I, Maria L Bucoy-Calavan, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Conducting, Choral Emphasis.

It is entitled:

The Incomplete Conductor:
A Comparative Evaluation of the Separated Subspecialties in Graduate-Level Conducting Pedagogy

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The Incomplete Conductor:
A Comparative Evaluation of the Separated Subspecialties in Graduate-Level Conducting Pedagogy

A doctoral document submitted to the University of Cincinnati, College-Conservatory of Music

in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts

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by

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Abstract:

This doctoral document compares and evaluates the pedagogical processes and gestural differences in choral, orchestral, and wind conducting, focusing in particular on instruction given to masters-level graduate students.

The concept of the “complete conductor” who is able to conduct any type of ensemble is promoted throughout conducting literature. Conducting programs across the country are separated into three categories: choral, orchestral, and wind. Does this separation contradict the notion of a “complete conductor?” After discussing the evolution of instruction in conducting, this document will compare data drawn from observations and interviews at prominent conducting schools from separate fields of conducting. These include the choral conducting program at Temple University with Dr. Paul Rardin; the orchestral conducting program at Mannes School of Music with Maestro David Hayes; and the wind conducting program at Ithaca College with Dr. Stephen Peterson. Additional data is drawn from a survey given to students currently in masters conducting programs, revealing their preparedness to be a “complete conductor.” This document describes differences in specific elements of gesture between the three fields, and begins a discussion about needed changes in the graduate-level curriculum that is applicable for conductors to successfully conduct choral, orchestral, and wind ensembles.
Introduction

Twentieth and twenty-first century literature on conducting endorses the idea of a “complete” conductor who has the ability to conduct any ensemble, whether choral, wind, or orchestral. ¹ Nevertheless, throughout music schools across the United States, graduate-level conducting programs are separated into three main categories: choral conducting, orchestral conducting, and wind conducting. This separation of the study of conducting into distinct subcategories implies that conducting gestures differ based on the needs of the ensemble.

The distinction between choral, orchestral, and wind conducting is also reflected in the literature. The 1970s revealed a change from books that addressed general conducting to those that discussed specialized conducting based on type of ensemble. These books, regardless of title or area of specialization, echo the same sentiment: “...every conductor should be able to conduct both voices and instruments with virtually equal skill and understanding...”²

Although the literature stresses the concept that a conductor should be able to direct any ensemble, books and writings from conductors concurrently refer to distinct gestural nuances that are essential for success in front of each type of ensemble.³ This duality of expectations seems to indicate that a true complete conductor should be able to identify and execute the gestural distinctions needed to conduct any type of ensemble.

² Ibid.
The current North American structure of graduate-level conducting pedagogy separates conducting into sub-specialties, seemingly inhibiting conducting students from learning the implied gestural distinctions between conducting choral, wind, or orchestral ensembles. One could infer that in an effort to create the “complete” conductor, experiences and instruction with ensembles outside of the conducting student’s sub-specialties would be useful. Conducting curricula in Britain address this issue by exposing conductors to other ensembles, allowing “wind and orchestral conductors to benefit from practical exposure to ensembles outside of their comfort zone. This cross-fertilization is an invaluable experience with regard to the art and craft of conducting.”\(^4\) The question is whether the same concern is being addressed in North American conducting programs.

Because of the focused and isolated nature of the conducting curriculum, an emerging conductor often might find himself\(^5\) inadequately prepared to effectively lead an ensemble that is outside of their specific conducting focus, unless, wind, and orchestral conducting are, at its crux, fundamentally the same. We cannot establish whether North American conducting programs are adequately preparing their students to conduct any instrumental or vocal ensemble without addressing the segregation and sub-specialization of both the conducting literature and the graduate conducting curriculum.

Musicians are often able to tell what type of ensemble a conductor specializes in by observing the person’s conducting gestures. That musicians are able to make


\(^5\) Although conductors are of both genders, for the purpose of clarity in this document, the male gender will be used to refer to the conductor.
such assumptions about a conductor based on conducting style implies that there are basic gestural differences between choral, orchestral, and wind conducting. If a conductor’s ensemble of focus can be identified based on gestural language, it suggests that conducting students are either not being taught gestures that are universally effective across all types of ensembles, or are unaware of idiomatic gestures that allow them to communicate to specific types of ensembles. There is, consequently, an issue where the widely-accepted concept of the “complete conductor” is either an unattainable theoretical ideal or a model that has not been enacted into current conducting pedagogy.
Chapter 1: The Conductor and the Graduate Degree

