy. Haldeman's (2001) dissertation sought to determine the prevalence of graduate courses in conducting pedagogy throughout universities in the United States. 1024 collegiate instructors of undergraduate conducting courses were surveyed to

ascertain if a specific conducting pedagogy course was part of each instructor's graduate education. Approximately 25% of the surveyed instructors received specific pedagogical instruction regarding conducting. The vast majority of respondents created their own methodology or repeated elements of how they themselves were taught. About 18% of instructors also reported feeling underprepared to teach undergraduate conducting when they first began university employment.

2.2: CONDUCTING IN PRACTICE

Studying practicing conductors, both in educational and professional settings, helps to determine the skills and training student conductors need when they are in the field, as well as identify areas important to practice that might not receive their due attention in coursework. Several authors have studied this topic with those concerns in mind.

Looking at mid-career educators, Barry and Henry (2014) studied three exemplary wind band conductors (two at the university level, one at the high school level) with the intention of discovering the cognitive processes behind their practice. A rehearsal from each conductor was video-recorded and then reviewed by the conductor with the author present. An in-depth discussion about the rehearsal then took place between the author and the conductor, with the audio from the discussion recorded and analyzed using a grounded theory approach. Findings revealed that the complex thought-processes discovered in discussion fit well within Eisner's description of "educational connoisseurship", which proposes a framework of five dimensions describing educational practice: structure, intention, pedagogy, curriculum, and evaluation.

Similarly, Forrester (2017) interviewed four mid-career instrumental music teachers in order to examine the intersection between instrumental music teaching and conducting. He

contends that traditional music teacher education treats these two topics as separate. However, Forrester found that practicing teachers must synthesize an integration of the two topics creating a specialized knowledge that informs every aspect of their teaching. He suggested that the separation of the two topics may be artificial and that music education and conducting courses should be integrated.

Focusing on the physical aspects of conducting among music teachers, Brooks (2015) sought to answer two main questions: what elements of conducting do high school orchestra directors demonstrate most effectively and what elements of conducting do high school orchestra directors demonstrate least effectively. 20 high school orchestra directors from Virginia and Maryland participated in the study. Brooks defined several elements of conducting in purely physical terms, consulting print resources. Each element was rated using a Likert-type scale. Video recordings of a typical rehearsal from each participant were recorded. Results showed that the participants demonstrated beat pattern, tempo, and breath most effectively while ergonomic movement, style, and dynamics were least effectively demonstrated.

Lastly, Waddell's (2015) qualitative study explored the skill gap between university coursework and professional practice in orchestral conducting. Waddell conducted observations, reflections, and interviews with members of two orchestras, one at the university level and one at the professional level. From this data, he determined that three specific skills were not addressed in typical university conducting curricula: collaboration, rehearsal technique, and concert programming with an emphasis on audience reception.

2.3: CONDUCTING TEXTS AND METHODS

Currently, there are many different texts used in undergraduate conducting courses. Pasquale's (2008) dissertation lists twenty-three separate texts used in various institutions. Rather than present a comprehensive list, this review will encompass a representative sample of conducting textbooks as well as methodologies detailed in other publications or dissertations for the purposes of understanding what topics are generally covered in conducting coursework.

Green, Gibson, and Malko's (2004) *The Modern Conductor*, now in its 7th edition, is a comprehensive conducting textbook divided into two parts: manual technique and score study. The manual technique section discusses batons, time beating, expressive gestures, left-hand use, fermatas, mixed-meters, and psychological conducting with diagrams and short musical examples used to help explain topics. The score study section includes a discussion of clefs, transpositions, choral, orchestral, and band considerations. A multitude of appendices follow, addressing seating charts, instrumentation, and bowings among other topics.

Hunsberger, Ernst, and Schindler's (1992) *The Art of Conducting* is another popular textbook used in conducting courses at some American universities and conservatories. Included are diagrams of conducting patterns, descriptions of the physical technique of conducting, and musical examples. The book is divided into four sections: basic principles and techniques, special topics and techniques, musical excerpts for class performance, and appendices. Short sections devoted to score study, rehearsal technique, conducting pedagogy, and seating charts are also included.

Moses and Demaree's (1994) *The Complete Conductor* is meant to be a comprehensive textbook. The book is divided into four parts: linking the mind and the body, conducting voices, conducting instruments, and mastery and management. The first part is an overview of physical

technique. Next, the authors focus on vocal and instrumental conducting through a discussion of the nature of those particular ensemble types, score considerations, and style in regards to three historical periods: classical, romantic, and modern. Examples from each period are included. In the final section of the text, called mastery and management, Moses and Demaree detail the administrative aspects of a musical ensemble, interpretation of scores, rehearsal technique, and performance. Major works from different eras and genres are included as examples.

Offering a more philosophical approach, Battisti's (2007) *On Becoming a Conductor* examines multiple aspects of conducting, especially focusing on instrumental ensembles. Chapters in the book deal with the role and responsibilities of a conductor, literature and programming, score study, leadership, rehearsal technique, self-evaluation, evaluation of players, and music education. Throughout the book, Battisti includes quotes, musings, and teachings from a multitude of renown conductors and educators.

Williamson's (2008) *Rehearsing the Band* is a collection of articles regarding rehearsal technique written by prominent university wind ensemble conductors, including Jerry Junkin of the University of Texas, H. Robert Reynolds of the University of Michigan, and Donald Hunsberger of the Eastman School of Music. Each conductor details their philosophy regarding conducting, rehearsing, and performing with reference to topics such as planning, repertoire, and specific musical concepts. Further volumes by Miller (2015) and Zarco (2017) follow the same model and include articles by other renowned conductors.

In a similar vein, Stith's (2017) *The Conductor's Companion: 100 Rehearsal Techniques, Imaginative Ideas, Quotes and Facts* is a collection of short writings from 100 renowned wind band conductors of various groups, ranging from beginner to professional. Each conductor's one page contribution details a technique or idea that has been helpful in their rehearsing practice.

Wittry's (2014) *Baton Basics* is mostly dedicated to topics of gesture, with the last of seven chapters discussing other areas such as expression, score study, and rehearsal technique. Readers can access a companion website which houses video demonstrations of various exercises in the text. She also includes a description of the methods of two important conducting pedagogues: Ilya Musin of Russia and Hideo Saito of Japan. The appendix includes diagrams of conducting patterns, a list of the video examples, and resources for further reading about numerous topics discussed in the main text.

In addition to discussing gesture, Meier's (2009) *The Score, the Orchestra, and the Conductor* includes a chapter dedicated to notating cues in the score in relation to how the players are seated. Meier also describes special techniques such as operatic conducting and ballet conducting. Lastly, practical matters, such as programming and auditions, are described in the final chapter.

Basic Conducting Techniques, Seventh Edition (2018) by Labuta and Matthews features short, concise chapters about various gestural topics, as well as some material about score study and rehearsal technique. There are a series of short musical excerpts for each chapter which students can conduct and analyze. These excerpts are taken from orchestral, wind band, and choral repertoire. Additionally, textbook owners can access a website which includes video demonstrations (referenced in the text) and recordings of each excerpt.

Jordan's (2011) *The Conductor's Gesture: A Practical Application of Rudolf von Laban's Movement Language* presents a comprehensive pedagogy for teaching Laban's movement philosophies in the context of conducting. A full course of study is included, along with exercises and musical examples. A DVD included with the book contains instructional videos related to the text.

Devoted specifically to score study, Stith's (2011) *Score & Rehearsal Preparation* outlines a methodical approach for the purpose of an initial rehearsal. The method is divided into three phases: initial overview, compositional structure and preparation, and interpretation and preparation for the initial rehearsal. Each phase includes multiple steps and worksheets are included for some of the steps. Ralph Vaughan Williams' *Flourish for Wind Band* is included throughout the book as an example score. Six appendices follow the main text including seating charts, flowcharts, and a glossary of terms. Similarly, Battisti's (1990) earlier *Guide to Score Study for the Wind Band Conductor* presents a study method consisting of four parts: orientation, reading, analysis, and interpretation. Battisti includes Percy Grainger's *Irish Tune from County Derry* as an example in his book.

Several authors have written dissertations that address perceived shortcomings among published conducting textbooks. Spencer's (2000) dissertation proposes a conducting curriculum that teaches conducting through the framework of musicianship. Spencer argues that traditional conducting methods tend to focus on technical aspects, assuming that musicianship is addressed in other university courses. Spencer first reviews conducting textbooks, then examines the concepts of musicianship and creativity with reference to educational psychology and music education philosophy. Next, general implications on conducting curricula of these thought processes as well as ideas on how to implement them are discussed. Lastly, a specific curriculum utilizing this philosophy is presented.

Pasquale's (2008) dissertation presents a method called "The Directed Listening Hierarchy", described as a systematic approach to teach aural analysis skills of live ensemble performance to undergraduate conducting students. Pasquale first establishes a need for this method by outlining the scarcity of discussion regarding aural acuity within 34 commonly used

conducting textbooks. After a literature review, Pasquale then introduces the four ranked hierarchies of directed listening: pulse, body of sound, symmetry, and musicality. Following an in-depth description of each of these hierarchies, Pasquale describes how to integrate this method into an undergraduate conducting course.

Hanna-Weir's dissertation (2013) presents a model for teachers of undergraduate conducting to develop a personal pedagogy for their classes. Noting that conducting professors typically recycle the methods of their own teachers, Hanna-Weir first draws on conducting textbooks, NASM standards, and various course syllabi to establish a baseline for the current state of conducting pedagogy within American universities. In the next section, Hanna-Weir outlines a step-by-step process for creating a conducting curriculum, including how to write a syllabus, construct a calendar, and repertoire considerations.

Some authors have drawn upon the work of Austro-Hungarian dance theorist Rudolf Laban in order to incorporate expressive movement into conducting practice. Billingham's (2008) *The Complete Conductor's Guide to Laban Movement Theory* presents an overview of Laban principles specifically tailored for use in conducting practice. The book includes a brief history of Laban movement theory, practical exercises, ideas about exploring physical space through body movement, and models for application of Laban principles to convey specific musical expressions through conducting.

Plaa's (2006) dissertation aims to provide a resource for teaching expressivity in undergraduate conducting courses. First, Plaa reviews literature regarding conducting pedagogy, most of which are conducting textbooks or workbooks. After presenting the results of an informal survey related to the teaching of expressive conducting, Plaa then presents a handbook for expressive conducting to be used in conducting classes in conjunction with the

Green, et al. (2004) conducting textbook. The handbook includes an overview of Laban principles and several exercises meant to increase skill in expressive movement.

In contrast to using an established conducting textbook, Stewart's (2011) dissertation proposes a new model for university conducting pedagogy which emphasizes score study and natural body movement before using traditional gestures. Stewart first demonstrates through textbook analysis that traditional methods tend to focus on a collection of set gestures and patterns. Then, Stewart outlines a method for developing an aural image of the music through score study, subsequently connecting this aural image to body movement in the vein of Laban and Alexander. Lastly, Stewart presents a model of an undergraduate conducting class using this philosophy.

Lastly, Schlomer's (2012) dissertation seeks to integrate dance pedagogy into conducting curricula through an in-depth understanding and exploration of Laban's concepts. Schlomer first examines traditional conducting pedagogy as found in textbooks and their approach to movement. Though Laban concepts have been examined for their use in conducting pedagogy, Schlomer notes that compared to dance pedagogy, the integration of Laban techniques are cursory at best. An in-depth exploration of university dance pedagogy follows, with Schlomer exploring ways to integrate these ideas into a conducting curriculum.

2.4: GENERAL ONLINE INSTRUCTION

With the advent and proliferation of the internet, distance learning has become increasingly common at universities. Many authors have since examined the topic of online teaching and learning in a wide variety of subject areas and contexts. A review of literature

regarding online learning in other fields can reveal beneficial practices that are applicable to an online conducting curriculum.

Sleator's (2010) article traced the history of distance education, starting from the first correspondence courses in the 19th century to online classes in the early 21st century. He also explores the concept of blended learning, in which online and live-in person elements are included in instruction, a trend that was becoming ubiquitous during the 2000s. The author predicted that developments in technology would make synchronous, online interactions more accessible and viable in the future, allowing for learning instructional practices normally limited to face-to-face classes to become common in online learning. Lastly, Sleator reviews online learning management systems such as Blackboard.

In Chang et al.'s (2014) study, 99 e-learning instructors from 20 universities in Taiwan were surveyed about their perception of their roles as well as their practice. Only 25% of respondents indicated that they received what they felt was sufficient training and support for online instruction. Survey results indicated that "content expert" and "instructional design" were the two most important roles for the e-instructor, while "administrative management" and "content expertise" were the two areas which received the most focus in actual practice.

Addressing the challenges of virtual learning, Reyes et al. (2014) examined eight Latina pre-service teachers in the rural midwestern United States enrolled in a required education course which was delivered through online instruction. In addition to course artifacts such as quizzes and assignments, interviews and observations were used to collect data about the participants. Four factors were found to influence the participants' success in the course: generational status, socioeconomic status, educational attainment, and gender identity. A fifth factor, English

language ability, seemed to be affected by the other factors but did not directly impact the students' success in the course.

Concerning the use of terms, Moore et al. (2011) surveyed 43 participants at an educational technology conference about their perceptions of various terminology used within the field of distance and/or online learning. Participants were asked to define and ascertain the differences between terms such as “distance learning”, “online learning”, “e-learning”, as well as the presence of elements such as discussion boards, learning management systems, and synchronous video conferencing in each situation. Some respondents felt that there was effectively no difference between the terms, while others differentiated terms according to the synchronicity of instruction and the level of internet connectivity required.

Figlio et al. (2013) presented experimental evidence of the relative efficacy of live versus online instruction at the university level. Using an introductory economics course with over 1500 enrolled students at a doctorate-granting university in the United States, the authors recruited 300 volunteers to be separated into online-only or live-only sections. Live-only students attended a live lecture class during the week, while online students had access to the recordings of all the live lectures to view at their discretion throughout the term. Live-only students were not given access to these recordings. Otherwise, all other class materials and exams were the same between both sections and delivered through an online learning management system. Results showed a significant difference in final exam performance among some sub-populations of participants, with Hispanic, low-achieving (according to undergraduate GPA), and male students in the live-only section performing better than their online-only counterparts.

Cole et al. (2019) surveyed all students enrolled in an online course at an American university with the intention of investigating the link between student perceptions of the use of

active learning practices in the course and their levels of engagement. Active learning is defined by the authors as an approach to teaching that is student-centered and involves extensive peer collaboration and group work. The survey data suggested that students who showed generally higher perceptions of active learning in the course were more engaged, with the level of engagement more dependent on their interaction with peers rather than with the instructor.

Zhu et al. (2020) studied the attitudes university students held towards online learning as well as their intention to continue taking online courses. 94 students enrolled in an online course as part of a teacher training program at a university participated in the study, in which they completed pre- and post-semester surveys and corresponded on a weekly basis with the researchers. Eleven students were also interviewed at the end of the term. The authors found that participants' attitudes regarding online learning increased in positivity over the course of the semester, particularly due to the students' increased level of proficiency with using the technological tools involved. The researchers also found that students' intentions to continue online learning were largely determined by their overall satisfaction with the course. The data also revealed that some instructors positively impacted course satisfaction by mediating student to student interactions on discussion forums (e.g., commenting on student posts, asking follow-up questions, etc.)

Industries outside of education have also been interested in online-based distance learning, referred to as virtual training. Cindy Hugget's (2017) *Virtual Training Tools and Templates: An Action Guide to Live Online Learning* is the latest edition of a complete guide to using virtual training as a tool for helping a variety of organizations. Using notably different terms when compared to academia (such as facilitator, producer, and product), Hugget's book outlines the entire process of designing and implementing a virtual training course, beginning

with ideas such as assessing the situation and participants, selecting technology, and designing content. Topics following include working within a company's mission statement, addressing management, working with facilitators and producers, and evaluating participants.

2.5: ONLINE INSTRUCTION IN MUSIC

The online teaching of conducting, and to a lesser extent the teaching of music in general, is a relatively recent phenomenon. Some authors have written about online, one-on-one instrumental or vocal instruction. A review of this literature can reveal concepts that apply to teaching conducting online.

