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Expanding Undergraduate Instrumental Conducting Curriculum Through the Integration of Laban Movement and Gestures

Most conducting textbooks are deficient in teaching expressive conducting. The focus of many conducting programs is on the technical mechanics of conducting and not necessarily on the efforts behind the movements. This bibliography was compiled to reflect the research that identifies the deficiencies in both conducting courses and in conducting textbooks. It also reflects studies that have tested a variety of ways to teach expressive conducting. The focus of this bibliography is to give an overview of how Laban movements and gestures can be incorporated into undergraduate conducting programs to assist instructors in teaching expressive gestures and the effort behind them.

Focus:

- Current undergraduate conducting programs- What are they teaching and how are they teaching it?
- Research based on Laban Movement.
- The specifics of Laban gestures and efforts.
- Ways to integrate Laban gestures into the undergraduate instrumental conducting curriculum.

Bibliography:

Laban Based Research and Books:

Aubin, M. (2010). *Effects of different sequences of instruction on conductor expression in a Laban movement theory-based beginning, undergraduate conducting class*. (Doctoral dissertation). The University of Hartford, Hartford, Connecticut.

Summary: Purpose: To test the effects of Laban based theory training in different instructional sequences. The two sequences consisted of, (1) Laban based training first, followed by pattern based training and (2) Laban based training working along with pattern based training. Results: The researcher found no significant difference in the results between the two experiment groups. Although no significant difference was found, the researcher came to the conclusion that teachers of undergraduate conducting classes could incorporate Laban based training at any point in time during the semester. Implications: Even though there was no significant difference based on sequence, Laban should still be included in conducting courses. It means that Laban could be incorporated at any point in time during conducting courses. The researcher found that it may be beneficial for instructors to use the Seddon Conductor Rating instrument as an assessment tool. If this study was replicated it would be beneficial to follow the progress of the conductors over an extended period of time.

Bartee, N. (1977). *The development of a theoretical position on conducting using principles of body movement as explicated by Rudolf Laban*. (Doctoral dissertation). University of Illinois at Urbana-Champaign, Champaign, Illinois.

Summary: Purpose: To study the means in which a conductor can project their interpretation of a piece of music. The focus was on how orchestral conductors used Laban to improve their body movement when conducting and how they used their movements as a means of communication (p. 5). The goal of this study was to focus on the missing links in today's conducting pedagogies and textbooks. For example, textbooks lack the ability to teach how movement could be used to convey expression, the background history of movement, and the conducting possibilities from movement. Bartee stated, "Laban attempts to synthesize the thinking, feeling, and doing aspects of expressive movement" (p. 184). The author used Langer's theory of tonal motion as part of the study. Langer believed that the musical intentions of the conductor can be brought to life through physical gesture and feeling. Conductor's motions are seen as an interpretation or direct representation of the music. Laban's movement theory is used to express the music with the idea that it is a total body experience, with the particulars of effort based gestures. Implications: The use of Laban movement theory gives the conductor a foundation on how to interpret their inner feelings that they are trying to communicate through gesture and movement. Studying and incorporating Laban helps conductor's: "Awareness, range of expressive movement, selectivity, effort balance, and economy of effort" (p. 193). The conductor can make connections with music and gesture if they relate the musical phrases to their movements. Incorporating Laban based movements assists conductors' podium presence by using their entire body as a communicator. Having clear gestures allows the conductor to run rehearsals more efficiently by allowing the them to talk less and communicate through non-verbal gestures. This dissertation also analyzes

and compares the textbooks of Max Rudolf's and Elizabeth Green's and their deficiencies in teaching expressive conducting.

Benge, T. (1996). *Movements utilized by conductors in the stimulation of expression and musicianship*. (Doctoral dissertation). The University of Southern California, Los Angeles, California.

Summary: Purpose- To study the movements of non-verbal communication and gesture based on the vocabulary and the movements used. They also used Laban Movement Analysis to determine what contributions can be made with the use of Laban. The purpose of this study was to establish ways teacher preparation programs can improve in regard to non-verbal communication and gesture. Results: Even though the sample size was small, the results did suggest that there is a Benge states, "Direct association of movement to musical message" (p. V). Implications: The use of Laban Movement Analysis gives conducting teachers a vocabulary and frame work to teach the movements of expressive conducting. LMA focuses on the space, time, and weight in which we convey the music through gestures. This can easily be applied to undergraduate music classrooms.

Billingham, L. (2008). *The complete conductor's guide to Laban movement theory*. Chicago, IL: GIA Publications.