The History of Training Conductors

Conducting as an autonomous art form is relatively young. Until the eighteenth century, vertical motions alone were utilized to control tempo and rhythm, with no recorded use of gesture as an expressive device. As variations in tempo and musical nuance became more and more common, the approach to beating time became more flexible and varied. The middle of the nineteenth century brought about a publication that was the first to address the conductor as a musical specialist. This twelve-page pamphlet, *L'Art du chef d'orchestre*, was written in 1855 by Hector Berlioz and was the first to describe the conductor as an expressive leader of music. Though brief, the document is a thorough discussion of the technique of conducting, and stands as the earliest illustration of the conductor’s responsibility as an interpreter of music. Berlioz specifically differentiates a conductor from a time-beater, stating, “The orchestral conductor should see and hear; he should be active and vigorous, and should know composition and the nature and compass of instruments, and should be able to read the score...” Berlioz further discusses such technical and gestural aspects of conducting as the

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7 Ibid, 274.
functionality of recognizable beat patterns, the use and swing of the arm, and gestures that display syncopation.⁹

By the 1880s, conducting had become its own distinct art form in the field of music. The independent demands of the profession called for a full range of skills, techniques, and theories that began to define the effectiveness of a conductor.¹⁰ Although the art of conducting was becoming widely recognized, and Berlioz’s 1855 treatise was a well-reviewed and successful publication, there was no immediate interest in formal conductor training. None of the music conservatories in Europe offered courses in conducting. Even though Felix Mendelssohn experienced success and renown as an artistic and interpretive conductor, he provided no educational programs in conducting at the Leipzig Conservatory, which he founded.¹¹

European conservatory programs began training orchestral conductors in 1905 with the first program under the direction of Arthur Nikisch in Leipzig. The Royal College employed Sir Adrian Boult to begin its first conducting class in 1919.¹² The art of conducting was not taught at the famed Paris Conservatory until 1929, because practical experience was believed to be the only means by which conducting could be mastered.¹³

The formal teaching of conducting is a modern addition to North American university and conservatory curricula. The first conservatories in the United

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¹¹ Farberman, 251.
¹² Ibid.
¹³ Galkin, xxxvi.
States, including Peabody, Oberlin, New England, and Juilliard, opened between 1865 and 1924, but offered no courses in conducting. Between 1950 and 1980 there was a surge of new academic programs in America and an increased demand for post-baccalaureate degrees. It was during this unprecedented growth in North American higher education that the first conducting degrees were established.\textsuperscript{14}

During the first half of the twentieth century two pioneering publications addressed the specialized and technical skills needed by a conductor. \textit{Lehrbuch des Dirigiens} by Herman Scherchen, published in 1929 and translated into English in 1933, had significant impact on the genesis of conducting training. The text strongly advocates for conducting to be taught in the classroom setting, even though Scherchen himself is part of the earlier, “self-trained” generation. Max Rudolf’s \textit{The Grammar of Conducting}, published in 1950, focuses on the centrality of expression and the attempt to move away from “pedantic time-beating.”\textsuperscript{15} \textit{The Grammar of Conducting} is deemed the most international of all instructional books on conducting, having been translated in multiple languages, including Japanese. In a lengthy 457 pages on the technical aspects of conducting gesture, the \textit{New Grove Dictionary} describes Rudolf’s book as “a rare grasp of the mechanics of the [conducting] art.”\textsuperscript{16} While Berlioz’s \textit{L’Art du chef d’orchestre} validates conducting as an art form, Scherchen’s and Rudolf’s documents legitimize conducting as something that should be formally included in higher education in the twentieth

\textsuperscript{15} Farberman, 251.
\textsuperscript{16} Garber, 355.
In a relatively short amount of time during the mid twentieth century there was an immediate increase in demand for individuals with graduate degrees in conducting. A 1938 study of American collegiate choral programs determined that less than 15% of conductors had bachelor’s degrees. A repeat of the study in 1963 determined that 71% of conductors held a master’s degree.\textsuperscript{17} In 1952 National Association of Schools of Music recognized the Doctorate of Musical Arts. By 1980 fifteen universities were offering the doctorate in choral conducting, and one university was offering a degree in conducting that included both choral and instrumental conducting. In 1978 the College Music Society gathered data that showed that 39.4% of conductors in university faculties held doctorate degrees and 49.8% held a master’s degree.\textsuperscript{18} This data shows a relatively rapid and important shift of importance for an American conductor to pursue a professional degree in the craft of conducting.