Koutsoupidou (2014) interviewed seven music teachers engaged in online music instruction about the advantages and disadvantages of online distance learning (ODL). Each teacher varied in the type of instruction they offered, including synchronous instrumental or vocal lessons, asynchronous graduate theory courses, and Kodaly certification courses for practicing school music teachers. Reported advantages of ODL included greater access for students in different geographic locations, a wider range of ages and working backgrounds among enrolled students, and the ease of sharing content. Some of the disadvantages cited were the presence of latency in private lessons and the feelings of isolation from some students in asynchronous courses.

Focusing exclusively on private instruction, Pike (2015) completed a case study in which three graduate piano pedagogy majors taught eight synchronous online private lessons to beginning piano students at a local middle school. At first, the teachers were skeptical about the viability of teaching beginners online. However, as the study progressed, the researcher observed improvement in the pedagogical practice of the teachers as well as adequate progress among the

beginning students. One of the teachers felt that the ability to record and review the lessons through the videoconferencing platform, a practice that they did not commonly undertake when teaching live lessons, was key in the refinement of their pedagogy.

In a similar study by Dye (2015), three music education majors taught private instrumental lessons using synchronous web-based videoconferencing. Each teacher taught two junior-high school students on a weekly basis for eight 30-minute lessons. Dye found that the most common teacher behaviors were giving specific instructions or demonstrating through playing, clapping, or singing, while the most common student behavior was playing their instrument. Compared to previous research on private music instruction, this study found that teachers asked students more questions than would be typically expected.

Regarding online study in music education, Walls (2008) interviewed sixteen graduates of a Master of Music Education program at an American university in which some of the coursework was taken online. Some classes met in a hybrid, synchronous format where some students were in-person and others participated remotely by watching an online live-stream of the classroom while communicating by voice or text chat. Other parts of the degree coursework could be taken in-person during the summer, when working teachers would have fewer obligations at their respective schools. All students were required to attend a few on-campus activities during the semester, which placed a geographic limit on student enrollment. Some participants felt that their technological literacy increased, partly due to concepts discussed in class, and partly because of the online nature of some of the coursework, which required students to attend class and submit assignments using online tools. A few participants also noted that they found discussions with fellow students, who taught a wide range of grade levels and musical

subjects, was valuable as they did not have the opportunity to have such interactions in their workplaces.

Similarly, Goodrich (2012) interviewed nine graduates from an American university's fully online master's degree program in music education. The majority of coursework in this degree program was asynchronous. The participants were all working teachers, ranging in age from 20s to 50s, and taught in various geographic locations, with eight of the nine residing in the United States and the ninth living in Southeast Asia. Participants noted the advantage of being able to complete a master's program while continuing to work, which also allowed for them to use their current experiences in class discussion boards and apply relevant concepts to their practice in relatively immediate fashion. Others felt that the asynchronous format made incorporating graduate study into their lives much more convenient. However, one participant noted that the lack of coursework related to conducting in the program was disappointing.

2.6: ONLINE INSTRUCTION IN THE PANDEMIC ERA

The COVID-19 pandemic forced educational institutions to quickly move much of their instruction online, often with little or no training for instructors to do so. Educators in all fields were forced to innovate on the fly in order to continue instruction uninterrupted as in-person activities were shut down while the school year was still in session in the United States. In the following year, many researchers studied this ubiquitous phenomenon. Insights gained from these studies may be influential in the realm of online learning for years to come.

Asare et al. (2020) analyzed data from the popular social media platform Twitter in order to examine public opinion regarding online learning during the pandemic. Using posts made between March and July of 2020, the authors found that users held generally positive attitudes

towards online learning, especially in relation to continuing face-to-face instruction in the early stages of the pandemic. A close relationship was found between the terms “learning support”, “online learning”, “schools”, and “students”, leading the authors to recommend that institutions, teachers, students, and other stakeholders collaborate to develop efficient, effective, and clear online learning policies. Additionally, they suggested that institutions needed to provide professional support to help teachers and students to learn best practices related to online learning as well as counseling services to increase morale and motivation.

Concerning the general undergraduate university population, Heo et al. (2021) investigated the link between self-efficacy (SE) and learning engagement in online learning environments during the pandemic. 1205 undergraduate students at a South Korean university were surveyed for the study. The researchers found that the participants’ SE in time management positively impacted their SE in the online learning environment and their learning engagement. SE in the use of technology had a positive impact on participants’ SE in an online learning environment, but also had a negative influence on learning engagement.

Investigating a similar general student population, Su and Guo (2021) investigated the factors which affected the experiences of university students taking online classes during the pandemic. 457 students enrolled in public university in China responded to a survey from the authors. The data showed that the factors most tied to student satisfaction and learning outcome were the quality of the online system, course design, student interaction with the content, peer interactions, and self-discipline. Interactions between instructors and students were not found to have a significant effect on student satisfaction.

In the field of music education, Hash (2020) surveyed 1372 elementary and secondary school band teachers in the state of Illinois regarding their practices, experiences, and

perspectives related to teaching remotely during the pandemic. Around 80% of the 474 respondents reported using videoconferencing platforms such as Zoom to deliver synchronous instruction. The most common remote instructional activities were practice assignments, music listening, and music theory work. Practice assignments were often submitted as student-recorded video or audio. Hash found that schools with higher rates of poverty reported less engagement with learning activities and a greater likelihood of students not having access to the proper technological resources.

Also studying the online teaching of school-aged children, Gobbi et al. (2020) investigated the effects of pandemic lockdown on primary and secondary physical education teachers' interactions with students in France, Italy, and Turkey. The teachers were observed guiding students to engage in out-of-school physical activities, helping students to set personal activity goals, and encouraging students to self-monitor their physical activity. Questionnaires asking about the frequency of these interactions as well as their format (e.g., text documents, slideshows, synchronous video lessons, smartphone apps, etc.) in both pre-pandemic and pandemic times were distributed to 1146 participants using the snowball method (Goodman 1961). Results found that French and Italian teachers increased in some of these types of interactions, while Turkish teachers were observed decreasing how often they interacted with students during the pandemic. The authors hypothesized that the vastly different government directives in each country may have accounted for these differences, noting that in France, teachers were mandated to continue instruction unabated and were provided with the adequate technological resources to do so, while in Turkey, teachers were not mandated to continue delivering content, and content was delivered using public-access TV due to limited internet access among the student population.

Aguilar et al. (2020) experimented with the use of a virtual learning object (VLO) in an asynchronous learning environment versus a synchronous virtual classroom for dental students. A VLO is an interactive, computer-based platform used in any teaching and learning situation. In this experiment, the researchers developed a modular, flexible virtual simulation of dental cases, validated by 10 specialists, which asynchronous dentistry students at a Peruvian university could interact with in conjunction with instructional material. In comparison to a control group of 12 synchronous students in a lecture-type virtual classroom without access to the VLO, the experimental group of 13 students performed better on a post-instruction exam.

Almarzooq et al. (2020) describe the adoption of virtual learning platforms in a graduate medical context. Noting that traditional training of residents and fellows is done using a face-to-face, didactic method in group conference settings, the authors describe the use of Microsoft Teams and Zoom in lieu of in-person meetings. In addition to allowing for videoconferencing, administrators implemented interactive elements such as online polling and live educational prompts which were novel compared to what they had done in normal times. The authors believe that even in the post-COVID-19 era, medical training programs can benefit by incorporating a virtual learning platform to facilitate greater collaboration and interactivity among trainees and teachers.

Also in the medical context, Zuo et al (2020) documented a multi-institutional effort to provide learning opportunities for anesthesiology trainees in lieu of clinical training during the pandemic. Content experts and facilitators were recruited by educational leaders at participating institutions to develop daily synchronous learning sessions delivered through video conferencing. 40 to 160 participants were present at each session, which sometimes used interactive polling elements and included time for collaboration, discussion, and presentations

from participants. The authors plan to develop an enduring curriculum which would continue to be used at participating institutions.

Similarly, Balakrishnan et al. (2020) detail a case of inter-institutional collaboration using the Google Classroom platform. Eight attending pathologists and eight pathology trainees from the United States, Brazil, and India participated in a classroom which presented weekly clinical vignettes, including slideshows of microscopic images and topical questions. Students were required to post diagnoses, which were then open to discussion with other students and teachers. In a follow-up survey, some students stated that collaboration and networking with remote participants was very helpful, noting that the number of differing perspectives and discussions experienced in the classroom was greater than what would normally happen when training at a single institution.

Sampling a much larger population, Stoehr et al. (2021) surveyed 3286 students enrolled in various medical schools located in one of twelve European and North American countries. Survey results indicated that while very few of the universities offered online medical coursework prior to the pandemic, the vast majority rapidly switched to online learning in 2020. Participants held generally positive attitudes towards the online coursework, particularly classes which featured synchronous and interactive class sessions. Most students also felt that once the pandemic subsided, some of their coursework should still be offered online due to accessibility and convenience. However, many participants also reported feelings of isolation and lack of motivation when taking all classes online.

Outside of academia, Havran and Bidelsbach (2020) noted an increased emphasis on telemedicine and telerehabilitation using virtual physical therapy. Using a combination of synchronous activities such as video conferencing and asynchronous activities such as remote

evaluation of pre-recorded videos and images, virtual physical therapy was found by the authors to have a high rate of practitioner and patient satisfaction during the pandemic. The authors present an overview of several key factors in implementing virtual physical therapy successfully, including thoroughly teaching patients how to use the technology and outlining basic equipment needed (e.g., tape measurer, resistance bands, etc.) for patients to execute possible physical therapy exercises on their own.

2.7: ONLINE CONDUCTING INSTRUCTION

During pre-pandemic times, conducting workshops and symposiums were common, with dozens of institutions in the United States and abroad offering such programs every year, mostly during the summer. Typically, these programs were between three and five days and included conducting experiences in front of a live ensemble, lectures, discussions, and personal coaching from clinicians. Some also offer college credit, sometimes for an additional fee or requiring extra written work. In 2020, most of these programs were canceled. However, a handful of institutions offered their programs online in the summer of that year. These institutions include the University of North Texas (UNT), the University of California, Los Angeles (UCLA), the University of Texas (UT), and the New England Conservatory of Music (NEC) (Cross 2020).

Though the specific format varied, each of these workshops included some sort of online lecture component coupled with personalized lesson times with clinicians, all conducted through video conferencing. Topics included score study, rehearsal technique, physical technique, and discussions about specific repertoire. Compared to pre-pandemic times, the cost to attend these workshops was considerably lower, with some institutions offering their programs tuition-free.

Furthermore, some workshops advertised a larger number of clinicians than usual, possibly due to the relative ease of video conferencing as compared to traveling to deliver a live lecture.

During the summer of 2021, institutions varied in the format of their workshops. Some places, such as NEC, remained completely virtual. Others, such as UNT and the UT, utilized a hybrid format where lectures and lessons were done virtually while short, live conducting experiences with small ensembles were offered to a limited number of participants. Still other universities, such as the University of Missouri-Kansas City, offered a fully live experience for a small number of participants (Pogorelova 2021).

Several universities offer online master's or doctoral degrees in music education. Major research universities that offer such degree programs include Boston University, the University of Florida, the University of South Florida, and the University of Georgia. As of this writing, none of the degree plans presented on each of these institutions' websites list any coursework for conducting.

The American Band College is a popular hybrid summer and virtual program which currently grants master's degrees in music education through Central Washington University. Though its curriculum does include conducting coursework, the website describes these courses as requiring a ten-minute video upload as a pre-admission project, with a series of individual intensive coachings occurring over a five-day period during the following summer (American Band College 2022).

There are several conducting pedagogues that are offering online conducting courses, though none of these seem to be connected to educational institutions. Australian conductor Ingrid Martin offers an online "conducting bootcamp" for \$250. The course consists of a series

of pre-recorded lecture and demonstration videos detailing a variety of topics, most of which are concerned with physical technique (Martin 2022).

Markand Thakar of the Baltimore Chamber Orchestra held a ten-week online course in conducting in the Spring of 2022 with a listed tuition of \$300. Students in the course attended one weekly synchronous class session lasting two hours. Each class session was offered in three different timeslots during the week to accommodate student schedules. The course was divided into two parts, entitled “Fundamentals of Beautiful Music” and “Making the Most of Beautiful Music”. Thakar’s syllabus showed that the class activities mostly consisted of reading, composition exercises, score analysis, and performance reviews. There did not appear to be a specific discussion of gesture listed in the syllabus (Baltimore Chamber Orchestra 2022).

The Welsh Ensemble Cambrica held a nine-day international conducting masterclass in a hybrid format taught by British conductor Colin Metters in February of 2022. The first three days of the masterclass were held completely on the video conferencing platform Zoom. Full participants then were expected to travel to Cardiff, Wales on the fourth and fifth days, with the final days consisting of live conducting in front of an ensemble. Tuition ranged from £1750 for ten full participants, to £295 for an unlimited number of online only students. According to the website, the online sessions consisted of score study for all students and individual one-on-one conducting lessons for full participants (Ensemble Cambrica 2022).

2.8: CONCLUSION

The literature regarding the teaching and practice of conducting reveals that there is a plethora of important topics to cover, not all of which are able to be completely discussed within the scope of a conducting course. As evidenced by the content of textbooks as well as data about

conducting courses, much attention is given to the physical technique of conducting, particularly metric patterns. However, teachers, practitioners, and students alike recognize that rehearsal technique, aural training, score study, repertoire, and the development of musical imagination are important areas that are sometimes overlooked in undergraduate coursework. Furthermore, in the physical realm, expressive movement is sometimes lacking in traditional conducting texts, which multiple authors have tried to address by looking to disciplines other than music, such as dance.

Meanwhile, the field of virtual instruction has been becoming more prevalent both within and outside of academia. Online course design is a continual work in progress as our global society becomes increasingly technology fluent. Proper training and equitable access are mitigating factors for some populations and need to be addressed when considering online instruction.

In the most basic of course designs, live classes are translated into online platforms as close to the original format as possible, featuring exclusively synchronous online lectures. More effective virtual instruction, both within academia and in other fields, have some combination of synchronous and asynchronous elements. A key aspect to keeping students engaged is to encourage meaningful peer interactions as an active participant.

The sudden onset of the COVID-19 pandemic elicited varying responses from instructors and students in all fields. For many departments, moving online presented a major paradigm shift as online courses were uncommon in normal times. For some, online coursework provided wider access to peers, instructors, and resources located in geographically distant areas. As in pre-pandemic times, designs which incorporated collaboration and interactive elements seemed to be the most successful.

Virtual teaching appears to be a relatively new practice in the discipline of conducting. During the pandemic, various institutions and individuals offered workshops, courses, masterclasses, and lessons which replicated the live experience through video conferencing. Online music education degree programs exist at several institutions at the graduate level, but do not typically include a substantial conducting component.

The experience of teaching, learning, and practicing in a live setting can never completely be replicated online, particularly in the discipline of conducting. However, the literature seems to indicate that online instruction can be an effective way to teach students in a variety of contexts and subject areas. Furthermore, the trend of digitization within education appears to also apply to conducting, as evidenced by the small, but increasing, number of conductors teaching online in various contexts. Therefore, it is hoped that the following chapters can contribute to this new area of pedagogy.

CHAPTER 3: METHOD, RESULTS, AND DISCUSSION

In order to ascertain how conducting was taught at universities during the COVID-19 pandemic, an initial survey was sent to professors of wind conducting and/or wind ensembles, with the intention of finding professors willing to participate in a longer, follow-up interview. The survey gathered demographic data and short answers to following questions:

- 1.) In 2020, have you modified the way you normally teach conducting students due to social distancing mandates? If so, please describe how you are teaching at this time?
- 2.) If you have modified your teaching, have any of these changes yielded pedagogical benefits? If so, please elaborate.
- 3.) Have your views regarding virtual, online-based instruction changed or expanded during this time? If so, how?

Additionally, the survey also asked if respondents would be willing to participate in a one-on-one interview about the topic.

In consultation with the author's graduate advisor, a tenured professor, director of concert bands, and chair of wind conducting, a list of forty-five professors to be surveyed was generated. Each of these professors worked at institutions in which the band programs were significantly active. Significant activity included one or more of the following: multiple concert bands, athletic bands, recent conference performances, performance tours, recordings, and publications. The prospective respondents were also at universities which awarded master's and/or doctoral degrees in conducting and/or music education, meaning that the respondents likely taught

conducting at the graduate level. Lastly, rather than sending the survey out to a listserv, each prospective respondent was sent a personal recruitment email in hopes of a higher response rate. The survey was then sent in a follow-up email.