Summary: This book works well with the *Conductor's Gesture: A Practical Application of Rudolf von Laban's Movement Language*. This book includes chapters on, History, the Body, Effort, Shape, Space, and Thematic Application. Billingham says, "It is my contention that conducting students should engage in exercises of body awareness prior to initiating the practice of gestural language" (p. xv). If students were aware of the effort and space needed to create the movements, their patterns would become natural and more meaningful. The author had also researched other ways of teaching gesture. This book contains exercises that are practical to achieve the sensation and knowledge of how to use the entire body. This gives the conductor body awareness and also promotes healthy conducting. The book also contained ways to practice conveying action words through speech and conducting gestures. Billingham states, "Once a conductor is less self-aware of their patterns and more aware of the sound coming from the ensemble, gestures will become more of a response to the sound and a co-creative process in relationship" (p. 91). The author suggested using a journal to document and explore Laban Movement Theory when preparing for rehearsals. The author provided guided questions to reflect upon in the journal. This book can assist instructors with ways to incorporate Laban Movement Theory and inspire their students to be conductors that reflect the music.

Billingham, L. (2001). *The development of a gestural vocabulary for choral conductors based on the movement theory of Rudolf Laban*. (Doctoral dissertation). The University of Arizona, Tucson, Arizona.

Summary: Purpose: To study the use of Laban based gestural vocabulary and how it applies to different stylistic elements in choral music. It also explored how body movements of Laban could be applied to gestural movements. Six out of the eight gestures used proved to be successful. Wring and Slash were difficult for the ensemble to respond to as they lacked a definitive beat. Overall, applying Laban gestures to stylistic parts of music helped improve the conductor's expressiveness. Laban gestures were applied to the styles of music and not to the text of the choral works. Implications: Further adaptation and application of Laban movements could continue to improve the teaching of expressive gestures. Applying Laban movements to

wind score study could help conductors understand the music and help them to create their own interpretation.

Gambetta, C. (2005). *Conducting outside the box: Creating a fresh approach to conducting gesture through the principles of Laban movement analysis*. (Doctoral dissertation). The University of North Carolina at Greensboro, Greensboro, North Carolina.

Summary: Purpose: To test the application of Laban conducting gestures. Four conductors of various levels, took a pretest by conducting 154 measures of Beethoven's Overture to Coriolanus. Then they took five hours of LMA studies with the researcher to prepare them for the posttest. Both pretest and posttest were videotaped and analyzed by two conductors and two LMA specialists. Participants were also interviewed post-study. Results: The panel confirmed that there was a significant improvement and changes in their movement after LMA training. The panel also felt that the positive developments were of great value for the participants. Implications: Based on this study, it shows that Laban can positively influence conductor's gestures. This pedagogy should be considered and factored into undergraduate conducting classes. This study can be run again with a larger group of students or a class. It can also be run again by testing groups based on conducting experience.

Hart, J. (2016). The effects of single Laban effort action instruction on undergraduate conducting students' gestural clarity. *Contributions to Music Education, 41*, 93-111.

Summary: Purpose: To test undergraduate conductors using the Laban gesture slash and its gestural clarity. The raters did see a significant difference in the conductors' clarity before and after treatment. It is unclear if the increase in clarity was due to the treatment or just natural growth. Implications: Educators may not want to use Laban as the sole source of instruction in the classroom. Laban instruction is suggested as a supplemental teaching method. Laban is best used to teach expressive conducting or gestural clarity. The use of Laban techniques can make students aware of the available body motions that can expand the physical means of their conducting. This could potentially help the conductors in translating what is in the score through a physical means. Future research of Laban gestures should be conducted with more experienced conductors. Hart states, "The quality of musical experience conductors has through listening, performing, or composing may influence their development" (p.66).

Hayslett, Dennis. (1996). The effect of movement-based training upon the aural acuity of conductors. *Contributions to Music Education, 23*, 7-18.

Summary: Hayslett states, "This study examined the effect of physical movement training upon the aural acuity of conductors" (p.8). Measurements of aural acuity were taken by using the Seashore measure of Music Talent test. This study included active band and orchestra directors, as well as graduate and undergraduate music majors that had taken the minimum conducting requirements for their degrees. After the pretest was administered, half of the participants were randomly selected to undergo movement based training and the other half served as the control group. Results: There was a significant difference between the pretest and posttest results, with the experiment group having a higher improvement in their test scores. During the pretest, most struggled with aural acuity while conducting. Implications: If students were involved in movement based training, they would become comfortable with the movements of conducting, which can make them more available to attend to what they are listening to. Laban movement theory should be used a source to incorporate movement based training in conducting programs.

Holt, M. (1992). *The application to conducting and choral rehearsal pedagogy of Laban effort/shape and its comparative effect upon style in choral performance*. (Doctoral dissertation). The University of Hartford, Hartford, Connecticut.