\section*{The Segregation of Conducting Specialties in America}

By the middle of the twentieth century, the advent of formal conducting training resulted in a standardization of conducting gestural technique, including patterns, use of baton, and podium manner.\textsuperscript{19} The mid- to late-twentieth century


\textsuperscript{18} Ibid, 122.

\textsuperscript{19} Botstein, 2.
brought about a categorization and separation of conducting literature based on ensemble type: “choral conducting,” “orchestral conducting,” and most recently, “wind conducting.” The increase of specialized conducting literature strongly implies that vast differences among the subcategories of conducting were found. The gestural conducting variances indicated among the different ensemble-specific conducting books, however, are minimal.

The separation in the literature is mirrored in the separation of conducting curriculum throughout American graduate programs. In the 2013-14 National Association of Schools of Music (NASM) Handbook, the differences between choral, orchestral, and wind conducting are addressed with a mild and moderate tone. Appendix I.D. of the NASM Handbook focuses specifically on the standards and guidelines needed for the education and training of conductors, using the distinct subcategories of, “choral, orchestral, and wind.”

Although the conducting programs are distinguished as separate, the handbook also makes a compelling statement that confirms the idea of the “complete conductor,”: “the conductor ready to embark upon a professional career, which may include a variety of conducting responsibilities with various ensembles in different settings, must possess a body of knowledge and skills.” More distinctions between the fields of conducting are further presented, but only seemingly so. In Appendix I.D., Section A, the handbook states that conductors who lead ensembles with instrumentalists should have detailed knowledge of at least one instrument, but a choral conductor must also

\[\text{\textsuperscript{20}} \text{National Association of Schools of Music, National Association of Schools of Music Handbook, 2013-14, Reston, Virginia, 169.} \]

\[\text{\textsuperscript{21}} \text{Ibid, 170.} \]
“possess knowledge of instruments sufficient to conduct rehearsals and performances with instrumentalists.”22 Similarly, the category entitled, “Vocal Competence,” is not saved exclusively for choral conductors, stating that while choral conductors must have “mastery of vocal performance and detailed knowledge of vocal technique and pedagogy,” instrumental conductors should also possess a functional understanding of vocal production and choral singing. Even the section on “Repertory” does not necessarily separate the three categories of conducting, communicating that each student should have “comprehensive knowledge of choral, orchestral, and/or wind repertory.”23 The lack of discussion on gesture leads the reader to infer that there might be a difference in gesture between the three fields.

Just like the sub-categories of conducting found in literature, the separation of conducting in the NASM handbook discusses no formal differences in teaching conducting gesture. In the section labeled, “Conducting Skills,” the handbook plainly articulates that a conductor should be able to communicate with his gesture all musical aspects, including rhythm, line, and musical integrity. The conductor, more specifically, should be able to evoke and control the sound of the ensemble using gesture.24 Unlike the other portions of the handbook, there is nothing regarding conducting gesture that alludes to differences between choral, orchestral, and wind conducting.

22 Ibid.
23 Ibid.
24 Ibid.
Both the separation of conducting literature and the parallel separation of conducting curricula send the same contradictory message: a true “complete conductor” should be able to conduct any type of ensemble, yet there are differences in conducting different types of ensembles.
Chapter 2: The Modern Graduate Student Conductor

Fifty master’s students in choral, orchestral, and wind conducting programs from graduate schools across the country have been surveyed, asking for candid answers as to their experience and comfort level conducting ensembles outside of their area of expertise. In addition, they have been prompted to answer questions on their perceptions of the variance of gesture between the three fields of conducting. The survey also included specific questions about the curriculum at their current or most recent institution.\textsuperscript{25}

The sampling process included both a distribution of hard copies and a dispersal of web links of an online version. The online survey was sent through networking connections of professors, who then forwarded the link to their students. The survey was issued to both universities and conservatories in the West Coast, Mid-West, and East Coast regions of the United States. The resulting data for each question can be found in the following graphs.