Based on the initial survey results, six respondents indicated a willingness to participate in a one-on-one interview. Ultimately, the author was able to contact and set-up interviews with five participants. The interviews were conducted over the video conferencing platform Zoom. Four of these interviews were one-on-one, whereas the fifth interview included two of the participant's graduate conducting students. Each interview was approximately one hour long.

3.1: SURVEY RESULTS

Of the 45 possible respondents, 29 participants completed the survey, a 64% response rate. 25 of the participants indicated that they taught at public universities. 13 participants indicated that they taught both graduate and undergraduate students, nine indicated that they taught only graduate students, three taught only undergraduates, while others did not respond. Participant job titles included director of bands/wind studies (n=17), associate/assistant director of bands/wind studies (n=6), professor/associate professor of music (n=5), and lecturer in wind studies (n=1).

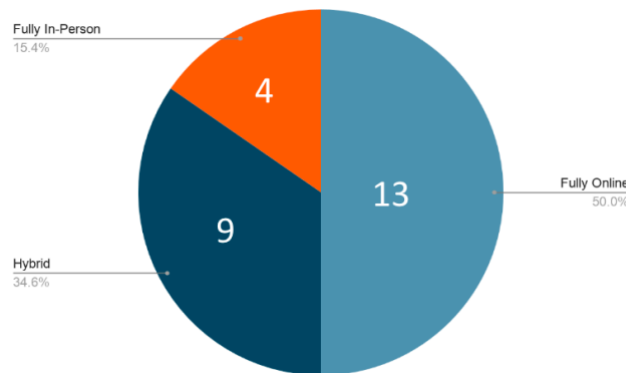


Figure 3.1: Responses to first question.

In response to the first question, 50% of participants (n=13) indicated that they needed to teach conducting in a fully online environment at some point in 2020. Approximately 34% (n=9) taught in a hybrid environment in which there was the presence of some in-person component in their teaching of conducting in addition to teaching online. About 15% (n=4) stated that they were able to teach conducting fully in-person. However, even among these respondents, some modifications were mentioned. These included holding classes outside, limiting the number of students in class, reducing class time, and enforcing distance guidelines between students in class.

For the second question, there were five recurrent themes. Four respondents mentioned that their conducting students recorded themselves conducting (either silently or while singing). These videos would then later be reviewed by the instructor, and in some cases, peers. Three respondents stated that their modifications included more time and emphasis on score study than in normal instruction, with one respondent mentioning that the virtual environment made it easier for them to visually share scores in the manner they desired. There was also an increased emphasis on singing and audiation according to three respondents. Graduate students had more conducting opportunities in the form of either small ensembles or pianists in the case of two respondents. Finally, two respondents felt that the virtual environment allowed for feedback to be delivered in a more efficient and expedient manner. In contrast to these answers, three respondents lamented the loss of in-person interactions, which they felt were a substantial blow to the learning experience of their conducting students. One respondent called the online learning environment totally ineffective.

In response to the third question, many respondents (n=11) expressed that their experiences confirmed that in-person instruction was ultimately necessary and cannot be truly

replicated in an online environment. However, eleven professors also stated that they were able to find satisfactory ways to make instruction work in the virtual space, with some expressing surprise at how much they could accomplish online. Four teachers discovered technological solutions which augmented their classrooms. Examples include being able to quickly queue up video examples, separating students into breakout rooms for discussion, and bringing in remote guest speakers. However, two respondents also reported technical difficulties which hampered their objectives, most notably, latency during video conferencing.

3.2: INTERVIEW RESULTS

Each of the five live interviews, conducted through Zoom, was semi-structured. The participants were first asked to detail their experiences teaching conducting, both at the undergraduate and graduate level, during the pandemic. As each interview developed, discussions covered various topics such as pedagogy, teaching philosophy, and course content. All participants were also asked about how they ran their ensemble courses after the onset of the pandemic. The participants were:

- 1.) Professor Eric Rombach-Kendall, Director of Bands at the University of New Mexico.
- 2.) Professor Thomas Leslie, Director of Bands at the University of Nevada Las Vegas.
- 3.) Dr. Vu Nguyen, Director of Bands at the University of the Pacific.
- 4.) Dr. Jeffrey Boeckman, Director of Bands at the University of Hawai'i at Manoa.
- 5.) Dr. Chad Nicholson, Director of Bands at the University of Arizona, along with two of his graduate conducting students, Lee B. and Tim K.

3.2a: UNDERGRADUATE CONDUCTING

Four of the teachers interviewed taught undergraduate conducting courses. Three of these teachers had their conducting students record videos as part of assigned coursework. Although Dr. Boeckman thought that this was somewhat useful in improving the students' gesture, he was still unsatisfied with the lack of opportunities to interact with live players:

They've been doing little conducting demonstrations throughout this semester and that doesn't change. It just moves to an online platform where they are videotaping themselves, conducting through either a short movement or an excerpt and singing while they're conducting. They send me that video and I send them back some feedback.

It's been effective, in as far as improving some of their physical technique a little bit. I shouldn't say a little bit, some students more than others, but in terms of how their gestures impact sound and having an effect on sound, no, I don't know how to evaluate that. The only way I can evaluate that is if I'm singing or playing real time with them in person. I haven't found a way to make that happen on an online platform. With the delay [and latency], I don't think it's realistic or feasible. (Jeffrey Boeckman, personal communication, January 23, 2021).

In order to simulate the act of players reacting to a conductor's gesture, Dr. Nguyen developed a system where students interacted with their peers' conducting videos:

We spent a lot more time with single line exercises. With single line melodies I had them do things such as the Elizabeth Green quarter note exercise, where they are trying to conduct a written melody, but nobody else can see what's on [the sheet music]. The conductor needs to show [all of the musical markings through their gesture]. That was pretty effective. We would do it a little bit in class, right on zoom. We'd use breakout

rooms, but then I also had them do this for their evaluated [assignments]. They would start by submitting a video of themselves conducting in silence. Then I would have others in Canvas (an online learning management system) do a peer review of it by recording themselves playing or singing what they thought it was supposed to sound like while also providing written feedback. That was the workflow for us.

We used tunes like nursery rhymes, folk songs, things like that and then peers and myself would provide feedback. The students each also wrote a reflection of their own conducting video based on what they saw. (Vu Nguyen, personal communication, January 16, 2021).

Like Dr. Boeckman, Dr. Nguyen encountered difficulties in teaching some aspects of gesture in the virtual space:

Some of the things that were really hard to communicate were posture and body carriage. If we are online, you can't tell if [a person is] standing up, you can't tell what the bottom half of [their] body is like, so you can't address some of those things.

Then when somebody feels like they have a good starting position, they can't really tell if [their body is] collapsed like this or like this [demonstrates visually]. So, I'm having to spend a little bit more time in class to talk about these things whereas if we were in person, I would be able to demonstrate or adjust a student's body position quickly. Some of the exercises that I normally like to do require another person. [For example], step up to somebody and shake their hand. That's harder to do in an online class, where students are usually by themselves in their room. Instead, we have to imagine someone being there in the room. Everything just took a little longer online and

so we didn't get through nearly as many things as I normally would. (Vu Nguyen, personal communication, January 16, 2021).

However, Dr. Nguyen found that the feedback model worked very well for his students, and is a practice he would bring forward to future classes:

The students appreciated getting feedback from each other. They liked hearing from their peers in the course. They felt like that information was maybe a little less intimidating, coming from one of their peers, as opposed to coming from me. But I also made sure that they had a lot of opportunities to give peer feedback during class time. We practiced a bit of that in class before they had to do the first one for a grade.

In terms of utilizing peer feedback on conducting videos, I'll definitely keep that because it just seemed like the students really enjoyed that aspect of it, even though it was a little bit more work for them.

It was also an opportunity for them, at least in terms of video, to see the other person. In an in-person class, they're conducting and they're providing feedback in person. But usually, we have students also act as the performing ensemble while their peers conduct. Therefore, the players can't observe the conductor the entire time, they also have to concentrate on playing their part. They also can't go back and re-watch things, which I found a number of students actually took the time to do in order to provide more detailed feedback. (Vu Nguyen, personal communication, January 16, 2021).

Similarly, Dr. Nicholson found that the online feedback model was helpful. Additionally, he noted that the video recording process may have encouraged his undergraduate students to practice:

They're definitely a little more hesitant in their videos, but they can record it several times. They send their best one in and it might inspire a little more practice. What I noticed was that when we watched a video and I would ask them: what did you think? They started to say the things that they've heard [my graduate students] Tim, Lee and myself say to the other people with a little more specificity than I usually notice in the in-person class situation. (Chad Nicholson, personal communication, January 30, 2021).

Furthermore, Dr. Nicholson found that holding class on Zoom allowed him to review student conducting videos in novel ways:

If I have their video file up, I can scrub very quickly so that they can immediately see what I need them to see. For example, this plane is floating up or floating down, or they're tending to keep hands up here most of the time [demonstrates]. Then I can annotate [by drawing a line or shape on the video]. Then I let it play for a little bit. The students can see things in a different way than I could show them in person. (Chad Nicholson, personal communication, January 30, 2021).

When teaching gesture, Zoom also allowed Dr. Nicholson an opportunity to control visual stimuli for the students in ways that differed from the live setting:

The other thing that is interesting about Zoom and doing things this way is that we can control exactly what is hitting the students' eyes. They have no choice to at least have this on their screen at this moment. And in doing that, you can draw their attention to things a little more specifically than in [the live, in-person] class where, yes, they pay attention, but there's a different type of attention that is given.

For example, when I'd say: I'd like you to let your wrist do this [demonstrates a wrist motion], or I want you to conduct from the wrist. I can at least have control over

what they see through the camera. I can do that standing in front of a class, but if I do this [puts wrist in front of camera so that only his wrist is visible], they really have to look. There's really nothing else to see, except the specifics of the hinge. (Chad Nicholson, personal communication, January 30, 2021).

Despite some success in teaching physical gesture, Dr. Nicholson felt that teaching rehearsal technique in the online environment was a major challenge:

The problem is that we're talking about gesture in and of itself. As all of us know, when you get in front of a group that needs help, gesture can still exist in the way that you intended, but what is most important is how you use it, and how you pace the rehearsal. Are you efficient in the amount of talking that you do versus having them play? That's the part for which there's no way to replicate [online].

I told them on the first day: I'm going to do everything I can, but I can't imagine what it would be like for you to have to go out in the world and start teaching, never having stood in front of an ensemble. So, I made a plan for how I can at least get them to a point where they can understand the rehearsal thought process. (Chad Nicholson, personal communication, January 30, 2021).

Similarly, Dr. Boeckman did not feel that he could find an appropriate substitute for the live experience when teaching rehearsal technique. He was, however, able to meet with some students in a socially distanced setting:

For rehearsal technique, we would go through the process of looking through a piece of music and have [the conducting students] talk about what problems of conducting and gesture might be, and then what they anticipated the problems of rehearsing the music were.

Then we would either discuss out loud with the class or they would write about how they would solve those problems, but it was not the same as actually pushing against sound. That was just entirely lost. For something they could do as a substitute, I would play piano and/or sing while they conducted. First, we tried that online. As you would guess, that doesn't work at all. So, for students that were comfortable doing it, we did one-on-one in the band room or in a large classroom. That's also what we've been doing with our grad students for individual conducting while having them sing, having me sing or play and/or both while they conduct. [I am] just trying to give them some approximation of what that pushing against sound feels like. (Jeffrey Boeckman, personal communication, January 23, 2021).

Dr. Boeckman was able to find an adequate substitute for conducting observation assignments:

I did a lot of scouring through YouTube for teachers and conducting students who put their own rehearsals online and made a list organized by the level and type of ensemble [e.g. high school, orchestra, etc.]

[These videos served as] launching points for discussion with the conducting class on what they saw or what they observed. I gave them a pretty thorough list of subjects I wanted them to consider and they'd write a paragraph or two on each of these, whether it be physical gesture, impact on sound, organization of time, podium, presence, et cetera. They would write up rehearsal observation essays, and then we'd discuss them as a class as well. So that was a substitute for both rehearsal observations and conducting observations. (Jeffrey Boeckman, personal communication, January 23, 2021).

Dr. Nguyen would also have his students watch videos of conductors:

We would watch it together at the beginning of the class. I felt like it was a good way to get into the flow of class and I would try to tie the topic of the day into what we saw in the video. For several of them, it was about preparation, so I would ask: Did you see how the conductor prepared for the next big thing here? What did you see? We spent some time in guided discussions and that took some time.

There was a mix of videos that I brought in and then students started sending me links to videos. I thought that was really cool. It was also an opportunity for me to introduce them to not just white [male] conductors, but [also] women conductors and conductors of color. (Vu Nguyen, personal communication, January 16, 2021).

Regarding watching these online videos in lieu of his normal practice of having students observe a live, in-person, conductor in rehearsal, Dr. Nguyen stated:

I felt like watching the conductor videos took the place of [live conducting observations]. That's what I intended that to be. Because we were watching relatively short videos, we could watch more conductors. So, I might actually keep that part of it. I do think, however, that watching someone conduct live is very important. I think that maybe I will bring that component back when we are able to meet live and perhaps also do some video observations as well.

When I used to do the live conductor observations, at first, when students would say: "Oh, can I watch something on YouTube?" I would respond no; I want you to actually go to a rehearsal and be there and experience what it's like in person. And now, I don't know. Maybe now I'm rethinking that a little bit. That's all just because of the availability and access. I just think that watching videos online opens them up to being

able to see more people that aren't immediately available within a geographical region.
(Vu Nguyen, personal communication, January 16, 2021).

Dr. Nguyen also took the shift to online teaching as an opportunity to focus on listening skills:

It got me thinking that this is a really good opportunity to develop and spend more time with aural image and inner hearing. So, I devoted time during most classes to exercises from Bruce Adolph's book *The Mind's Ear* (1991). Some [of the exercises] lend themselves more to the virtual setting than others. We weren't able to do a few exercises [due to latency], but I thought there were several that were quite helpful in getting them to discuss what they're hearing and the importance of hearing something before making any sort of gesture.

I felt like the time spent on the exercises was very helpful when we got toward the end of the semester when we were doing conducting exercises. This was because we could just go back and ask: "Are you hearing this before you move?" (Vu Nguyen, personal communication, January 16, 2021).

At the University of New Mexico, Professor Rombach-Kendall was able to hold the first several weeks of his Fall 2020 undergraduate conducting course in-person, with students present in socially distant settings. However, an uptick in cases near the end of the semester necessitated a move to a fully-online format. Thus, he decided to shift the focus of the course from physical gesture to score study:

Rather than focusing on physical conducting, we got into some score study that, at a basic level, we wouldn't have necessarily done. I gave them an outline similar to what I give to graduate students, but it was simplified a little bit. They got a more basic format, and we used the Holst E-flat suite, the first movement, as study material. I was able to make

some markings on the score so that they could see what might be in my score from what I would share on my screen.

I think they actually found it interesting. They had four sessions on score study, which is basically two weeks of instruction. Initially they didn't quite catch on to why it was so important, but by the end, I think everybody thought “oh, I see now, I understand how this works.” (Eric Rombach-Kendall, personal communication, January 14, 2021).

When asked if he would consider including score study in a similar manner in fully live classes, Professor Rombach-Kendall responded:

I think I probably would. It's only a semester of conducting that our music education majors get, which is, half, maybe even a third of what they should get. Therefore, there are choices. For example, should we spend less time on the physical aspects of conducting? This particular set of students seemed to pick up on those concepts fairly quickly, so I felt like everybody was doing well enough with the fundamental physical aspects of conducting that we could spend time on score study. (Eric Rombach-Kendall, personal communication, January 14, 2021).

3.2b: GRADUATE CONDUCTING

All of the interview participants taught graduate students. In contrast to teaching undergraduates, in which instruction was done in a group setting, all of the participants reported that they taught graduate students in private, one-on-one lessons. Professor Leslie felt that the transition to online teaching was relatively smooth in regards to his graduate lessons:

I didn't mind teaching online because I was able to still do the things that I would always do other than evaluate a live rehearsal or a performance. Typically, when a lesson starts,

my initial thing is always to ask them if they have any questions or concerns? Is there anything about their conducting or about a particular score that is troubling them?

I also ask what their discoveries were in the previous week. Discovering something new and personal in a score is paramount. I'm not interested in hearing a generic performance of [a piece]. You can hear those all over iTunes and Spotify. I'm interested in hearing what unique perspective a conductor can bring to the music. (Tom Leslie, personal communication, January 14, 2021).