Summary: Purpose: Holt states, “The purpose of this study is to explore the application of Laban’s theories of movement to conducting gesture and choral performance” (p. 9). Holt also states, “The Relationship of style to pedagogical conducting procedure in the rehearsal, however, is generally not included in conducting study” (p. 1). Most conducting texts focus on the subject of style and the coordination through conducting technique. Results: “...Suggested that the use of Laban Instruction improved the performance capabilities of Group II” (pg. 64). The use of Laban instruction movement theory was more effective than the use of traditional verbal instruction. Implications: The use of Laban gestures can assist conductors in conveying nonverbal communication to their ensembles.

Huntleigh, A. (2017). *Choristers' perceptions of Laban-based conducting gestures*. (Doctoral dissertation). The University of Washington, Seattle, Washington.

Summary: The author begins their dissertation with the history and theoretical development of Rudolph von Laban. Purpose: The focus of this study was to assess the effectiveness of conductors as visual communicators based on effort or how they invested their energy. Results: The researcher found that the members of the choir who were trained in Laban based movement theory had an easier time assessing the accuracy of the conductor’s use Laban. Members of the choir who were not trained in Laban based movement theory were only able to assess some of the movements correctly. Implications: Incorporating Laban gestures will broaden conductors’ expressivity toolbox. Teaching ensembles how to interpret Laban gestures would help the conductors’ nonverbal communication.

Jordan, J. (1996). *Evoking sound: Fundamentals of choral conducting and rehearsing*. Chicago: GIA Publications.

Summary: Conducting courses often teach patterns without sound. Since conducting is the reflection of sound it is important that conductors reflect it with appropriate gestures. As conductors, we must also respond to what we hear. It is important to make musical sounds or sing the music while practicing gestures so that conductors can experience conducting as a full body sensation. In choral music, the hand and wrist must reflect the natural air flow that vocalists need. The author asks conductors to mirror conduct at first to get the sensation of full body breathing. Jordan explains the physical movements of conducting patterns and how to also switch between styles. Jordan also discusses steps to score study as, “Hum through the piece and give breath locations, play/sing all of the parts, practice in the intended performance position, mark the score, conduct while humming the parts, decide where breathes will be taken for the group during phrases, practice conducting while inhaling and exhaling, breathe the color of the piece, and breathe the phrases” (pp. 165-168). Learning all of the parts and having the ability to sing or play them individually can assist the conductor in detecting errors. While prepping scores it is important to anticipate the problem spots. A majority of the ideas in this book are based on vocal techniques but there are theories that can be transferred to instrumental conducting. Laban history and techniques are also discussed in detail in chapter four.

Jordan, J., Wyers, Giselle, Andrews, Meade, Corporon, Eugene, & Custer, Gerald. (2011). *The*

conductor's gesture: A practical application of Rudolf von Laban's movement language.
Chicago: GIA Publications.

Summary: This is one of the most important books to study before incorporating Laban into the classroom. The book is divided into four parts to give conductors a better understanding of how Laban movement theory can create a conductor that is reflecting the music. The four parts are, (1) The theories and work of Rudolf von Laban: An examination of perception and movement, (2) The impulse to move: Harmonic rhythm, (3) States and drives, and (4) Bodying forth: Developing a kinesthetic vocabulary and movement language, and skill sets: Acquiring a conducting technique using the principles of Laban. This book, "It offers a cohesive, integrated course of study about an aspect of conducting that seldom properly understood - gesture" (p. xxi). Most conducting text books describe conducting gestures as part of the technical skills. Laban theorists believe that it is more than the technical, it is about "looking like the music" (p. xxii). Mr. Poch was the first person to try to create a draft of how Laban movements would connect with conducting. Laban effort elements and states are probably the most important factors to incorporate into conducting. This book also addresses how important it is to have conducting taught in a sequential manner as well. It is important to understand that conductors need to make their movements connect to the music and that there is more to learn about body movements. Jordan states, "Laban's theories of movement can help conductors reacquaint themselves with their movement potential" (p. 127). When adding Laban movements to score study it is important to have a full understanding of the "harmonic rhythm." Understanding harmonic rhythm shows how the music is moving forward and what effort element should to be applied. This book also provides great analogies to explain the different efforts, states, and drives. These examples can be used when teaching undergraduate conducting classes. Laban movement theory also uses basic vocabulary that can be applied to gestures of conducting. This book provides skill sets exercises that can be used to demonstrate how the body movement is used and practiced without conducting. Included with this book is a DVD that has practice skill sets and workshops that used Laban movement theory. In this video, James Jordan worked with wind conductors and only used the vocabulary of efforts and states to help them convey the music. This book is extremely useful for any type of conducting and should be used in the undergraduate instrumental conducting courses.

Miller, S. (1988). *The effect of Laban movement theory on the ability of student conductors to communicate musical interpretation through gesture.* (Doctoral dissertation). The University of Wisconsin - Madison, Madison, Wisconsin.