\textsuperscript{25} A sample of the provided survey is included in Appendix E.
Table #1: Year of Graduation (Anticipated or Recent)

<table>
<thead>
<tr>
<th>Graduation Year</th>
<th>Number of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>3</td>
</tr>
<tr>
<td>2011</td>
<td>1</td>
</tr>
<tr>
<td>2012</td>
<td>5</td>
</tr>
<tr>
<td>2013</td>
<td>6</td>
</tr>
<tr>
<td>2014</td>
<td>19</td>
</tr>
<tr>
<td>2015</td>
<td>15</td>
</tr>
<tr>
<td>2016</td>
<td>1</td>
</tr>
</tbody>
</table>

Table #2: Area of Conducting Focus

<table>
<thead>
<tr>
<th>Area of Conducting Focus</th>
<th>Number of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral</td>
<td>29</td>
</tr>
<tr>
<td>Orchestral</td>
<td>12</td>
</tr>
<tr>
<td>Wind</td>
<td>9</td>
</tr>
</tbody>
</table>

Table #3: Number of respondents with required curricular classes for conducting ensembles outside of specified area

<table>
<thead>
<tr>
<th>Area of Conducting Focus</th>
<th>Zero Required Classes</th>
<th>One Requirement</th>
<th>Two or More Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral</td>
<td>19</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Orchestral</td>
<td>9</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Wind</td>
<td>3</td>
<td>6</td>
<td>0</td>
</tr>
</tbody>
</table>

Table #4: Number of respondents with opportunity/podium time conducting an ensemble outside specified conducting area

<table>
<thead>
<tr>
<th>Area of Conducting Focus</th>
<th>No Conducting Time</th>
<th>One opportunity</th>
<th>Once a Semester</th>
<th>Monthly</th>
<th>Weekly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral</td>
<td>16</td>
<td>7</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Orchestral</td>
<td>9</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Wind</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
Table #5: Self-evaluative rating on comfort and aptitude conducting an ensemble outside the area of focus (1-5, 1 being the least comfortable, 5 being completely comfortable)

<table>
<thead>
<tr>
<th>Area of Conducting Focus</th>
<th>Choral Ensemble</th>
<th>Wind Ensemble</th>
<th>Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral</td>
<td>4.79</td>
<td>2.96</td>
<td>3.13</td>
</tr>
<tr>
<td>Orchestral</td>
<td>2.25</td>
<td>2.75</td>
<td>4.50</td>
</tr>
<tr>
<td>Wind</td>
<td>2.55</td>
<td>4.44</td>
<td>2.55</td>
</tr>
</tbody>
</table>

Table #6: Number of respondents answering if conducting gestures in all three types of ensembles are the same (Definitively Yes, Definitely No, and Yes and No)

<table>
<thead>
<tr>
<th>Area of Conducting Focus</th>
<th>Yes</th>
<th>No</th>
<th>Yes and No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral</td>
<td>4</td>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>Orchestral</td>
<td>2</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Wind</td>
<td>1</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>

Table #7: Ratings of how essential it is to be able to conduct any ensemble (1-5, 1 being not at all essential, 5 being extremely essential)

<table>
<thead>
<tr>
<th>Area of Conducting Focus</th>
<th>Average Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral</td>
<td>4.52</td>
</tr>
<tr>
<td>Orchestral</td>
<td>4.17</td>
</tr>
<tr>
<td>Wind</td>
<td>4.44</td>
</tr>
</tbody>
</table>

Among the conducting students who responded to the survey, 58% specialized in choral conducting, 25% specialized in orchestral conducting, and 17% specialized in wind conducting. These students were either current students or recent graduates of masters degree programs, with 66% of respondents being current students scheduled to graduate in either 2014 or 2015.
Question #3 of the survey asked students to state how many classes they are required to take outside of their primary conducting focus. Answers to this question could include courses both in a seminar setting or a private lesson situation, as long as gesture for another type of ensemble was explored. Looking at Table #3, the majority of the respondents in all three conducting genres were not required to take a conducting course outside of their field of concentration. For instance, of the surveyed choral conductors, only 34% revealed that their curriculum required them to take a conducting course in a medium other than choral conducting. Only two of these students were required to take more than one semester or course. The remaining 66% disclosed either that there was no such requirement, that classes were encouraged but not built into the curriculum, or that the information was built into their private lessons with their primary teacher. Similarly, of the few wind and orchestral students that needed a separate conducting course or class for their degree, none of them were required to take more than one. Interestingly, some of the instrumental conducting responses specified that the obligatory class was choral conducting, while others were required to take lessons or a course in an outside conducting area, but the focus was at the student’s discretion. Specifically, the orchestral conducting students that had a separate conducting requirement were prescribed to take a semester of private lessons or a conducting course from either choral or wind faculty.