Like others did with their undergraduate courses, a key component of Professor Leslie's online graduate lessons was to have his students record video of themselves conducting and singing:

This past semester I've been giving them assignments in which I've been asking them to conduct a certain region of a piece while recording a video of it. I have found that the students often need to record a video multiple times in order to submit a satisfactory take, which encourages thoughtful practice and repetition.

In our studio, I ask student conductors to sing the line that they want to be the frontline of the balance. Therefore, when they're singing and conducting, I expect them to sing the lines which would be most prominent in an actual performance of the piece. (Tom Leslie, personal communication, January 14, 2021).

When asked if these videos offered significant benefits for the students, Professor Leslie stated:

Absolutely. I've found that the videos that they send in, whether they are of a run through of an entire piece or only a shorter section are great for two reasons: First of all, the students watch their own videos before submitting to me. In doing so, they already begin to identify where their issues might be.

Secondly, they send [the videos] to me a day or two before lessons, so that I have a chance to study them. Many times, I'll take what's on their video and email them a list of bullet points of considerations to look at before their lesson. This has the net effect of making the entire process more efficient and productive. (Tom Leslie, personal communication, January 14, 2021).

About incorporating this practice in the future, when live lessons are allowed to resume, Professor Leslie answered:

I will continue to ask them for their practice video. Conducting is no different than playing an instrument. An instrumentalist needs to practice on a consistent basis. Before the first rehearsal of a new piece, an instrumentalist is expected to have physically played through their part several times. Conductors should have the same expectations of themselves when approaching a rehearsal. (Tom Leslie, personal communication, January 14, 2021).

Despite not having the opportunity to conduct live ensembles, Professor Leslie felt that his graduate students were able to make progress during the pandemic:

I see them growing in their conducting in terms of their score reading, their analysis, their interpretation, and their visual presentation. I feel like they have progressed greatly! (Tom Leslie, personal communication, January 14, 2021).

During the pandemic, Professor Leslie also started teaching a remote student who lived in a different part of the country:

What I'm feeling is that I shouldn't just be relegated to the students that physically to campus, pay tuition or get an assistantship, and spend three years here. If somebody

wants my help in improving their own conducting practice, then that's not difficult for me to do in this situation. (Tom Leslie, personal communication, January 14, 2021).

Dr. Nicholson's graduate lessons also consisted of students submitting conducting videos for review. However, his graduate students were able to conduct rehearsals of small ensembles in socially-distanced settings, with these rehearsals being recorded. Dr. Nicholson would use the annotation function on Zoom to draw on his students' rehearsal videos, a technique he found quite useful when compared to a live lesson:

So, if I pull up Lee here [pulls up conducting video of Lee] and then let's say we're watching this video. I love being able to come in here and say to Lee: If you'll look here [draws a line on the video], we really want to focus on maintaining the integrity of the ictus plane. I'll just leave that up there for a minute and talk about it. Then we can go back. Or, I could draw a picture of what I want next to Lee. It is so liberating for me to do that in this way.

In normal lessons with Lee or Tim I can stand near them. I could use my body to create a frame or maybe I'll put my hand over here and say: don't you touch my hand with your stick. However, on Zoom, it's different. [There is] something about the visual, the annotated visual, almost like a football sportscaster where they draw and say, "do this and this", and then you watch it. It pushes a different button in the mind. (Chad Nicholson, personal communication, January 30, 2021).

Lee, one of Dr. Nicholson's graduate students, thought that there were a few advantages to the online format when compared to a live lesson:

What I like about doing stuff on Zoom is, other than his drawings, which are amazing at times, it allows me to actually sit here and take notes. In physical lessons I don't get that

option. What is also cool is if I ask: What was that? We can actually back up the video and watch it over and over again, to see what I actually did. In person, we sometimes are in a situation of trying to recreate that motion again, or trying to associate with that experience again, and that's hard to do. (Lee B., personal communication, 2021).

Tim, another graduate student of Dr. Nicholson, also held a positive view towards the practice of recording and reviewing rehearsal videos on Zoom:

It worked for me. Actually, no one likes watching their own videos, but it did everything it was supposed to do, and it actually validated some stuff as well. That made me feel better about some things. So I thought it was very effective. (Tim K., personal communication, January 30 2021).

Tim believed that, in contrast to the undergraduate students, his graduate student experience was not severely impacted by the pandemic:

[Graduate conducting study] is a lower hurdle to clear, because even with in-person lessons, it's still somewhat of an artificial environment where we're doing the same thing that we're doing on Zoom. In that respect, I don't feel I'm missing out on too much individually by doing lessons online as much as our undergrad classes are missing out on the experience of having people play for them. (Tim K., personal communication, January 30 2021).

Likewise, Dr. Nguyen believed that some aspects of graduate teaching worked in the online format. However, there were still some topics that suffered:

Here at [my current post] I only have undergrad conducting students, though I do have a couple of music education grad students. One took independent study with me and we worked primarily on score preparation.

I felt like that was pretty easy to do online in a one-on-one setting. I don't feel like I lost a whole lot in the graduate setting, aside from the obvious fact that they can't get up in front of an ensemble, so we can only talk about certain aspects of conducting theoretically. When I was at [my last job] and we went online I had two graduate conducting students. They were a master's student and a DMA student. We had to scramble and pivot very quickly as the pandemic started in the middle of our term. We focused on dissecting scores and score study. I couldn't address things like rehearsal technique or pacing or any of those types of things that I might normally. (Vu Nguyen, personal communication, January 16, 2021).

Professor Rombach-Kendall also focused on score study in his graduate lessons, a practice he carried over from his pre-pandemic teaching:

[Graduate] seminar really was no different, except that we met for part of the semester virtually and part of the semester in-person in a large rehearsal room. So, I had to transport everything into the larger rehearsal room. And that enabled me to do a little bit of piano type stuff for them, to sing [for] them, to actually [have them] stand and conduct.

Sometimes I'd provide sound but usually I just have them sing from the score, that sort of thing. It didn't really affect the graduate seminar nearly as much because the way I teach it, we spend time talking about issues [within a score] and focusing on the music itself. (Eric Rombach-Kendall, personal communication, January 14, 2021).

For his graduate conducting lessons, Dr. Boeckman focused on musicianship exercises from Hindemith's *Elementary Training for Musicians* (1949), score study, and discussions about rehearsal planning:

[The graduate conducting student] started in the fall [with] no ensembles at all and no in-person activities of any kind. So, he got thrown into the deep end with those Hindemith exercises. [We did] a lot of work on that and on physical gesture. After that, we spent a lot of energy towards score study. We weren't able to devote a lot of time to rehearsal techniques at all. We would just talk about it in the abstract and then talk about rehearsal planning.

Some of the questions I would ask were: If you've got six weeks, what's your macro-micro-macro [planning] look like? If you've got one hour, what does your macro-micro-macro look like? It was all in the abstract. He had to do a lot of singing, and also conducting while I sang, so he could get some real-time feedback on how effective or ineffective his gestures were. (Jeffrey Boeckman, personal communication, January 23, 2021).

3.2c: ENSEMBLE INSTRUCTION

All of the interviewees continued to teach their ensemble classes during the pandemic. Ensembles at some institutions were able to meet in-person in the fall of 2020. Professor Rombach-Kendall's ensemble met outside using various PPE such as face masks and bell covers. Regarding the experience, Rombach-Kendall noted:

What's interesting is how quickly people were able to adapt. The first rehearsal was an absolute disaster. People didn't bring any clothespins or enough clothespins, or their wire music stand blew over, or, they were trying to get used to a face mask. [Then] we learned a couple of things. For them it was less work but for me it was about eight times more work. Rather than running one rehearsal, I was teaching about four different sections of

things. Then, trying to try to organize it and coordinate it. (Eric Rombach-Kendall, personal communication, January 14, 2021).

At the University of Arizona, Dr. Nicholson's graduate students conducted live rehearsals of small groups of players. As in New Mexico, the students at Arizona were required to utilize various personal protective equipment such as masks in socially distanced settings. Of the experience, Tim noted:

The lines of communication were essentially shut off. It took me a rehearsal or two to realize these people really don't know what I'm thinking as I am staring at them over the top of a mask. It also took me a little while to realize that they're so preoccupied with adjusting to what they're doing under these conditions. I don't know about you guys, but our people had to play with the mask on. They had instrument covers that, in addition to all the distancing, it was difficult for even some of our best players to initiate a sound together or to do the most basic of things. Once we got through that, it was okay, but it was slow to start. (Tim K., personal communication, January 30 2021).

At the beginning of the pandemic, Dr. Nicholson's ensembles were unable to meet in person. Thus, they started with an online recording project, which proved to be a difficult task:

At the beginning of the semester, I had students send me recordings of their individual parts. I would put them into Audacity (DAW software). There was a click track that every student recorded to. This did not work at all. Not at all. I was spending hours and hours just trying to get things to line up. It just didn't work.

So I found BandLab (online collaborative DAW software), and BandLab is not perfect. Everything went so much slower than I ever would have expected. (Chad Nicholson, personal communication, January 30, 2021).

In addition to a recording project, Dr. Nguyen had his ensemble classes participate in a number of different activities:

We did a virtual ensemble [video recording] that was closer to the beginning of the semester last year, because the conservatory put together a virtual homecoming concert. We had committed to that already.

After that, we mostly focused on chamber music. I solicited input from the students, asking who wanted to come out of it with a product [e.g., a recording], or who just wanted to engage with the music, rehearse the music, put it together and hear what was going on [without producing a recording or performance].

In terms of providing feedback for them, they would send me recordings, I would stick them in [to the DAW], line them up, and then we'd listen to it together. We did the Mozart C minor serenade. I would put together their recordings and then tell them, okay, let's listen to everybody play the exposition altogether. Okay, great. And then go back. Let's talk about what we heard, for example: The oboes are doing something really cool here. Let's isolate that. On Logic Pro (DAW software), I was able to solo those tracks and we listened to it.

Then we did the small group composition project with Alex [Shapiro] which was really cool. I would say most students took to it well. What I got back in the end was that a lot of students appreciated an opportunity to be creative and to interact with their friends and their colleagues in the ensemble. (Vu Nguyen, personal communication, January 16, 2021).

Professor Leslie employed various strategies to keep his ensemble students engaged as they met online:

We held class three days a week, only for an hour and fifteen minutes a day. On Mondays I was assigning them recordings to listen to, and I would take two recordings from YouTube or Spotify that were contrasting. I would ask them to listen to both recordings, enumerate the differences between the two, and lastly tell me which one they preferred and why. That lasted for about six weeks before the students started getting behind in their assignments.

On Wednesdays, I had assigned them an excerpt from a piece of music that we were going to play if we were able to meet live again. They would send videos in for each section principal and all the staff, including myself, to view and evaluate. With 65 students in the group, this took quite a long time on our end.

On Thursdays, I scheduled Zoom meetings with good friends of mine who I knew would want to talk to the students. In the first week, [New York philharmonic principal trombonist] Joe Alessi met with our students. Then, on one of the following weeks, we had the Boston Brass. We did sessions with them all semester long. (Tom Leslie, personal communication, January 14, 2021).

For ensembles at the University of Hawai'i, Dr. Boeckman started with various musical exercises and eventually moved toward recording pieces centered around improvisation:

The first three or four weeks were [spent on] the Warren Benson clapping pieces. The idea was that we were going to try to make use of some technology that's out there. We started using an app called Upbeat. So, using that, I can clap a rhythm and then [the students] can perform it with me, though I can't tell in the moment if they are in time or not. I would start by recording myself playing and/or singing. That would then go out to

everybody in the zoom room. They will hear me singing and clapping and then lay down their individual recording.

On top of my recording, Upbeat will assemble all those files into one audio-video recording, and then we'll get an instant little virtual band. The students will get immediate feedback on how they're singing, how they're playing, how well it aligns, how well it matches up with the template in regards to style, articulation, et cetera, et cetera. Then as the technology allows, we would be able to move towards some kind of layered recording of us doing a piece of music via Upbeat. This did not work perfectly.

This whole semester was an experiment in trying to use Upbeat for the clapping pieces. So, in that kind of spirit, wherever we went after that, we chose pieces where alignment wasn't that important.

Jennifer Jolley's Sounds from the Grey Goo and Alex [Shaipro]'s Passages were some of our options for pieces. We looked at some of Frederick Rzewski's music and coupled that with a very long unit on improvisation and ornamentation.

By the very end of the semester, we were able to get together in small groups again. We divided the wind ensemble into three different groups. They had the exact same project, but the end result they came up with was wildly different.

We started by telling a group of students that they were to record Jennifer Jolley's piece and told them to come up with rules for improvisation and ornamentation. They then recorded one "clean" version and one version with a really absurd amount of ornamentation and improvisation on it. All of the other groups did the exact same thing, each coming up with their own rules. At the end, we got to listen to four different versions of this piece, and then compare and contrast what decisions the different groups

of musicians made and how that impacted their performance. (Jeffrey Boeckman, personal communication, January 23, 2021).

However, Dr. Boeckman's students tangled with a number of mitigating factors in trying to put together any sort of recording project:

There are so many variables to grapple with, for example: What kind of microphones do people have? What kind of internet speed do they have access to? Are they using ethernet or are they on Wi-Fi? What kind of headphones are they using? There are just so many technological hurdles that got in the way. I read about some schools that have a hall of practice rooms that students go into, all of them with ethernet cables coming in and the students are given really high quality microphones.

With the resources we have available and our students' socioeconomic background, that's not realistic. The vast majority of them are living at home and they're not going to have everything they need. Their Wi-Fi isn't necessarily great. These microphones, if they're going to use good ones, are expensive. There's a lot of equity issues that go with trying to move to some kind of online platform. (Jeffrey Boeckman, personal communication, January 23, 2021).

3.2d: CLOSING THOUGHTS

Near the conclusion of each interview, some of the participants shared closing thoughts upon reflecting on their experiences teaching during the pandemic. Regarding his practice, Dr. Nguyen thinks that his approach to teaching ensembles will be different after the pandemic.

When we do get back together, what the students will want and what I will want to do is just get back to the business of making music together. But I also feel like I'm going to

take more time to explore some of these other aspects that we were able to do online. It's okay to spend some time not rehearsing [for a concert performance].

I can ask them to do things in the vein of creating and composing, which I have always felt were important, but never actually put [that thought] into practice. I'd like to make sure I incorporate some of those things where students are creating more, and I've always been one to go for the approach of being a little bit more democratic in my ensembles anyway. I think that helped with being online, I didn't feel like I needed to be in charge of everything. (Vu Nguyen, personal communication, January 16, 2021).

Teaching in the pandemic also allowed Dr. Nguyen to consider the role of a conductor, a question he has grappled with throughout his career:

Again I think it has to be less about us. I have often asked “what do we actually do as conductors?” The answer really comes in the form of helping to facilitate how the shape of the music comes together. Depending on the musicians that we have, we want to teach them to be independent. I want to put myself out of business as a conductor. There's always been a feeling that I've been stuck in the middle of the musicians, the people with instruments, or the voices, who are really the ones making the sound. They're really the musicians in the room here and what am I adding to it?

What do we add to this process of music making that might not exist if we're not there? That can come in terms of helping to facilitate discussion, helping to unify vision, or the nuts and bolts of it, such as keeping rehearsal moving along. Depending on the level of ensemble you're working with, perhaps being a timekeeper.

To summarize, how can we as conductors and teachers get our students or the people in the ensemble to understand as much about the music as we know due to our

approach to score study and preparation. How can we get them to do the same thing?

That was one of the other things we did last semester. In the past I've made scores available but have not really talked about how to go about studying them. So, I talked a little bit about my score study process and how they can engage in some of that too. (Vu Nguyen, personal communication, January 16, 2021).

Looking back on teaching during the pandemic, Dr. Nicholson came to accept some of the difficulties that came with teaching online:

I've been kinder to myself than I think I've ever been in my career. There's been so much brainstorming and then you get into it, you do the planning and then half of it works and half of it doesn't work. And who can account for two cats sitting behind you while you're trying to talk to people? I told Lee and Tim that my goal for this semester was to allow myself to not feel frantic. (Chad Nicholson, personal communication, January 30, 2021).