Summary: The more expressive a conductor can be the more effective they are as teachers and the more structure they have in their rehearsals. A CBDNA survey has shown that 31% thought that the most important item to being a conductor was having the ability to conduct with expressive gestures. It had been stated before that most school conductors lack expressive skills. Most conducting programs are deficient in providing opportunities for students to discover a vocabulary for their expressive movements. Purpose: Miller states, "The present study dealt primarily with the gestural aspect of the conducting process and its role in the communication of musical interpretation" (p. 21). The participants were 60 students from four different universities registered in their first level of conducting course. Students were videotaped at the beginning of the course to evaluate the level of conducting gestures they entered the class with. The students were broken up into two groups, control group and experimental group. The experimental group experienced Laban movement theory applied to their course material. At the end of the semester the students were evaluated again. Results: The research showed that there was a significant difference between the two groups and that Laban movement training was an effective way to

learn expressive movement concepts. Implications: The use and incorporation of Laban movement training would be helpful to students in learning how to expressively conduct and interpret their music. As conductors, we must be responding to what we hear.

Neidlinger, E. (2003). *The effect of Laban effort shape instruction on young conductors' perception of expressiveness across arts disciplines*. (Doctoral dissertation). The University of Minnesota, Minneapolis, Minnesota.

Summary: Expressive conductors do not move in a choreographed way, they move because of their inner most feelings of the music. Those conductors who have a wide range of conducting gestures and vocabulary will be the best at expressing the music. The use of Laban gestures provides a missing link for some novice conductors. It helps the conductors express their intent of the music. This study was based on the fact that most novice students have little or no exposure to expressive movements. Most students do not feel comfortable with physical exploration of movement. Effort and shape training can increase their confidence and better understand the expressive components of movement. Even though they may not have enough time to become experts in their conducting classes, their classes will help them be more knowledgeable and comfortable with expressive movements and elements. The use of Laban vocabulary in the classroom allows there to be a set of specific terms that teachers can use. Even though conducting was discussed there was no direct application of effort/shape to conducting training. The development of a critical eye may enhance the student's individual growth as well. Purpose: Neidlinger states, "To determine if (A) Effort/Shape instruction affects young conductors' ability to perceive expressiveness in movement, (B) to determine if Effort/Shape instruction affects young conductors' comfort level with the task of evaluating expressive movement, (C) to determine if differences exist in young conductor's expressive evaluations across the four artistic disciplines represented (conducting, dance, figure skating, and mime), and (D) to discover trends that may emerge in subjects' motivation when making evaluative decisions"(p.26). Laban gestures of expression are meant to be applicable to all. Results: Subjects agreed most with experts on their discipline of conducting, but not in the other areas. The treatment group was able to place all examples in order from least to highly expressive in all disciplines vs. the control group who could only do that in dance. The treatment group was able to describe the expressive elements with the vocabulary they learned. The control group was only able to describe the expressive elements in general terms. The treatment group mentioned facial expression less after effort/shape instruction but mentioned it more before the treatment. Implications: Laban effort/shape instruction can increase students' mindfulness of expressive qualities and give them the ability to discuss it further. The use of the expressive vocabulary can help them to be better critics of themselves and others which will help their expressive development. Teachers can also benefit by using the expressive vocabulary to define and discuss the physical movements of expression. Effort/shape instruction can easily work alongside the technical skills in conducting curriculums (p.140). Laban techniques enhance student development and therefore should be included into conducting curriculums.

Conducting Instruction- Research and Books:

Bodnar, Erin N. (2017). The effect of intentional, preplanned movement on novice conductors' gesture. *Journal of Music Teacher Education*, 26(3), 38-50.

Summary: Purpose: To test the difference between two groups of students, one with score study and guided movements and the other with only score study (p.38). This test was based on the use of preplanned movements as a means to expand the novice conductors' gestures. Results: There was no significant difference between those who only score studied and those who score studied with preplanned gestures. The interviews revealed, that even though the score study only group was not guided to practice the gestures, they still thought about how they would physically gesture specific musical characteristics of the piece on their own. Implications: As teachers, we need to focus more on guided score study and preparation. Score study needs to focus on creating clear musical intentions. It is important to guide students so they can identify the intention behind their own gestures. The increase of focused score study should improve and create better rehearsal habits since the conductors will have a better sense of musical intention. Practicing gestural movements in advance will also assist conductors by giving them the ability to adapt their gestures based on the ensemble's response.

Byo, James L. (2014). Applying score analysis to a rehearsal pedagogy of expressive performance. *Music Educators Journal*, 101(2), 76-82.