While courses on conducting provide valuable instruction on gesture, the student conductors do not always receive the opportunity to put these learned gestures into practice in front on an actual ensemble. Question #4 focused on this,
asking the respondents if there were occasions built into their curriculum that allowed for students to conduct ensembles other than their normal medium. The survey recognized that some conducting programs may not require an actual outside conducting course, but might call for students to gain experience through the means of a recital. Similarly, the survey also acknowledged that required conducting courses might not necessarily have an ensemble as a part of the class, and the instruction of gesture could be theoretical. The data in Table #4 reveals again that the majority of students in all three areas do not have podium time with other ensembles as a part of their master’s program. For both the choral and wind conducting respondents, many of the students that had podium time in front of a separate ensemble only did have this on a singular basis, such as a culminating recital. Fewer students had the opportunity to conduct on a more regular basis (once a semester or once a month.) There was, however, one student in each of the fields who received consistent time in front of an ensemble other than their area of focus.

Question #5 prompted students to partake in candid self-evaluation, asking them to rate their ability to conduct an ensemble other than their area of focus. They were asked to rate themselves from “1” through “5” on how comfortable and apt they felt conducting a choral, wind, or orchestral ensemble, “1” being the least comfortable and “5” being completely comfortable. As the data shows in Table #5, the average response was consistently 4.4 or above for the ensemble that the respondents concentrate on. However, for the music groups that the conductors do not regularly lead, the average rating collectively ranged between 2.25 and 3.13.
Regardless of the respondents’ field of study, this consistently low average shows an insecurity or uneasiness to conduct a variety of ensembles.

Table #6 shows the data for Question #6 of the survey. Question #6 asked respondents whether they believed conducting gestures should stay the same, regardless of what ensemble they conduct. While a small number answered “no” definitively, and an even smaller amount replied with an absolute “yes,” a surprising majority collectively chose to respond with “yes and no.” This reveals a general sentiment that conducting, at its basic core, is the same for all three types of ensembles. The “no” portion of the answer refers to the more individualized nuances that the conductors believe exist in addition to the fundamental elements of conducting.

Although many of the respondents answered “yes and no” to the question, their written explanations to the answer varied greatly. Most wrote their perceptions of what they believed to be the nuanced differences in conducting, even though, as shown in Tables #3 and #4, most had not received formal instruction or podium time in the other fields of conducting. Some choral conductors spoke about the differences in orchestral conducting, speculating that, “Choral conducting is the most different as we can opt to use only our hands for a cappella work while instrumental conductors cannot,” and “I think you shape the breath for singers more than instrumentalists.” One current masters student who chose a definitive “no” as her answer, declared, “In choral conducting, you have words to worry about, which means in many instances you must be mindful in how you prep certain beats. For example, if the final word of a phrase ends with an ‘s,’ you must prep that consonant.
Overall, the way you prep entrances and cutoffs vary in effectiveness depending on the instrument; it is not a ‘one size fits all’ concept in many instances.”

A large number of choral conductors referred to the placement of the plane of activity being a subtle difference in conducting styles. One student commented, “I understand choral gesture is usually lower (for breath) and many instrumental conductors have a high center, perhaps to be seen by the back row.” Another stated, “Sometimes I notice that a more pointed attack for winds and strings is beneficial and that instrumentalists do not necessarily require the low conducting plane required for supported breathing in choral conducting.” The wind conducting respondents also made conjectures about the differences in choral conducting specifically. The unique element of text caused some students to surmise that gesture and diction are closely related, with one wind conducting student responding, “Choral conducting needs to show gestures that are related to syllables?”

Numerous respondents commented on how clarity of beat is a distinction between choral and instrumental conducting. Multiple conductors, both choral and instrumental, submitted comments not unlike the following: “As long as you have a clear idea of how you would like a particular instrument to play, you will be able to communicate that no matter what your ‘focus’ is as a conductor. However, one difference is that the beat must be more apparent for instrumentalists since they do not possess a full score as vocalists do,” and “Sometimes I notice that a more pointed attack for winds and strings is beneficial…. gestures for the orchestra who have a more rhythmic texture might throw off the choir who have a harmonic texture.”
Some shrewdly commented that the conducting differences between the fields are rooted in the sound production of every instrument. One orchestral student proclaimed, “Orchestral is more sideways conducting like a bow; band is very up and down and precise. For slow pieces, I find choral and band to be very similar. Both require sweeping gestures that emulate the air it takes to both sing and play.” A choral conductor also gave a response that related to empathy for the instrumentalists, stating, “I believe [conducting gestures] should be mostly the same, but some gestures seem particularly evocative for certain instruments or voices (e.g., percussion cues more like percussive hits than you would want to show singers or wind players).”