In the fall of 2020, Dr. Boeckman's ensemble classes were able to meet in small groups, in socially-distanced settings, for thirty minutes at a time. Reflecting on the experience of teaching in the pandemic and slowly lifting restrictions, Boeckman stated:

What's been reaffirmed for me is that I would just say making art is a fundamental human need and that hasn't changed. If anything has been reaffirmed it is that our students are desperate to get back here and make music in person. I'm desperate for it. I can't tell you how enriching it is just to get to see them for half an hour.

Their skills aren't going to develop that much this semester. I understand that. But just to be able to do that in person, it means everything, I guess it [has] reaffirmed that for me, that there is no viable online substitute for the collaborative artistic enterprise. (Jeffrey Boeckman, personal communication, January 23, 2021).

Finally, as for a takeaway from the entire pandemic situation, Professor Rombach-Kendall stated:

I think for students, they realize just how wonderful it was when they could make music with each other and be in the same room. My wife teaches music, elementary music, from home. She teaches every class that she did before, and it makes you really appreciate how special it is to be able to do something collectively together. I think when this is over, everybody will probably be more grateful and appreciative of the time that they actually have. (Eric Rombach-Kendall, personal communication, January 14, 2021).

3.3: DISCUSSION

Several teachers asked students to video record themselves conducting through an assigned piece of music. In some cases, students were also asked to simultaneously sing through the music. In the case of music with multiple lines, one teacher instructed students to sing the line which they thought should be the “frontline of the balance.” (Tom Leslie, personal communication, January 14, 2021). Though recording of students conducting in front of a live ensemble may have been done pre-pandemic, the practice of students preparing solo conducting videos appears to be new for at least a few teachers.

These videos would then be reviewed by teachers and, in some cases, peers. Teachers were able to view the videos ahead of time and prepare feedback. Peers could also offer feedback, and in one case, prepare their own performance video reacting to the conducting. Because peer students would be watching a video on their own time rather than reacting live to another student’s conducting, some teachers noted that their feedback seemed more specific than in a live class.

Furthermore, the nature of the videoconferencing platform Zoom allowed for convenient access to certain interactions with the pre-recorded videos. Videos could be scrubbed to search for a specific segment or paused momentarily for discussion. Teachers could also easily annotate videos to highlight helpful information, such as showing the angle of a student's baton.

Another benefit to using the pre-recorded video as opposed to a video of a live ensemble rehearsal is that teachers felt the practice encouraged students to watch their own videos before submitting and subsequently re-record if they felt they could complete a better take. This could lead to a higher level of preparation for conducting students who, in a normal situation in which they are able to conduct live ensembles, may not record themselves practicing before being on the podium.

Though it appeared that some teachers were able to teach some conducting concepts effectively in the online medium, multiple teachers agreed that there were some aspects which were impossible to recreate virtually. Teachers were only able to discuss rehearsal technique in a theoretical sense. Certain physical topics, such as posture and the effect of gesture on sound, were either difficult to convey virtually or not possible due to video conferencing latency. Some teachers lamented the fact that some undergraduate students would never get the opportunity to conduct live musicians before they entered the field.

Overall, the survey and subsequent interviews yielded several anecdotes that can help inform the design of online conducting courses, both for undergraduate and graduate students. Because of the pandemic, many of these teachers had to improvise pedagogy with little preparatory time. Now that teaching conducting online appears to be a continuing phenomenon, it is the author's hope that future teachers can learn from these experiences when planning for their courses.

CHAPTER 4: SAMPLE CURRICULUMS FOR ONLINE CONDUCTING COURSES

4.1: UNDERGRADUATE FIRST SEMESTER BEGINNING WIND CONDUCTING COURSE

The following online-based undergraduate beginning conducting course will build a foundation in the physical technique of conducting as well as introduce other relevant topics which are sometimes neglected in traditional, in-person courses. Students will record themselves conducting and singing on a weekly basis in order to foster continual practice and preparation. These videos will be shared in class so that the instructor and other students in the class can discuss each person's progress. There will also be a weekly written assignment. These assignments will serve various purposes, ranging from practicing methods of score study, to reflecting on current issues in the field. Many of the assignments will be submitted in the form of a discussion board post so that students can interact with and learn from the ideas of their peers.

The curriculum will address four major areas of conducting study: physical technique, score study and preparation, repertoire, and rehearsal technique. Though some universities may offer an undergraduate wind repertoire course, these are often not a required part of an undergraduate music education degree. Thus, the topic of repertoire is included, with an emphasis on how conductors might approach choosing repertoire rather than on any specific pieces. The table below shows the topics that will be covered in a fifteen-week long course which meets synchronously for two one-hour virtual classes each week.

Physical technique	<ul style="list-style-type: none"> ● Expressive movement vocabulary (Laban effort actions) ● Preparatory beats and releases in all counts ● Beat patterns in 2, 3, and 4 (simple and compound) ● Basic conducting styles (legato, staccato, tenuto, marcato) ● Fermatas ● Use of a baton, choosing a baton ● Left hand gestures, hand independence ● Cues ● Tempo changes and accompaniment
Score study and preparation	<ul style="list-style-type: none"> ● Purpose and scope of score study ● Gathering preliminary information ● Macro analysis (large scale features, form, major themes, harmonic centers, etc.) ● Micro analysis (harmonic analysis, melodic analysis, phrase identification, etc.) ● Audiation and singing ● Synthesis (using knowledge of details to inform interpretation and rehearsals)
Repertoire	<ul style="list-style-type: none"> ● Developing criteria for choosing repertoire ● “Core” wind repertoire ● Resources for finding repertoire (print, online, etc.) ● Commissions and new works ● Diversity, equity, inclusion, and access (DEIA) ● Planning a concert performance
Rehearsal technique	<ul style="list-style-type: none"> ● Structuring a rehearsal ● Strategies for building ensemble playing ● Error detection ● Practical considerations ● Macro planning a rehearsal cycle

Table 5.1

Throughout the course, students will be assigned readings from the following sources:

1.) *Basic Conducting Techniques, Seventh Edition* (2018) by Joseph A. Labuta and Wendy

K. Matthews will be the primary textbook used in the course. The book features short, concise chapters about various gestural topics, as well as some material about score study and rehearsal technique. There are a series of short musical excerpts for each chapter which students can conduct and analyze. These excerpts are taken from orchestral, wind

band, and choral repertoire. Additionally, textbook owners can access a website which includes video demonstrations (referenced in the text) and recordings of each excerpt.

- 2.) James Jordan's *The Conductor's Gesture: A Practical Application of Rudolf von Laban's Movement Language* (2011) will serve as a reference for expressive gestural vocabulary. The book includes a comprehensive pedagogy for teaching Laban's movement philosophies in the context of conducting. However, only a small portion of the book will be covered for the purposes of this course.
- 3.) Stephen Budiansky, a noted journalist and former writer for *The Washington Post*, published a series of articles detailing his viewpoints regarding wind band repertoire, inspired by his experiences as a parent of former school band students. These articles, including one written in collaboration with a former director of "The President's Own" United States Marine Corps Band, discuss important, and often provocative, issues related to programming practice among wind bands in the United States. The articles, originally appearing in various mediums, are now available on his website.
- 4.) Paul Hindemith's *Elementary Training for Musicians* (1944) has a wealth of practice materials for developing musicianship at any level. There are a myriad number of exercises that can be used to develop hand independence in conductors.
- 5.) *The Horizon Leans Forward* (2021) is a series of writings compiled by Erik Kar Jun Leung regarding issues of diversity, equity, inclusion, and access within the wind band field. The authors include various conductors and composers, including Leung himself.
- 6.) John Williamson's *Rehearsing the Band* (2008) is a collection of articles regarding rehearsal technique written by prominent university wind ensemble conductors, including Jerry Junkin of the University of Texas, H. Robert Reynolds of the University of

Michigan, and Donald Hunsberger of the Eastman School of Music. Each conductor details their philosophy regarding conducting, rehearsing, and performing with reference to topics such as planning, repertoire, and specific musical concepts.

- 7.) Cynthia Johnston Turner's (2013) article *Crowdsourcing our Ensemble Rehearsals* details her thoughts about the nature of conducting practice and ensemble instruction. Turner advocates for a collaborative approach while recounting her own experiences implementing such a mindset.
- 8.) *Score Rehearsal and Preparation* by Gary Stith (2011) and Frank Battisti's *Guide to Score Study for the Wind Band Conductor* (1990) will be referenced when learning about score study, particularly in the initial stages. However, the following outline, developed by Professor Eric Rombach-Kendall, will serve as the main resource for score study:

SCORE STUDY & PREPARATION OUTLINE

- I. Purpose of Score Study
 - a. *Discovery of composer's intent.* What is the overall meaning and message of the music?
 - b. *Understanding the composer's technique.* How does the composer convey meaning?
 - i. Organization
 - ii. Craft
 - iii. What makes the music move?
 - c. *Formation of interpretive ideas.*
 - i. Internalization of sounds.

- ii. Internalization of meaning.
- d. *Determine the worth of the music.* Does the content of the music justify the time it will take to prepare and rehearse the music? What can be learned as a result of working with this music?
- e. *Determine the appropriateness of the music.* Is the music learnable by the musicians in the time available? Where does it fit programmatically?

II. Preliminary Information

- a. Biographical information about the composer.
- b. Chronological place in the composer's body of work.
- c. Cultural and historical context of the work.
- d. Information supplied by the composer either directly or indirectly.
 - i. Title page, program notes, dedication, performance venue of premiere.
 - ii. Thoughts by the composer on music, expression, compositional practice.
 - iii. Edition.
 - iv. Recordings.
- e. Text

III. Macro Analysis: Identification of Large Features

- a. Length
 - i. Total time of work.
 - ii. Number of movements.
- b. Orchestration
 - i. Number of players.
 - ii. Types of instruments, voices used.

- iii. Special needs (mutes, crystal glasses, amplification, etc.)
 - iv. Percussion: how are parts divided? Setup.
 - v. Are any musicians tacet/Don't play much
 - c. Notation: traditional or graphic?
 - d. Harmonic organization.
 - i. Tonal, atonal, polytonal, serial, aleatoric, eclectic mix?
 - ii. Form and structure.
 - e. Melodic organization.
 - i. Thematic/non-thematic, motivic.
 - ii. Symmetry/Asymmetry.
 - f. Rhythmic organization.
 - i. Tempi
 - ii. Meter
 - iii. Complexity/simplicity.
 - g. Textural organization
 - i. Quality: homophonic, polyphonic, monophonic
 - ii. Density: thick, thin
 - h. Large-scale form
 - i. Are there noticeable forms?
 - ii. Identification of large sections.
 - i. Large events
 - i. Beginnings, climaxes, pauses, conclusions.
 - ii. Section endings, end of piece.

- j. Terms and symbols.
- IV. Micro Analysis: Identification of Details
- a. Harmonic Analysis
 - i. Chord analysis, voicing, position
 - ii. Patterns
 - iii. Harmonic tempi
 - iv. Tonal centers, harmonic motion, dissonance/resolution
 - b. Melodic analysis
 - i. Phrase length
 - ii. Interaction with harmony
 - iii. Intervals, range
 - c. Rhythmic analysis
 - i. Importance of rhythm to expression
 - ii. Relationship to the bar
 - iii. Relationship to harmony and melody
 - iv. Emphasis
 - v. Patterns
 - d. Textural Analysis
 - i. Relationships of texture to harmony, melody, rhythm
 - ii. Effect upon balance, melodic shaping, articulation
 - e. Orchestration analysis
 - i. Importance of timbre
 - ii. Color: meltdown or distinct individuality

- iii. Unusual combinations
 - iv. Effect of orchestration on intonation and balance
 - v. Range
 - f. Expressive analysis
 - i. Role and content of dynamics, intensities, phrase shape
 - ii. Stylistic content: articulation, bowing, accentuation
 - iii. Role of tempo on expression.
- V. Preparing to Rehearse: Internalizing the Music
 - a. Develop the aural imagination of the music
 - b. Singing
 - i. Horizontally, vertically
 - ii. Sing one part, play another
 - iii. Playing at keyboard or on melodic instrument
 - c. Tempi: use of a metronome during study phase
 - d. Memorization
 - i. Aural
 - ii. Visual
 - iii. Kinesthetic
 - e. Emotional message
 - i. Moving toward feeling and away from thinking
 - ii. Creating physical response to musical content
 - iii. Analogy

Throughout the class, students will record videos of themselves conducting and singing to submit for assignments, share with the class for lab days, or share with the instructor for individual lessons. For all videos, the student should position the camera such that the front of their upper body is fully centered within the frame at all times, with their face, arms, hands, and baton (if applicable) clearly visible. If singing is required, students should sing and conduct simultaneously, with the camera capturing the original audio. The singing should not be overdubbed. In examples with more than one simultaneous musical line, students should sing the line they are depicting gesturally, switching between lines as necessary. Students are encouraged to record multiple takes of each video assignment and choose the best one for submission.

During the first fourteen weeks, the second class of each week will include a lab experience where students will share a pre-recorded video of themselves conducting and singing through an assigned exercise. The video will be shared live using screen-sharing. The instructor and classmates will then comment on the video, with the instructor making annotations on the video as necessary.

On the last day of class, students will turn in a repertoire annotated bibliography. It will include the following parts:

- 1.) A list of criteria for choosing repertoire as well as a short paragraph explaining the reasoning behind the criteria.
- 2.) Two reference resources for finding repertoire. One should be a print resource, while the other can be online-based. The annotation should include a description of the resource, how it is most appropriately used, and its strengths and limitations. A non-comprehensive list of resources which can serve as a starting point for students is included in Appendix D of this document.

- 3.) Ten wind band pieces of the student's choice. Each annotation should briefly describe the composer, piece, and how it meets the student's established criteria.

The final project for this class, due during finals week, will consist of the following parts:

- 1.) An uninterrupted video of a full conducting run-through of Holst's *First Suite in Eb, Movement I. Chaconne* (1912). The student should sing as they are conducting, choosing the most relevant line to sing and switching lines as necessary.
- 2.) A marked score and written analysis of the piece, using the score study outline as a model and addressing implications for conducting and rehearsing.
- 3.) A detailed plan for a 30 minute first rehearsal and a general outline for three subsequent 30-minute rehearsals in which an imaginary ensemble would learn the piece fully.

The first movement of Holst's suite has been chosen as a final project for a number of reasons. First, it is considered by many in the field to be an important piece of core wind band repertoire, and arguably the very first serious work for the modern concert band (Battisti 2002). Secondly, it is musically diverse, requiring a thorough score analysis and allowing the conductor to display a wide variety of skills. Lastly, the movement is relatively short, and thus manageable within a limited time frame.

In preparation for the final project, there will be two mid-term projects which will act as smaller scale versions of the final. In the first mid-term, students will record a video and do a macro-level score analysis of a Bach chorale of their choice, taken from Matthew Lake's *Sixteen Bach chorales for wind band* (1938). In the second mid-term, students will record a video and do a macro and micro-level score analysis of an example of their choice from the technical mastery

section in Labuta’s conducting textbook, which is a collection of culminating examples meant to incorporate all concepts covered in the textbook.

A sample rubric for grading videos of student conducting can be found in Appendix C. This rubric may be shared with students so that they can refer to it during weekly labs and when completing self or peer reflections.

A schedule for the course is below, followed by a detailed outline of each week. The listed concepts will be discussed throughout the week’s class meetings, with students expected to complete the readings and assignments before the synchronous class. In discussing each topic, the instructor has a number of options. They might demonstrate physical techniques themselves, either live or through a pre-recorded video. Instructors can also share relevant videos of other conductors in practice to discuss certain topics.

It is intended that the weekly lab would take place in the second class of each week. The length of the lab will vary depending on the number of students in the class. Instructors may need to have only a limited number of students share videos each week in order to cover all the concepts listed each week in the allotted class time. In this case, the instructor may have the students who do not share submit their videos online as an assignment. The instructor and other students may then comment on these submissions.