Summary: Most music education students lack the skills for score analysis and how to apply it to rehearsal and performance. This article is used to "provide a point of departure" for score analysis and to bring the "expressive sounds" (pp. 76 and 77). Having an understanding of sound, harmony, melody, and rhythm will help conductors interpret, and memorize their scores (pg.77). It is important to guide students through the rehearsal process so they can start thinking and planning on their own. In order to expand students' thought process on expression, it is important to replace technique focused rehearsal objectives with discussions of how the music will be conveyed to the audience. In order to do this, conductors must think of terminology that reflects the sound of music making. Implications: The more we have our students participate in the music making process, the more independent they will become with their own musical decisions. Byo states, "Music analysis reveals the terminology of compositional technique. Teachers/conductors will find pedagogical benefit in hearing terminology as sound and devising student response targets that capture the expressive possibilities inherent in those sounds" (p. 81).

Chapman, C. (2008). *An investigation of current instruction practices for the undergraduate instrumental conducting student concerning left hand technique and facial gestures*. (Doctoral dissertation). The University of Washington, Seattle, Washington.

Summary: Chapman states, "The purpose of this study was to investigate pedagogical practices of university undergraduate instrumental conducting instructors for involving expressive left-hand technique and facial gestures" (p. 1). Most undergraduate conducting classes focus on the ways in which we keep time with our right hand, rarely is the expressiveness of the left hand discussed. It is important that undergraduate music classes also find ways to include teaching expressive techniques of the left hand (p. 3). Even the conducting textbooks rarely offer any advice or instruction on conducting with expression as well. Implications: Instructors of undergraduate conducting classes should take the time to develop a sequential manner to teach left hand expression alongside the development of the right-hand technique.

Green, E., Gibson, Mark, & Malko, Nicolai. (2004). *The modern conductor: A college text on conducting based on the technical principles of Nicolai Malko as set forth in his the conductor and his baton* (7th ed.). Upper Saddle River, N.J.: Pearson Prentice Hall.

Summary of Chapter 5, 6, and 7: The space between the beats is what we call “Declaration of Intent” (p. 41). This book is based on the physical movements of what the music is telling us to do. Active vs. passive gestures are discussed. Legato, staccato, and tenuto gestures are discussed in detail as well. The elements of gestures focus on the physical rather than the intention behind the movement. Green also discussed the gesture of syncopation and dead gestures. The author gave recommended video clips and examples to practice with. The main focus of this chapter was on the physical ways of showing different articulation markings and entrances.

Chapter 6: Green’s basis for phrasal analysis was described as, “The beginning, the middle, the end” (p. 64). They discussed and gave examples of marking the phrases in the score. They also discussed tempo and the physical means in which to present a tempo change.

Chapter 7: The focus of this chapter was on developing the left-hand independence. This chapter also discussed the left-hand purpose of cuing and how/when to give cues. Other left hand uses such as, dynamic and to shape phrases was addressed. This book also contains exercises to practice left hand independence.

Implications: This book is a great resource for the technical aspects of conducting and should be accompanied by Laban movement theory to create a well-rounded curriculum.

Harris, F. (2001). *Conducting with feeling* (1st ed.). Galesville, MD: Meredith Music Publications.

Summary: This book is based on the thoughts of Frank Battisti, Frederick Fennell, James Hainlen, Craig Kirshhoff, Stephen Massey, William McManus, Gustav Meier, Weston Noble, Larry Rachleff, Malcolm Rowell, Gunther Schuller and Stanislaw Skrowaczewski on conducting with feeling. Can this be a taught aspect in conducting courses? How do we teach to conduct with feeling and expression? The experts believe that the quality of work that is done as a musician will transfer into the quality of conductor one may be. Continuing solfege and piano practice will also assist with the conductor’s ability to “feel” the music and to have an aural image of the piece by playing and singing. The more the students are comfortable with their music the more they will be able to get in touch with their feelings. Many conducting courses only address the physical issues of conducting but not necessarily with the comfort of body movements (p.57). It is important that we become in touch with our bodies. The conductor’s ability to move is also related to the conductor’s vulnerability and personality. The overall importance of score study needs to be expressed more. It is important to have an understanding of the score and give it the full process it needs to completely comprehend it. Students need to have access to mentors and to their rehearsals to fully be involved in the music making process of their mentor’s score study. It is also important that conductors gain necessary leadership skills before stepping on the podium. Implications: Overall, students need to be nurtured in a safe environment where they can experiment, gain support, and education from their mentors.

Kelly, S. (1999). Using conducting gestures to teach music concepts a review of research. *Update: Applications of Research in Music Education*, 18(1), 3-6.

Summary: This article focused on the use of conducting gestures to teach musical concepts. It is believed that methods of teaching rhythm should include movement. It is also believed that nonverbal communication of gestures can effectively communicate expressiveness. With the use

of clear nonverbal gestures with ensembles, conductors can decrease their time talking and focus on having the group play more. The more expressively we can conduct the less we need to talk. Implications: Since gestures are an effective way to communicate nonverbally with our ensembles, we should spend time teaching ensembles these gestures so they do not need to decipher them.

Manfredo, J. (2008). Factors influencing curricular content for undergraduate instrumental conducting courses. *Bulletin of the Council for Research in Music Education*, (175), 43-57.

Summary: The purpose of this study was to collect information from colleges in the Midwest based on their curriculum for their undergraduate instrumental conducting courses. The researcher wanted to identify the current practices, what influenced the current practices, how the content is organized, and to find out if the principles and practices in current instrumental methods classes were being incorporated. The researcher also wanted to know what the instructor's primary teaching duties were and the demographics of their classes to see if they were instrumental only classes or mixed classes of both instrumental and choral conducting majors. The information collected was used to find ways to improve conducting courses so it can benefit future music educators. Results: Those instructors who identified as conductor/performer put more emphasis on gesture than score study. The author found that there was also no organization of the course curriculum in terms of progression from intro classes to advance classes. The other issue the author found was that there were multiple conducting teachers which lead to the lack of progression from one course to another. Implications: Undergraduate classes at the universities studied need to re-organize or organize their undergraduate conducting curriculums so it can flow from one course to the next. There also needs to be a consistent theme for these courses, whether it be based on gesture for artistic expression or based on teaching strategies/rehearsal techniques. It is suggested that conducting courses should focus on the gestures and artistry and utilize teaching instrumental music methods courses for the teaching strategies and rehearsal technique training.

Rudolf, M. (1980). *The grammar of conducting : A practical guide to baton technique and orchestral interpretation* (2d ed.). New York: Schirmer Books.

Summary: This book highlights the following areas: "The non-expressivo patten (4-beat), Staccato Patterns (4 beat), The expressive-Legato Pattern (4 beat), Starting On Other Counts, The 3-Beat, Sudden Changes of Dynamics and Articulation, Crescendo and Decrescendo, The 2-Beat, Facing the Orchestra, The 1-Beat, The Marcato Pattern, Start After the Count, The 6-Beat, Subdivisions, Rests, Ritardando and Accelerando, Holds (I), Holds (II), Accents and Syncopation, Phrasing, Different Uses for Basic Patterns, Achieving Complete Physical Control, On Preparation In General, Numbers of Beats in a Measure (I), Number of Beats in a Measure (II), 5-Time, 7-time, and other Asymmetrical Time Patterns, Changes of Rhythm and Tempo, Free Style, Application of Baton Technique, Score Study, Choice of Tempo, Performance Practice (I), Performance Practice (II), Preparation of Orchestra Materials, Rehearsal Techniques, Conducting Opera, and Conducting Choral Works With Orchestra. Overall this book was written as a method book to teach orchestral conducting. Excerpts used in the book were meant to support and give the conductor time to practice what they learned. This book also organized the motions of conducting. The terminologies that are used in the book were developed by the author. It is stressed that the conductor should have a thorough knowledge of the score in which they are conducting. This book also spent a lot of time on baton instruction and begins with teaching non-expressive conducting first. The majority of this book focused on the technical side

of conducting. Chapter 21 was the first time the author discussed how to shape a melodic line and convey interpretation. In Chapter 23 they discussed how the conductor must be expressive with their emotions but not overly expressive. The conductor needs to tend to what they hear, help guide the group through any issues, and keep control of the ensemble. They also discussed the field of beat pattern, eye contact, and the use of left hand gestures. Overall, this book would be a great resource for orchestral conductors as it gives an in-depth explanation of conducting orchestral music.

Scherchen, H., Calvocoressi, M. D., & Del Mar, Norman. (1989). *Handbook of conducting* (1st pbk. ed.). New York: Oxford University Press.

Summary: This book highlighted the following areas: “The Teachable Technique of Conducting, Idiosyncrasies of Conducting, Orchestral Playing and Conducting, The Bow Instruments, The Wind Instruments, The percussion, The harp, The Technique of Conducting, The applied Technique or Practice, of Conducting, and Practical Examples” (pp. IX-XI). The conductor’s live instrument that they play is the ensemble. They must always be aware and prepared with a deep understanding of the music before stepping in front of the ensemble. The conductor must have a fully thought out imagination of the work he/she will conduct. The conductor must also be able to hear the music in their head before it is even played. This will help the conductor identify the ensemble’s errors. It is believed that conductors must come equipped with conducting techniques so that they do not have to think about their own conducting and can focus on the ensemble. Training on their primary instrument, ear training, and singing in a choir will enhance the conductor’s abilities. This book was written to develop and train conductors in not only the technical aspects but also the musical aspects they need to focus on before stepping in front an ensemble.