Week	Concepts	Readings Due	Assignments Due
1	<ul style="list-style-type: none"> ● Overview: What is conducting? ● Introduction to communicative Laban movement vocabulary ● Malko/Green Exercises ● Choosing a Baton ● Score study - Introduction, purpose, and scope 	<p>Jordan 52-62</p> <p>Stith, Battisti</p>	Lab - Malko/Green exercises

2	<ul style="list-style-type: none"> ● Laban effort actions ● Preparatory beats and releases ● Score study - Introductory information ● Repertoire - developing criteria 	Jordan 230-242 Labuta chapter 1	Observation #1 Lab - Labuta ex 1-1, 1-2
3	<ul style="list-style-type: none"> ● Laban effort actions cont. ● Beat patterns ● Conducting styles ● Score study - Macro analysis ● Repertoire - Criteria cont. 	Labuta chapter 2 Labuta chapter 9	Repertoire criteria brainstorm post + two peer responses Lab - Twinkle, twinkle psychological conducting
4	<ul style="list-style-type: none"> ● Preparations and releases in all counts ● Preparations on fractional beats ● Score study - Macro analysis cont. ● Repertoire - Artistic criteria, “core” repertoire 	Labuta chapter 3 Labuta chapter 4 Budiansky 1	Score study, introductory info on one Labuta example Lab - Choose one from Labuta choose one from ex 2-2, 2-7, 3-1, 3-4 AND one from ex 2-8, 2-9, 3-7, 3-8, 3-9, 3-10
5	<ul style="list-style-type: none"> ● Fermatas ● Score study - Micro analysis ● Repertoire - Print resources 	Labuta chapter 7 Budiansky 2	Reflection #1 + two peer responses Lab - Bach chorales draft
6	<ul style="list-style-type: none"> ● Using a baton ● “Expressive” conducting and the left hand ● Score study - Micro analysis cont. ● Repertoire - Online resources 	Labuta chapter 10 Budiansky 3	Mid-term #1 + one peer response Lab - Labuta ch. 10 examples
7	<ul style="list-style-type: none"> ● Cues ● Score study - Synthesis ● Repertoire - State lists, conference/university/professional performances, professional recordings 	Labuta chapter 8 Budiansky 4	Repertoire criteria outline Lab - Labuta ch. 8 examples

8	<ul style="list-style-type: none"> • Tempo changes and accompaniment • Score study - Synthesis cont. • Repertoire – issues of DEIA 	<p>Labuta chapter 11</p> <p>Leung ch. 5 (Shapiro)</p>	<p>Reflection #2 + one peer response</p> <p>Lab - Labuta ch. 11 examples</p>
9	<ul style="list-style-type: none"> • Anticipating problems of conducting • Repertoire - composer websites, commissions 	<p>Labuta chapter 12</p> <p>Leung ch. 6 (Blackshaw)</p>	<p>DEIA and representation reflection + one peer response</p> <p>Lab - Labuta ch. 12 examples</p>
10	<ul style="list-style-type: none"> • Technical mastery examples • Rehearsal technique - Introduction (purpose, conductor competencies) 	<p>Labuta chapter 13</p>	<p>Score analysis of ch. 12 example</p> <p>Lab - Labuta technical mastery examples draft</p>
11	<ul style="list-style-type: none"> • Final project • Rehearsal technique - Structuring a rehearsal 	<p>Williamson foreword, ch. 1 (Fennell, Battisti)</p>	<p>Mid-Term #2 + one peer response</p> <p>Lab - Final project draft: first eight measures</p>
12	<ul style="list-style-type: none"> • Repertoire - Planning for a concert performance • Rehearsal technique - Strategies for building ensemble playing 	<p>Williamson ch. 2, 4 (Corporon, Hunsberger)</p>	<p>Bibliography check-in: Full list of resources, criteria, repertoire</p> <p>Lab - Final project draft: beginning up to C</p>
13	<ul style="list-style-type: none"> • Rehearsal technique - Error detection • Macro planning a rehearsal cycle • Practical considerations (seating, percussion, part assignments, music, etc.) 	<p>Williamson ch. 5, 6 (Junkin, Kirchoff)</p>	<p>Observation #2 + one peer response</p> <p>Lab - Final project draft: C up to E</p>

14	<ul style="list-style-type: none"> ● Practical considerations cont. ● What next? (continual search for repertoire, conducting in mixed meter, avenues for improving conducting practice, long term repertoire and rehearsal planning) 	Williamson ch. 7, 8 (McMurray, Reynolds)	Error detection HW Lab - Final project draft: E to end
15		Turner	Full repertoire annotated bibliography Private lessons: Final project full draft
FINALS			Final project

Table 5.2

Week 1:

Overview: What is conducting?

Physical technique: Posture, balance, and body alignment.

Introduction to communicative Laban movement (Read pages 52-62 from the Jordan after the first class). How might the Laban effort elements of space, weight, time, and flow apply to conducting?

Malko Conducting Exercises: <https://www.youtube.com/watch?v=oZYFi89Ph4g&t=1129s>

Go through basic exercises (1:35-4:10).

Choosing a baton - Balance, length, handle shape, brands. (Students should aim to have a baton by week 5. It is best to go to a music store and try different batons to see what feels best).

Score study: Purpose and scope of score study (section I on the outline).

Lab: Record yourself demonstrating Malko exercises #1 (horizontal lines) and #2 (vertical lines).

Experiment with varying the four Laban effort elements as you move.

Assignment due in week 2:

Observation #1: Watch at least 10 minutes of a video of a conductor in performance (instructor can have students choose from recommend a list of videos) and respond to the following prompts in a discussion board post:

- 1.) Please list some background information about the conductor, the ensemble, and the performance (e.g., basic biographical information, piece and composer, etc.)
- 2.) In general, what is the conductor communicating to the ensemble? How does the conductor communicate?
- 3.) Please list, along with timestamps, at least three notable moments of communication between the conductor and the ensemble, detailing what and how the conductor is communicating.
- 4.) How is the ensemble responding to the conductor's communication? Is this a reciprocal conversation? Why or why not?

Read for week 2: Jordan pg. 230-242 (Laban effort elements and actions).

Labuta chapter 1 - preparatory beats and releases, (pg. 11-17). For all Labuta readings, watch the accompanying videos. The videos can be accessed at the companion website listed in the textbook.

Week 2:

Physical technique: Laban effort actions - glide, flick, dab, slash. What are some movements from normal life that model these effort actions?

Preparatory beats and releases - readability, predictability, and "gravity". What information can we communicate in a preparatory beat and release?

Score study: Preliminary information (section II on the outline).

Repertoire: How do we choose repertoire?

Lab: Record yourself conducting and singing through Labuta chapter 1 examples 1-1 and 1-2 (pg. 105-106). Vary the dynamic and style of your preparatory beats and releases.

Assignment due in week 3:

In a discussion board post, brainstorm on artistic criteria for choosing repertoire. List at least three criteria ideas with a short justification for each. After the due date, write a short comment on the posts of at least two peers.

Read for week 3: Labuta chapter 2 - beat patterns, (pg. 18-22)

Labuta chapter 9 - conducting musical styles, (pg. 46-48).

Week 3:

Physical technique: Laban effort actions - punch, press, wring, float. What are some movements from normal life that model these effort actions? How can we combine effort actions?

Beat patterns in 1, 2, 3, 4 - Using movement vocabulary to move through space. How can we vary these patterns using effort elements and effort actions?

Conducting styles - tenuto, legato, staccato, marcato. How can movement vocabulary help us to depict style?

Score study: - Macro Analysis (section IIIa - IIIe on the outline).

Repertoire: Criteria continued, discuss brainstorming ideas. How do we account for the abilities of our players when choosing repertoire?

Lab: Record a video of yourself conducting through “Twinkle, Twinkle” using varying effort actions to depict changes in style and dynamic, without singing. In lab, you will break out in

pairs. Each pair will sing to each other's videos, commenting on the accuracy of the singer and the clarity of the conductor.

Assignment due in week 4:

Choose:

- 1.) One excerpt from Labuta examples 2-2 (pg. 108), 2-7 (pg. 113), 3-1 (pg. 118), or 3-4 (pg. 122) AND
- 2.) One excerpt from Labuta examples 2-8 (pg. 114), 2-9 (pg. 115), 3-7 (pg. 123), 3-8 (pg. 124), 3-9 (pg. 124) or 3-10 (pg. 125). List preliminary information (score study outline section II) for each of your choices. You will conduct these two excerpts in lab next week.

Read for week 4: Labuta chapter 3 - preparatory beats in all counts, (pg. 23-27).

Labuta chapter 4 - fractional preparatory beats, (pg. 28-29).

Budiansky article #1: *The Kids Play Great, But That Music*, (Washington Post, 2005) -

<http://www.budiansky.com/WashPost.pdf>

Week 4:

Physical technique: Preparations and releases in all counts - preparing within the pattern.

Preparations on fractional beats - one or two beats?

Score Study: Macro Analysis cont. (section IIIf - IIIj on the outline).

Repertoire: Artistic criteria and "core" repertoire - how do we determine what is meaningful and artistic music? Is there a canon of repertoire? If so, who determines it and should that affect our repertoire choices?

Lab: Record yourself conducting and singing through two Labuta examples:

- 1.) One excerpt from 2-2, 2-7, 3-1, or 3-4 AND
- 2.) One excerpt from 2-8, 2-9, 3-7, 3-8, 3-9, or 3-10 (same examples chosen for score study assignment).

Assignment due in week 5:

Reflect on your week 4 lab videos in a discussion post. Respond to the following prompts:

- 1.) What are two things that you did well in the videos?
- 2.) What are two areas in which you could improve for next time?

Reflect on the videos of two of your peers, using the same prompts.

Read for week 5: Labuta chapter 7 - fermatas, (pg. 37-43).

Budiansky article #2: *The Quality of Repertoire in School Music Programs: Literature Review, Analysis, and Discussion* (WASBE Journal, 2005)- <http://www.budiansky.com/WASBE1.pdf>

Week 5:

Physical technique: Fermatas - the three basic types of fermatas.

Score study: Micro Analysis (section IVa - IVc on the outline).

Repertoire: Print resources for finding repertoire (GIA series, Battisti sourcebook, A Composer's Insight series, etc.)

Lab: Record yourself conducting and singing through one of the Bach chorales arranged by Matthew Lake.

Assignment due in week 6:

Midterm #1 includes:

- 1.) A video of yourself conducting and singing through your chosen Bach chorale after incorporating comments you received during the lab day.

- 2.) A score study outline of your chosen chorale addressing preliminary information (section II) and macro-analysis (section III).
- 3.) After the due date, a response to one peer's mid-term video using the reflection prompts:
 - a.) What are two things that are done well in the videos?
 - b.) What are two areas in which could be improved for next time?

Read for week 6: Labuta chapter 10 - expressive conducting and the left hand, (pg. 49-57).

Budiansky article #3: *The Repertoire is the Curriculum: Getting Back to Basics in Music Education* (WASBE talk, 2009) - <http://www.budiansky.com/WASBE2.pdf>

Week 6:

Physical Technique: Using a baton - grip, positioning, angle, ictus.

Left hand independence - what can we communicate with the left hand? What should we avoid doing with the left hand?

Hindemith musicianship exercises for hand independence (Hindemith pg. 9-11).

Expressive conducting without beat patterns - what is best communicated without beat-oriented gestures? How do beat patterns help players? Do players need beat patterns at all times?

Score study: Micro Analysis continued (section IVd - IVf on the outline).

Repertoire: Online resources for finding repertoire (windrep.org, windliterature.org, andwewereheard.org, etc.)

Lab: Choose one example from Labuta chapter 10 (pg. 200-216). Record three separate videos of yourself singing and conducting through the example:

- 1.) Right hand only (beat oriented).
- 2.) Left hand only (no beats).

3.) Hands together.

Assignment due in week 7:

A list of criteria for choosing repertoire as well as a short paragraph explaining the reasoning behind the criteria as a discussion board post. After the due date, respond to the lists of at least two peers.

Read for week 7: Labuta chapter 8 - cues, (pg. 44-45).

Budiansky article #4: Talk to the College Band Directors National Association, Eastern Division West Chester, Pennsylvania March 13, 2010 - <http://www.budiansky.com/CBDNA.pdf>

Week 7:

Physical technique: Cues - what do players need to be successful on entrances? When are cues necessary or unnecessary? Does cueing change over the rehearsal process?

Score Study: Synthesis (section Va - Vd on the outline).

Repertoire: Resources - State lists (Texas UIL, NYSSMA, ISSMA, etc.), conference/university/professional performances, professional recordings (e.g. military bands, Tokyo Kosei, etc.)

Lab: Choose one example from Labuta chapter 8 (pg. 180-185). Record yourself conducting and singing through the example, demonstrating at least one instance of each of the following cues to an imaginary ensemble:

- 1.) Left hand cue
- 2.) Baton hand cue
- 3.) Head/eye cue

Assignment due in week 8: Reflect on your week 7 lab video in a discussion post. Respond to the following prompts:

- 1.) What are two things that you did well in the videos?
- 2.) What are two areas in which you could improve for next time?

Reflect on the videos of two of your peers, using the same prompts.

Read for week 8: Labuta chapter 11 - tempo changes and accompaniment, (pg. 58-60).

Leung chapter 5 - *Reaching out and bringing women in* by Alex Shapiro.

Week 8:

Physical technique: Tempo Changes and accompaniment - how do we deal with changing gradual tempo changes (ritardando, rallentando, accelerando, etc.)? How do we do subito tempo changes? How do we best support soloists?

Score Study: Synthesis continued (section Vf on the outline).

Repertoire: Issues of diversity, equity, inclusion, access, and representation.

Lab: Choose from the following:

- 1.) One excerpt from Labuta examples 11-1, 11-2, or 11-3 (pg. 217-219).
- 2.) One excerpt from Labuta examples 11-4 or 11-5 (pg. 220-221).
- 3.) One excerpt from Labuta examples 11-7 or 11-8 (pg. 224-225).

Record yourself singing and conducting through each of your choices.

Assignment due in week 9:

Make a discussion post responding to the following prompts:

- 1.) Should issues of diversity, equity, inclusion, and access (DEIA) be considered by conductors? Why or why not?

2.) If so, what specific issues related to DEIA are you most concerned about? Why?

3.) Brainstorm a few ideas of how our field can move forward with respect to DEIA issues.

After the due date, respond to the posts of at least two other peers.

Read for week 9: Labuta chapter 12 - Analysis and score preparation (63 - 85).

Leung chapter 6 - *The Repertoire (R)evolution* by Jodie Blackshaw.

Week 9:

Physical technique: Hindemith musicianship exercises for hand independence part 2, (Hindemith pg. 19-23).

Score Study: Audiation, anticipating problems of conducting, ensemble, and rehearsal - How can we be best prepared for the first rehearsal? How do we plan for multiple outcomes?

Repertoire: New composers and commissioning.

Lab: Choose one excerpt from Labuta chapter 12 (pg. 230-242). Record a video of yourself singing and conducting through the excerpt.

Assignment due in week 10: Do a full score analysis of the excerpt you conducted in lab this week. Your score analysis should have the following components:

- 1.) A marked score with relevant markings from your macro and micro analyses.
- 2.) Either a flowchart or outline of the piece.

Read for week 10: Labuta chapter 13 - The instrumental rehearsal, (pg. 86-93).

Week 10:

Discussion and overview of Labuta technical mastery examples (pg. 243-259).

Rehearsal Technique: - Introduction (purpose, conductor competencies). What is the goal of rehearsing?

Lab: Choose one excerpt from the Labuta technical mastery examples (TM1 - TM11). Record yourself singing and conducting through the excerpt.

Assignment due in week 11:

Midterm #2 includes:

- 1.) A video of yourself conducting and singing through your chosen Labuta Technical Mastery example after incorporating comments you received during the lab day.
- 2.) A full score analysis of your chosen excerpt including:
 - a.) A list of preliminary information (score study outline section II)
 - b.) A marked score with relevant markings from your macro and micro analyses.
 - c.) A flowchart or outline of the piece.
 - d.) A list of conducting and rehearsal considerations.
- 4.) After the due date, a response to one peer's mid-term video using the reflection prompts:
 - a.) What are two things that are done well in the videos?
 - b.) What are two areas in which could be improved for next time?

Read for week 11: Williamson - Foreword by Frederick Fennell (pg. iv-v), preface by John Williamson (pg. vi-viii), chapter 1 by Frank Battisti, (pg. 1-10).

Week 11:

Final Project: Discussion and overview.

Holst - discuss preliminary information and the first eight measures.

Rehearsal Technique: Structuring a rehearsal - macro-micro-macro approach.

Lab: Record yourself singing and conducting through the first eight measures of the Holst.

Assignment due in week 12: Repertoire bibliography - full list of resources, criteria, and repertoire.

Read for week 12: Williamson - chapter 2 by Eugene Corporan (pg. 11-18), chapter 4 by Donald Hunsberger (pg. 29-38).