Silvey, B. (2011). Undergraduate music majors’ perceptions of instrumental conducting curricula. *Journal of Music Teacher Education*, 21(1), 27-38.

Summary: Purpose: This study was a survey sent to undergraduate conductors to gage their perceptions of their instrumental conducting curricula. Questions asked were based on rehearsal preparedness and how their teachers divided class time based on topic. They were also asked to provide information on how their curriculum can be improved. Results: Most students felt confident in conducting patterns, but less confident in error detection and correction, and indicated the need for more podium time (p. 27). Conducting expressivity was ranked number 3 for the items the students felt least confident about, one being error detection and correction and two being left hand gestures and independence. The students all felt that their technical conducting was rated higher then expressive aspects of conducting. Some of the reasons that conducting pedagogy suffers are due to, lack of scope/content, lack of time, challenging to create a well-balanced curriculum, and a disconnect between the intro conducting teachers and the more advance conducting teachers. Implications: Conducting teachers need to spend more time on expressive aspects of conducting sooner rather than later. Greater emphasis needs to be put on error detection/corrections and general rehearsal procedures. Overall, conducting students need a more thorough and well-rounded conducting course and not a “survival” conducting course.

Silvey, B. (2009). *The effects of score study on novices' conducting and rehearsal behaviors*. (Doctoral dissertation). The University of Texas at Austin, Austin, Texas.

Summary: Purpose: This study investigated the effectiveness of score study with novice conductors, focusing on nonverbal communication. Undergraduate conducting students were

split into two groups. The experimental group received two 30-minute score study sessions while the control group did not. Students returned after a week to conduct in front of the live brass quintet. Results: The research found that there was a significant difference between the control group and the score study group based on the ensemble's perspective. The ensemble members felt that the score study group had more eye contact and a faster and more focused rehearsal session. The experts did not find as many differences but this could have been based on the limitations of the study, that the experts were watching from a video and could not always see the facial expressions or eye contact. However, the experts were able to identify those who had score study sessions. The biggest benefit of score study was from the participants' reflection on their own experience. The participants felt prepared and felt that they had a better understanding of the music before entering the rehearsal session. Implications: Conducting courses need to focus more on score study and the importance of having personal interpretation for the music. The study also showed how this type of score study may not have been as beneficial as a different score study tactics and should be tested again in the future.

Silvey, B., & Major, M. (2014). Undergraduate music education majors' perceptions of their development as conductors: Insights from a basic conducting course. *Research Studies in Music Education*, 36(1), 75-89.

Summary: Purpose: The researchers studied three undergrad music education majors in band, choir, and orchestra on their perception and experience in their conducting course. The three students felt that gestures were the most important thing needed as a conductor and focused on that during their class. They found that through gesture they had the ability to control tempo, style, and balance in the ensemble. The students also found value in score study because they felt they knew the music better after taking a closer look at the score but the research did not reflect this. Some felt that even though they knew the music, they did not fully know how to communicate their musical ideas through their gestures. All three seemed to struggle with the role of becoming a musical leader. Implications: It is important to help our students find connections between their pre-conducting courses and how they can carry them over into their conducting courses (example: Aural Training). It would also be beneficial to give students additional podium time and a means to self-reflect on their conducting. Focus should be placed on creating and teaching forms of non-verbal communication. It is important teach students how to translate their scores into their gestures. Assigning students, a musical excerpt that works on their weakness will help make them a more well-rounded conductor. It is suggested that a program that allows the students to work on, score study, non-verbal gestures, and leadership would be more beneficial then separating them into topics.

Silvey, Brian A., Montemayor, Mark, & Baumgartner, Christopher M. (2017). An observational study of score study practices among undergraduate instrumental music education majors. *Journal of Research in Music Education*, 65(1), 52-71.

Summary: Purpose: To focus on the score study process of undergraduate instrumental music education students and the effectiveness of their conducting. A secondary purpose focused on the results based on the availability of a recording while score studying. Results: The authors found that both groups spent 60% of the time silently marking and studying the score and only 20% of the time conducting with gestures (p. 64). The researchers found that during the score marking process the students only marked and reinforced what was in the score and hardly marked their own information. Very few conductors actually added expression or interpretive decisions into their scores. It seemed that the students only marked their scores so they could get through it. They also found that even if the stronger conductor marked phrases or shapes of the musical lines

they did not make any expressive markings. The students were provided with a recording for the second piece of music. All 15 conductors utilized the recording and conducted along with it, which accounted for 40% of their preparation time (p. 65). Only one student chose to use the piano as a source. Having a recording to listen to initiated double the amount of markings in their music. The conducting that followed hearing a model recording was rated somewhat higher than the conducting that took place without a recording. When no recording was available, the stronger conductors utilized the piano more than the weaker conductors. Implications: It is important to show students how to find the expressive elements and mark them in their scores. It is also important to explain how to properly use recordings while score studying. Using a recording assists in creating an aural image faster. Teachers should encourage their students to utilize the piano, sing, or hum to create their own aural image of the music. Overall, teachers should consider methods of how to incorporate innovative ways of score studying into conducting curriculums.

Stith, G. (2011). *Score & rehearsal preparation: A realistic approach for instrumental conductors* (First ed.). Galesville, MD: Meredith Music.

Summary: Stith discussed score study preparations as, (1) Composer Background, (2) Relevant facts learned from printed info in the score, (3) Duration of the piece, (4) Date of composition, (5) Tempi, (6) Level of Difficulty, (7) Unusual Instrumentation, (8) Glossary of terms in music, (9) Numbered Measures in Score, and (10) Recordings studied.

Phase II- Compositional Structure and Preparation of the Score: (11) Relevant literature on the work, (12) Overall Form of the Piece, (13) Key Signatures or Key Centers, (14) Flowchart of the entire piece, (15) Marked & Prepared Score (They justify this portion as to create interpretation, make editorial touchups, to assist in running effective rehearsals.) (16) Sang through, Studied & Marked each individual part in score for phrasing and breath marks, (17) Seating Recommendations, (18) Percussion Parts Determined and Assigned, (19) Solo/ Soli/ Section parts assigned, (20) Errors Corrected in Score & Parts, (21) Anticipated Trouble Spots & Planned Rehearsal Strategies/ Lesson Plan, (22) Memorized Rehearsal Spots (List here) and (23) Practiced Conducting in Front of a mirror (check off when secure).

This book also provided a score & rehearsal worksheet, seating charts, and percussion assignment examples. This book could be used as a guide in undergraduate conducting courses to teach score study and rehearsal preparation.

Sousa, G., & Costanza, A. Peter. (1988). *Musical conducting emblems: An investigation of the use of specific conducting gestures by instrumental conductors and their interpretation by instrumental performers*. (Doctoral dissertation). The Ohio State University, Columbus, Ohio.

Summary: To be a successful conductor one would assume that they are a successful musician, they are good at music theory, they have the ability to be an inspirational teacher, and they have the necessary physical techniques to be an effective conductor (p. 1). Gestures are used as a nonverbal means of communication (p. 3). Emblems are the nonverbal acts that have specific verbal translation, it could be either one or two words or even a phrase (p. 4). Purpose: The purpose of this study, stated by Sousa was to, "Investigate the use of musical conducting emblems by instrumental conductors, and the interpretation of these gestures by instrumental performers" (p. 5). The conducting gestures used in this study were taken from five different instrumental conducting textbooks used in college conducting programs. There were a total of 55 instrumental conducting gestures and descriptions (p. 76). A videotape of a single conductor demonstrating these gestures was created. The videotape was then showed to junior high school,

high school, and college performers to measure the effectiveness of these gestures. Results: 38 out of the 55 gestures were rated at least a 70% or above by the total population of performers. There was a significant difference in scores between the three population groups. Junior high school students recognized 34.5%, high school students recognized 67.3%, and college students recognized 85.5% of the conducting gestures (pp. 76-77). The gesture that was most confusing to the students was “subito tempo change.” Only 19 conducting gestures were accurately identified by all populations. Preparation or release gestures were not included in the 19 identified. There seemed to be some confusion with combined gestures, where a gradually faster gesture can be confused with gradually softer. The researchers also came to conclusion that the more years the students performed in ensembles the more the students were able to identify the gestures. All gestures must be taught to individuals so that they can understand them. Implications: Conductors need to teach their ensembles to recognize their nonverbal gestures.

Stotter, D. (2006). *Methods and materials for conducting*. Chicago: GIA Publications.

Summary of Unit 8- From Score to Podium: Overall it is important to know your score before you get on the podium. It is also important for conductors to develop their own aural image of the score. Recordings can be a useful but conductors need to use them sparingly so they do not become a crutch. Once the conductor has a good sense of the aural image of the piece they can then translate that to their gestures. Gestures are created to represent and reflect the sound of the music. Conductors should not be afraid to train their ensembles to understand and interpret their gestures. Modification to the gestures may need to be made based on what they hear from the ensemble. While on the podium, the conductor needs to constantly be switching between three modes: past (evaluation), present (activation), and future (anticipation).

Unit 6: Use of the Left Hand: Cuing, sustain and release exercises, and mirroring. There was no information in this chapter focused on how the left hand could assist with style and expression. Overall, this book functions as a text to be used to discuss the technical side of conducting.