Week 12:

Final Project: Holst - discuss from the beginning of the piece up to rehearsal C.

Repertoire: Planning for a concert performance - How do we create a concert program? What are the needs of the players in the ensemble? The audience? The conductor? How does the context of the performance affect repertoire choice (e.g. outdoor concert at a mall vs. festival performance)?

Rehearsal Technique: Strategies for building ensemble playing - how do we teach ensemble skills through conducting the repertoire?

Lab: Record yourself conducting and singing the Holst from the beginning up to rehearsal C (stop at the downbeat of C).

Assignment due in week 13:

Observation #2:

Watch at least 20 minutes of a video of a conductor in rehearsal (instructor can have students choose from recommend a list of videos) and respond to the following prompts in a discussion board post:

- 1.) What goal(s) is the conductor trying to achieve for the ensemble?
- 2.) What rehearsal strategies is the conductor employing in order to achieve that goal (or goals)?
- 3.) In what ways does the conductor's gestures help them to achieve the goal (or goals)?
- 4.) Did the conductor achieve their goal (goals)? Why or why not?

You are free to add any additional comments you may have regarding the conductor's gestures, rehearsal strategies, etc.

In addition, please list at least three timestamps for moments you thought were particularly interesting/enlightening/etc. and clarify with a short statement for each.

Read for week 13: Williams - chapter 5 by Jerry Junkin (pg. 39-46), chapter 6 by Craig Kirchoff (pg. 47-54).

Week 13:

Final Project: Holst - discuss from rehearsal C up to rehearsal E.

Rehearsal Technique: Error detection and correction - how do identify and fix performance mistakes? How can we empower performers to self-correct?

Macro-planning rehearsal cycles - how do we plan on rehearsing a piece from the first read-through to the performance?

Practical considerations for conductors - ensemble seating, percussion set-up, part assignments, distributing music, organizing a library, etc.

Lab: Record yourself conducting and singing the Holst from the pick-up to rehearsal C to rehearsal E (stop at the downbeat of E).

Assignment due in week 14: Error detection HW (TBA)

Read for week 14: Williamson - chapter 7 by Alan McMurray (pg. 55-62), chapter 8 by H. Robert Reynolds (pg. 63-74).

Week 14:

Final Project: Holst - discuss from rehearsal E through the end of the first movement.

Practical considerations discussion continued.

What next? - Discuss topics for semester 2 (conducting in asymmetric meters, score analysis of multi-movement works, long term rehearsal cycles, etc.)

Discuss avenues to continue conducting study beyond undergraduate courses (self-recording and reflection, reading, observation, workshops, symposia, graduate study, etc.)

Lab: Record yourself conducting and singing the Holst from the pick-up to rehearsal E to the end of the first movement.

Assignment due in week 15: Full repertoire annotated bibliography (refer to above).

Read for week 15: Turner - *Crowdsourcing Our Ensemble Rehearsals* from the Music Educator's Journal.

Note: Week 15 will consist wholly of one-on-one virtual private lessons with the instructor. The length of the lessons will vary depending on the number of students in the class and the length of each class period. Before the scheduled lesson, students should record a video of themselves

conducting and singing through the entirety of Holst’s First Suite in Eb, first movement as a first draft video for their final project.

Week 15:

Lessons: Final project first draft.

Due during finals week: Final project (refer to above).

A second semester undergraduate course would follow a similar model and build upon concepts explored in the above curriculum. More complex musical examples could be used for lab recordings. In addition to practicing skills learned in the first semester, a second semester might cover the following topics:

Physical technique	<ul style="list-style-type: none"> ● Asymmetric and complex meters (5/8, 7/8, 5/4, etc.) ● Conducting in one. ● Macro patterns and melding. ● Dead gestures and gestures of syncopation. ● Body language and facial expressions.
Score study and preparation	<ul style="list-style-type: none"> ● Multi-movement works. ● Post-tonal music. ● Horizontal vs. vertical analysis. ● Concerti.
Repertoire	<ul style="list-style-type: none"> ● Planning repertoire over the course of a year or season. ● Brief overview of wind band repertoire history. ● International wind band repertoire. ● Deep-dive into specific categories of repertoire.
Rehearsal technique	<ul style="list-style-type: none"> ● Warm-up routines. ● Collaborative rehearsal techniques (e.g. questioning, peer feedback, etc.) ● Macro-planning rehearsals over the course of a year or season.

Table 5.3

As an end-of-term assignment, students could compile an annotated bibliography of works within a specific subcategory of the wind band repertoire (e.g. works with aleatoric elements, concerti, works by women composers, etc.) A final project similar to the first semester could also be used. Instead of the first movement of Holst's first suite, a piece such as the fifth movement of Percy Grainger's *Lincolnshire Posy* (1937) could be used, as it includes many of the advanced topics listed above and is more musically complex than Holst's work.

This curriculum can be adapted for a live, in-person course. Instead of using pre-recorded videos for each lab and mid-term, students could conduct a live ensemble, made up of either the students in the class and/or a hired lab ensemble. The conducting component of the final project can also take place in front of a live, in-person ensemble of the students and volunteers. However, it is recommended that, even in the case of in-person instruction, students still be required to record and submit videos of themselves conducting and singing through assigned material, as this activity has been observed to encourage conducting students to engage in conducting and singing practice.

4.2: GRADUATE CONDUCTING SEMINAR

An online graduate conducting seminar would be intended for working conductors who wish to improve their practice. These working conductors could be full-time graduate students conducting an ensemble as part of an assistantship, middle or high school band teachers, or community band directors. For those seeking a graduate degree in conducting or education, such a course could be part of their degree plan. For students that are public or private school teachers, the instructor could work with a state licensing agency or school administration so that students would receive professional development credit for completing the course.

The seminar is intended to be repeatable to fit both of the aforementioned scenarios. Thus, the specific topics discussed may vary depending on the on the students in the class. Topics could include Laban effort actions, various score study methods, issues of diversity, inclusion, equity, and access in repertoire choice, and collaborative rehearsal techniques. In the first weeks, students would discuss the topic areas of physical technique, score study, repertoire, and rehearsal technique and submit ideas for specific subjects within each area that would be most helpful for their practice. Instructors would then use this information to plan out the remainder of the semester to best fit the needs of the students.

The suggested major assignments for the course are listed below. Most aspects of these assignments could be repeated in multiple semesters. Students would just need to choose different materials or topics for each assignment.

Score study method and sample: For this assignment, students will explain their personal process for score study (or what they would like to work towards.) This assignment will have the following parts:

- 1.) Detail your ideal score study process. This can be done in either narrative or outline format. Explain your reasoning behind your process as necessary.
- 2.) List any resources that you have used to develop your process (e.g. books, articles, presentations you have attended, lessons you have taken, etc.)
- 3.) A score study sample from your own practice. This can be a marked score with an explanation, a diagram, a narrative description of a piece, etc.
- 4.) An in-class presentation of no longer than ten minutes of the above material.

Repertoire and rehearsal plan: Students will plan for their ensemble's repertoire in a future semester (or for an imagined ensemble if the student is not currently an ensemble director). This assignment should include the following:

- 1.) Program information for each performance during the semester.
- 2.) A list of the general criteria used to choose the pieces as well as a rationale for the criteria.
- 3.) A short explanation for each piece detailing how it fits the listed criteria.
- 4.) A rehearsal plan for the semester. This should show what will generally be worked on each week (which pieces and what sections of those pieces will be the focus).

Conducting performance/rehearsal observation: Watch at least twenty minutes of video of a conductor in performance or rehearsal which clearly shows the front of their body for most of the video. Write a one page review of the conducting performance, focusing on gesture, musicianship, rehearsal technique (if applicable), and the communication between conductor and ensemble. If desired, the instructor can curate a list of videos that the students can choose from or specify one video that everyone must watch. The instructor can also have the student pick out a few timestamps from the video to be used in a class discussion.

Self/Peer rehearsal review: Each student will post a 30 minute rehearsal video and be assigned another student's video to review. The student should submit a review of both their own video and their assigned peer's video. In each of the reviews, students will respond to the following prompts:

- 1.) List at least three timestamps highlighting aspects of the conductor's gesture. For each timestamp, comment on what you felt was notable about the observed gestures (e.g., a very effective head cue, a section that could use less mirroring, etc.)
- 2.) List at least three timestamps highlighting aspects of the conductor's rehearsal technique (e.g., an effective method of tuning a chord, a segment that needs clearer verbal feedback, etc.)
- 3.) Overall, what is something that the conductor did well during the rehearsal that you might want to incorporate into your own practice?
- 4.) What is one thing that the conductor can improve on for the future?

Final Project: The final project for this course will be a literature review on a wind conducting topic of your choice. The literature review should include the following:

- 1.) An introduction detailing your chosen topic and its importance to the field of wind conducting.
- 2.) A literature review of at least fifteen sources.
- 3.) A bibliography in APA format.

On the final class day, each student will make a short (5-10 minute) presentation on their literature review.

In order to accommodate working professionals, the class would ideally meet once a week in the evening for a two-hour synchronous class using a videoconferencing application such as zoom. The first hour of each class would be dedicated to discussing that week's topics and student presentations from some of the above assignments. The second hour would then be

used to share rehearsal or performance footage from each student. Similar to the undergraduate class, the instructor and peers would discuss each video in a masterclass-like format. The length of the shared video would vary depending on how many students are in the class. Unlike the undergraduate course, the shared videos should be footage of the student's conducting and/or rehearsing a live ensemble, preferably taken from the previous week. Like the undergraduate course, the videos should show the front of the conductor, with gestures clearly visible and any verbalizations clearly audible. These videos would generally come in three forms:

- 1.) A rehearsal conducting sample showing a few minutes of the student conducting through an uninterrupted segment during a rehearsal. The main purpose of this sample would be to review physical gesture and non-verbal communication between conductor and ensemble.
- 2.) A rehearsal technique sample showing several minutes of a student working through a segment with an ensemble. This can include conducting, verbalizations, and any other rehearsal activities. In addition to gestural review, these samples will also be used to discuss rehearsal technique.
- 3.) A performance conducting sample from an ensemble concert. Preferably, these samples would include the same pieces from previous rehearsal samples. Review of these videos would discuss how gestures and previous rehearsal techniques affect the ensemble's performance.

Over the course of the semester, the instructor may introduce content based on what is observed in the videos (e.g., the videos show that a discussion of left hand technique would be beneficial to most students in the class.)

An added benefit of an online-based course is that it is somewhat more convenient to bring in guest speakers from around the globe. As the earlier survey of conducting teachers revealed, many professors brought in various guest speakers for their ensemble or conducting classes when they could not meet in-person. As a culminating experience, the instructor of an online graduate conducting seminar could bring in prominent guest speakers from the field to discuss various topics with the students in one or more of the later classes in the term.

If a fully synchronous class is not feasible, some, or all of the class activities could be modified into an asynchronous format. The instructor could pre-record videos for each topic and class discussions could take place on the message board of a learning management system such as Canvas or Blackboard.

A sample schedule for such a graduate course is below. The same resources found in the undergraduate course are used here, however the instructor should substitute other resources as appropriate for the topics discussed and the needs of the students. There is also an additional resource used, Gary Stith's *The Conductor's Companion: 100 Rehearsal Techniques, Imaginative Ideas, Quotes and Facts* (2017). This book is a collection of short writings from 100 renowned wind band conductors of various groups, ranging from beginner to professional. Each conductor's one page contribution details a technique or idea that has been helpful in their rehearsing practice.

Week	Topics/Class activities	Readings Due	Assignments Due
1	<ul style="list-style-type: none"> ● Class introduction ● Final project review ● What is conducting? ● Topic areas overview - physical technique, score study, repertoire, and 		

	<p>rehearsal technique.</p> <ul style="list-style-type: none"> ● Topics discussion (I am good at x, I want to be better at y, I want to know more about z). ● Physical technique - Laban movement analysis. ● Lab - Conducting “etudes” (Malko/Green exercises, Hindemith, Laban effort actions). 		
2	<ul style="list-style-type: none"> ● Physical technique - building good habits and addressing bad habits. Expressive vocabulary. ● Score study - purpose and scope. ● Lab - Rehearsal conducting sample #1. 	Jordan 52-62, 230-242.	Conducting performance observation
3	<ul style="list-style-type: none"> ● Physical technique - Conducting with and without patterns. Use of the left hand. ● Score study - methodologies. ● Lab - Rehearsal conducting sample #2. 	Stith 1-32	Final project topic proposal
4	<ul style="list-style-type: none"> ● Score study method and sample presentations. ● Repertoire - Forming criteria for repertoire choice. ● Lab - Rehearsal conducting sample #3. 	Stith: <i>Score Rehearsal and Preparation</i> 35-53	Score study method and sample
5	<ul style="list-style-type: none"> ● Repertoire criteria list discussion. ● Repertoire - “Quality” and “Canon”. ● Lab - Rehearsal conducting sample #4. 	Budiansky 1-4	Repertoire and rehearsal plan - repertoire criteria list draft

6	<ul style="list-style-type: none"> ● Repertoire - Diversity, equity, inclusion, access ● Lab - Rehearsal conducting sample #5. 	Leung ch. 1-3	Final project bibliography draft
7	<ul style="list-style-type: none"> ● Repertoire - resources and methods for repertoire planning. ● Lab - Rehearsal conducting sample #5. 	Leung ch. 4-6, Part II	Conducting rehearsal observation
8	<ul style="list-style-type: none"> ● Repertoire list - sharing and discussion. ● Rehearsal technique - Philosophies and goals. ● Lab - Rehearsal technique sample #1. 	Williamson foreword, ch. 1-5	Repertoire and rehearsal plan - Repertoire list
9	<ul style="list-style-type: none"> ● Rehearsal technique - Building ensemble balance and intonation. ● Lab - Rehearsal technique sample #2. 	Williamson ch. 6-11	Post video for peer review #1/Self rehearsal review #1
10	<ul style="list-style-type: none"> ● Rehearsal technique - Error detection and correction. ● Lab - Rehearsal technique sample #3. 	Labuta ch. 12, 13	Peer rehearsal review #1
11	<ul style="list-style-type: none"> ● Rehearsal technique - Encouraging musical thought and independence. ● Lab - Rehearsal technique sample #4. 	Turner	Final project annotated bibliography
12	<ul style="list-style-type: none"> ● Rehearsal technique - short-term and long-term planning/scheduling. ● Lab - Rehearsal technique sample #5. 	Stith: <i>The Conductor's Companion</i> 1-50	Post video for peer review #2/Self rehearsal review #2
13	<ul style="list-style-type: none"> ● Guest speaker. ● Lab - Performance conducting sample #1. 	Stith: <i>The Conductor's Companion</i> 51-100	Peer rehearsal review #2

14	<ul style="list-style-type: none"> ● Class recap and discussion - career-long habits to build conducting technique and knowledge. ● Lab - Performance conducting sample #2. 		Complete repertoire and rehearsal plan
15	Final project presentations		Final project presentation
FINALS			Final project

Table 5.4

Though this model and schedule could be used for a live, in-person graduate conducting seminar, this might make it difficult for certain types of students to enroll in the course. Working teachers who are not full-time students at the university offering the course may not practically be able to travel to and from a campus location if their work or home location is not close by. The advantage of the online format for this particular class is that it allows for students who might not normally have the opportunity to pursue graduate conducting study to be able to do so while concurrently gaining credit. This also presents an opportunity for conducting teachers to positively affect the music education community within which the university exists.

CHAPTER 5: CONCLUSION

The teaching of conducting online is a nascent practice that became a necessity during the COVID-19 pandemic and could very well proliferate in the post-pandemic world. Online teaching, in general, is a burgeoning field which appears primed for growth in many disciplines (Alan and Seaman 2013, Frankfurt 2021). In areas such as medicine, the pandemic encouraged institutions to adopt online teaching and learning practices which appeared to push academia towards increased digitalization (Zuo et al. 2020, Balakrishnan et al 2020). The benefits of convenience, increased remote collaboration, and greater accessibility were among the positive aspects attributed to online teaching in some publications (Stoehr et al. 2021).

In the discipline of music, online teaching was becoming more common even in pre-pandemic times, particularly in the case of private instruction (Pike 2015, Dye 2015). Outside of private instruction, some institutions also offered music education, theory, and history courses online (Walls 2008, Goodrich 2012). However, because group music making in large ensembles is an inherently live and in-person activity, adapting conducting and ensemble coursework to a fully-online format during the pandemic proved to be a challenge for many wind conducting professors.

Among professors who reported some success in teaching conducting online, a common strategy was to have students record videos of themselves singing and conducting. These videos would then be reviewed, either by the instructor or by peers. Though not fully replicating the vitally important experience of conducting in front of a live group (Hart 2019), the pre-recorded videos were relatively easy to share and manipulate within the video conferencing platforms. Furthermore, some teachers felt that this practice encouraged students to prepare more diligently

than in times past. Additionally, many professors found that the online format allowed them to focus on non-gestural topics such as score study in a more thorough fashion than in their live classes, an important development given studies that show that these topics are both important (Silvey and Major 2014), and not usually emphasized in undergraduate courses (Silvey and Baumgartner 2016).

Based on these findings, two online conducting course designs have been presented in this document; one for an undergraduate class and another for graduate or professional students. For undergraduates, building a foundation in gestural technique is done by introducing a number of basic concepts, which students practice, demonstrate, and refine through weekly pre-recorded videos and lab discussions. Outside of gesture, score study, repertoire, and rehearsal technique are addressed through readings, discussions, and assignments. The goal of the course is to give beginning conducting students some information on a breadth of the many topics that are relevant to conducting practice, setting them up to explore each in more depth in future coursework, seminars, workshops, private study, and professional practice. It is also hoped that broad foundational knowledge would allow more advanced courses in conducting and instrumental techniques to logically build upon this introductory course, creating a stronger curricular connection between coursework than has been observed in the field (Manfredo 2008).

The graduate course is intended to allow working professionals, particularly school ensemble teachers, to improve their knowledge and practice without having to pursue graduate conducting study as a full-time resident student. In addition to providing a space for music educators to collaborate with practitioners in the same subject area, the course also provides specialized study in conducting, which can sometimes be lacking in online music education coursework (Goodrich 2012). The exact nature of the topics discussed may vary depending on

the experience level and professional goals of the students. A weekly review of footage from each student's professional conducting practice provides a collegial forum to share ideas for growth and development. Other projects and assignments encourage students to reflect on their personal practice and deepen their knowledge in a variety of non-gestural topics. The final project, a literature review on a conducting topic of the student's choice, is an opportunity for students to demonstrate research skills common in graduate study as well as set-up a future contribution to the body of literature within the field.

5.1: LIMITATIONS

There are a number of limitations to this document. This was not a comprehensive study of academic practices in teaching online conducting during the pandemic, nor an analysis of the effectiveness or lack thereof of online conducting instruction. The purpose of the surveys and interviews were to gather ideas from prominent practitioners in the field in order to inform the design of online conducting coursework. Other than two graduate students who were part of one of the interviews, the viewpoints of conducting students were not solicited nor discussed in great detail. Outside of the academic coursework the surveyed participants delivered during the pandemic, online conducting workshops and programs were mentioned but not discussed. Lastly, though participants were asked about their experience in teaching ensemble courses online, this topic was not further expanded upon.

The course designs presented are not complete methods in that they require a number of outside resources (books, articles, videos, etc.) Furthermore, how topics are introduced and discussed will depend on each instructor's experience, teaching philosophy, and the practicalities of the class (e.g., number of students, allotted time, etc.) Lastly, the assessment and evaluation of

the students is also dependent on the instructor, though a sample rubric to evaluate student conducting videos has been included in Appendix C.

5.2: AVENUES FOR FURTHER STUDY

As the practice of online conducting instruction is still in its relative infancy, future case studies of online conducting courses may reveal yet unknown best practices. Most of the surveyed participants in this document were not experienced online teachers. As the practice becomes more common, the experience of veteran practitioners could prove valuable for further development. The perspectives of online conducting students could also be explored, both directly after taking a course or sometime later after the students have become practitioners. This could yield important insights into which teaching practices helped prepare them for the field and in what ways they were ill prepared by coursework.

Another possible avenue for future study is an in depth look at the online teaching practices within academic music. As degrees including a significant online component become more prominent, the possibility and practicality of an online music degree program could be explored. For those degree programs which do exist (e.g., online master's programs in music education), case studies could be conducted in order to illuminate the strengths and weaknesses of such programs and their viability for wider adoption.

The phenomenon of virtual musical ensembles can be studied by future researchers. Pre-pandemic, one of the most prominent virtual ensembles was composer Eric Whitacre's virtual choir, which he started in 2009. By 2020, over 20,000 singers from over 120 countries had participated in the choir by contributed video and/or audio recordings for various projects. The COVID-19 pandemic forced many ensembles to become virtual, in essence, increasing the

number of participants in virtual ensembles by ten-fold. As demonstrated by the survey and interviews in this document, conductors had a number of different approaches to running these groups. A future study could investigate several of these groups as well as ascertain whether or not they are continuing to proliferate as live ensemble activities resume.

Lastly, course designs for advanced undergraduate conducting or instrumental methods could be explored. This way, a complete model for an undergraduate's course of study in conducting within a music program could be presented.

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APPENDIX A: PARTICIPANT CONSENT FORM

UNIVERSITY OF WASHINGTON CONSENT FORM ONLINE VIRTUAL CONDUCTING CURRICULUM SURVEY

Researchers: Christopher Vongvithayamathakul – Graduate wind conducting student
email: mathakul@uw.edu phone: (808) 3442722

Faculty Advisor: Professor Timothy Salzman – Director of Concert Bands
email: salzman@uw.edu

We are asking you to be in a research study. This form gives you information to help you decide whether or not to be in the study. Being in the study is voluntary. Please read this carefully. You may ask any questions about the study. Then you can decide whether or not you want to be in the study.

PURPOSE OF THE STUDY

The purpose of this study is to gather information about how university wind conducting professors have adapted their curriculums for online instruction.

STUDY PROCEDURES

Each prospective participant will be sent a short survey asking about how they are teaching conducting virtually. Participants will also be able to indicate if they would be willing to participate in a longer-form interview about the topic.

RISKS, STRESS, OR DISCOMFORT

Information about each participants' teaching practice may be widely available after the study is completed.

BENEFITS OF THE STUDY

Teachers and students of wind conducting will benefit from having a curricular resource focused on virtual instruction for future conducting classes.

CONFIDENTIALITY OF RESEARCH INFORMATION

All of the information you provide will be confidential.

USE OF INFORMATION

Using Your Data in Future Research

The information that we obtain from you for this study might be used for future studies. We may remove anything that might identify you from the information. If we do so, that information and may then be used for future research studies or given to another investigator without getting additional permission from you. It is also possible that in the future we may want to use or share study information that might identify you. If we do, a review board will decide whether or not we need to get additional permission from you.

OTHER INFORMATION

You may refuse to participate and you are free to withdraw from this study at any time. If you wish to withdraw, please contact the researcher listed on page 1 of this consent form.

A copy of the consent form will be emailed to you at an email address that you provide. It will be a "PDF" document. Most computers already have PDF viewer software installed, which will allow you to open, read, or print the consent form. The email we send you will include a link to PDF viewer software (such as Adobe Acrobat Reader) in case your computer doesn't already have it. If you would prefer to receive a paper copy of the consent form at no cost to you, please contact the researcher listed on page 1 of this consent form.

Printed name of study staff obtaining consent* Signature* Date*

*[*Required for studies involving more than minimal risk]*

Subject's statement

This study has been explained to me. I volunteer to take part in this research. I have had a chance to ask questions. If I have questions later about the research, or if I have been harmed by participating in this study, I can contact one of the researchers listed on the first page of this consent form. If I have questions about my rights as a research subject, I can call the Human Subjects Division at (206) 543-0098 or call collect at (206) 221-5940. I will receive a copy of this consent form.

Printed name of subject Signature of subject Date

Copies to: Researcher
 Subject

APPENDIX B: SURVEY

Please complete the survey below.

Thank you!

1) Name <i>* must provide value</i>	<input type="text"/>
2) Institution (if applicable)	<input type="text"/>
3) Position/title (if applicable)	<input type="text"/>
4) Please indicate the level of conducting students you have taught since the beginning of 2020. <i>* must provide value</i>	<input type="button" value="+ Undergraduate"/> <input type="button" value="+ Graduate"/> <input type="button" value="+ Professional/Other"/>
5) In 2020, have you modified the way you normally teach conducting students due to social distancing mandates? If so, please describe how you are teaching at this time. <i>* must provide value</i>	<input type="text"/> Expand
6) If you have modified your teaching, have any of these changes yielded pedagogical benefits? If so, please elaborate.	<input type="text"/> Expand
7) Have your views regarding virtual, online-based instruction changed or expanded during this time? If so, how?	<input type="text"/> Expand
8) If you are interested and willing to participate in a more in-depth interview about this subject, please indicate your interest here.	<input type="text"/>

APPENDIX C: SAMPLE RUBRIC FOR EVALUATING STUDENT CONDUCTING

Category	Exceeds Expectation (4)	Meets Expectation (3)	Approaching Expectation (2)	Still Developing (1)
Posture	Always stable, upright, upper body with arms always clearly visible	Mostly stable, upright, upper body with arms almost always clearly visible	Sometimes stable, upright, upper body with arms sometimes clearly visible	Mostly unstable upper body with arms often out of the frame.
Right Hand	Comfortable, relaxed baton grip (if applicable) or hand shape. Clean ictus, clear and visible patterns, appropriate style. Consistent table. Exceptional use of expressive vocabulary.	Comfortable, relaxed baton grip (if applicable) or hand shape. Mostly clean ictus, mostly clear and visible patterns, appropriate style most of the time. Mostly consistent table. Adequate use of expressive vocabulary.	Slightly awkward baton grip (if applicable) or hand shape. Sometimes unclear ictus, sometimes unclear and visible patterns, somewhat appropriate in style. Sometimes inconsistent table. Some use of expressive vocabulary.	Very awkward baton grip (if applicable) or hand shape. Often unclear ictus, Often unclear patterns, rarely appropriate in style. Inconsistent table. Rare or absent use of expressive vocabulary.
Left Hand	Almost always independent of the right hand, mirrors sparingly when appropriate. Appropriately supports style, exceptional use of varied and contrasting expressive vocabulary.	Mostly independent of the right hand, mirrors sparingly when appropriate. Appropriately supports style, adequate use of varied and contrasting expressive vocabulary.	Sometimes independent of the right hand, mirrors somewhat often. Sometimes appropriately supports style, occasional use of varied and contrasting expressive vocabulary.	Rarely or never independent of the right hand, mirrors somewhat often or always. Rarely supports style, rare or absent use of varied and contrasting expressive vocabulary.

Score knowledge	Exceptional eye contact with camera or ensemble, demonstrates superior score knowledge (phrasing, dynamics, style, entrances, cues, etc.)	Adequate eye contact with camera or ensemble, demonstrates reasonable score knowledge (phrasing, dynamics, style, entrances, cues, etc.)	Occasional eye contact with camera or ensemble, demonstrates some score knowledge (phrasing, dynamics, style, entrances, cues, etc.)	Rarely makes eye contact with camera or ensemble, demonstrates lack of score knowledge (phrasing, dynamics, style, entrances, cues, etc.)
Tempo	Always consistent and accurate tempo, appropriate to the score.	Mostly consistent and accurate tempo, appropriate to the score.	Somewhat consistent and accurate tempo, appropriate to the score.	Mostly inconsistent and inaccurate tempo.
Singing (if applicable)	Sings on pitch, in the right style, tempo, and with exceptional expression. Switches lines as appropriate (if applicable)	Sings reasonably on pitch, mostly in the right style, tempo, and with appropriate expression. Switches lines as appropriate (if applicable)	Sings on pitch sometimes, occasionally in the right style, tempo, and some expression. Sometimes switches lines as appropriate (if applicable)	Sings out of tune, without appropriate style, tempo, and expression. Rarely or never switches lines (if applicable)
Overall affect	Exceptional conducting: conveys the music well enough to lead and guide ensemble players towards superior expression and musicianship.	Mostly effective conducting: conveys the music well enough to lead and guide ensemble players towards appropriate expression and musicianship.	Somewhat effective conducting: conveys the music enough to lead and guide ensemble players some of the time.	Mostly ineffective conducting: Rarely or does not convey the music.

APPENDIX D: WIND REPERTOIRE RESOURCE GUIDE

Name	Author/Editor	Type	Description
<i>A Catalog of Folk Song Settings for Wind Band</i> (2004)	Mark Aldrich	Print	This is an annotated list of wind band music based on (generally western) folk tunes. Each entry includes a notated melody of the source tune.
<i>The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor</i> (2002)	Frank Battisti	Print	A narrative chronicle of the modern wind band. Extensive appendices include a chronology of wind band works, literature recommendations for various levels, and a selected list of chamber wind works.
<i>Winds of Change II: The New Millenium: A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble</i> (2012)	Frank Battisti	Print	A continuation of the previous book, this title includes a chronology of works written from 2000-2010, a list of selected works based on specified artistic criteria, and a list of prize-winning works.
<i>The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music</i> (2018)	Frank Battisti	Print	The latest book in this series is the most comprehensive in narrative, tracing the wind band's origins to 17 th century Europe. Appendices include an updated list of works written between 2010-2015.
<i>Sourcebook for Wind Band and Instrumental Music</i> (2014)	Frank Battisti, William Berz, Russ Girsberger	Print	This sourcebook includes a list of resources for a wide variety of wind band topics including conducting clinics, program notes, composer websites, and a list of "quality" literature. This is a good starting point when

			wanting to find more specific resources.
<i>The Horizon Leans Forward...: Stories of Courage, Strength, and Triumph of Underrepresented Communities in the Wind Band Field: With an Annotated Bibliography of Works by Underrepresented Composers</i> (2021)	Erik Kar Jun Leung	Print	As the title states, there is an extensive annotated bibliography of wind band works by women and composers of color, organized by composer. Each entry has biographical information about the composer and a list of their works for winds.
<i>Guide to the Top 100 Works in Grades IV, V, VI</i> (2009)	Chad Nicholson	Print	Based on selections from a panel of university wind band professors, this book is a list of 100 wind band works, organized by composer. Each entry includes a short description of the work and other identifying information (difficulty, length, publisher, etc.)
<i>A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band</i> , vol. 1-5 (2003-2012)	Timothy Salzman	Print	Each chapter of this five volume series focuses on one composer, beginning with a thorough biography. Next, an in-depth analysis of at least one that composer's major wind band works follows. Finally, each chapter concludes with a list of works, recordings, and resources about the composer.
<i>Teaching Music through Performance in Band</i> , vol. 1-12 (1997-2021)	Various	Print	Each volume in this series begins with several chapters related to the pedagogy of teaching music in a wind band context. The second half of each volume consists of short analyses of about 100 wind band pieces, with an emphasis

			on how to approach teaching each piece.
<i>An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players</i> (2004)	Rodney Winther	Print	Intended to be a reference guide for conductors needing to find chamber music for a specific instrumentation, this book organizes entries by the number of players a piece calls for, instrumentation, and composer.
The Wind Repertory Project (windrep.org)	Various	Online	This website is a community edited wiki-type database of wind band works. Including over 20,000 articles, most entries includes descriptive and program information about each work.
Wind Band Literature (windliterature.org)	Andy Pease	Online	This blog includes entries about over 100 pieces. Each entry consists of biographical information about the composer, program information, and a recording (if available).
Tim Reynish Blog (timreynish.com)	Timothy Reynish	Online	This British wind conductor's blog includes repertoire lists organized by composer, country of origin, an category.
...And We Were Heard (andwewereheard.org)	Various	Online	Dedicated to producing quality recordings of works by underrepresented composers, this website includes databases wind and orchestral music written by diverse composers.

Institute for Composer Diversity (composerdiversity.com)	Various	Online	This searchable database for works by diverse composers allows users to filter results by demographic group, gender identity, sexual orientation, place of origin, and genre.
Prized Composers (sites.uw.edu/prized)	Various	Online	Organized by prize, this site has entries for composers who have won major composition prizes such as the Pulitzer Prize and the Rome Prize. Each entry includes a list of works for winds by the composer, with links to recordings and purchasing information if available.
Dallas Winds (dallaswinds.org)	Various	Program Archive	The website for this professional wind group includes an archive of concert programs dating back to their inaugural season in 1995.
Texas UIL prescribed music list (uiltexas.org/pml)	Various	State List	This state list of prescribed contest music is searchable by ensemble type, difficulty, and composer.