One response particularly encapsulated the spirit of the seemingly noncommittal “yes and no” response. He speaks of the basic of gesture being generally the same between all fields, and although there may be subtle differences, the foundation of gesture is rooted in musical intent. “Although I see subtle differences in the gesture, I do believe that gesture should be the same. I believe this in terms of musicianship and artistry. A phrase should have direction and emotion in any medium of ensemble. Performance practice and knowledge of music history should guide choices leading any ensemble…. the meaning of gesture and communication with the body should still show understanding, knowledge, and sentiment of the music.”

Table #7 shows the collected data for the final question of the survey. This question was intended to see if masters students found the concept of the “complete conductor” relevant and essential for their careers. The students were asked to rate
from “1” through “5” the importance of being able to conduct all three types of ensembles, with “1” being least important and “5” being very important. For all three fields of conducting, the average response ranged from 4.17 to 4.52, meaning that as a whole, the respondents considered the skills of a “complete conductor” to be quite essential.

When prompted to give additional voluntary comments on the topic, the respondents enthusiastically expressed their ideas on the “complete conductor” concept. One choral conductor commented that he feels he is at a disadvantage by not having the opportunity to be in front of instrumental ensembles, declaring, “I have much less experience conducting any instrumental ensemble than I do conducting a choir, and I definitely feel a difference in confidence when I do stand in front of instrumental musicians. I think the way the system currently works, a better path is created for conductors who are trained in the instrumental mediums.” Another choral conductor commented on this, discussing a perceived discredit given to choral conductors in general: “There is a stigma with choral conductors, that they aren’t as ’able’ as orchestral conductors. My observation has been, if you put an orchestral conductor in front of just a chorus, it's awkward, and vice versa. The comfort level comes from practice and experience.”

More students expound on the essentiality of exposure and experience with different types of ensembles. One choral conductor candidly explained, “I believe that a lot of conductors are not properly educated in communicating with ensembles outside their areas of focus... A conductor should not only complete score study of all ensembles’ [parts], they should understand the technical workings of
instruments and the human voice, and use that knowledge to communicate properly through their gesture.” A wind conducting student continued the sentiment by commenting on how it is vital and necessary to work with other ensembles, proclaiming, “It seems that conducting students become very focused on a single genre. In reality, as conductors we need to remember that music is music and further that great music is great music. I feel strongly that conducting a different type of ensemble from your primary focus greatly benefits your development and sensitivity as a conductor.” One particular student actually received this type of experience in his masters conducting program, recounting, “I received my diploma in conducting at a small state school, where I rotated between the three fields (symphony orchestra, wind ensemble, large concert choir) performing a piece in each field, each semester. I found it to be an incredibly valuable experience -- one that my experience at a larger, more prestigious, conservatory-style music school does not, and probably will not offer.”

One choral conducting student spoke astutely about how defining a conductor as “choral,” “wind,” or “orchestral” takes away from the word “conductor.” He astutely summarized his beliefs on the “complete conductor” concept, proclaiming, “The most important thing is to conduct the music. No conductor is complete if he or she cannot stand in front of any ensemble and shape the music. Certainly the corpus of repertoire for combined forces points to this need. It should not be that orchestral conductors take over a chorus fully prepared and treat them as an organ stop or that a choral conductor fails to engage with the
orchestra meaningfully. No, all conductors should strive to be conductors—with no modifier necessary.
Chapter 3: The Study

The author visited three distinguished conducting institutions in order to observe and compare gestural instruction across the three sub-categories of conducting. In an attempt to keep the observation and comparison as focused as possible, the selected institutions exclusively instruct master’s students in their graduate programs. The programs observed were the wind conducting program at Ithaca College in Ithaca, New York, under the instruction of Dr. Stephen Peterson (DMA in Wind Conducting from Northwestern University, MM and BM from Arizona State University); the orchestral conducting program at Mannes School of Music in New York, New York, under the instruction of Maestro David Hayes (Diploma in Conducting from Curtis Institute of Music, BM in Musicology from University of Hartford); and the choral conducting program at Temple University in Philadelphia, Pennsylvania, under the instruction of Dr. Paul Rardin (DMA in Conducting from University of Michigan, MM in Composition and Conducting from University of Michigan).

The author video recorded and observed instruction of students in conducting seminars, private conducting lessons, and in-laboratory conducting experiences (conducting in front of a laboratory ensemble). For ease of comparison, conducting gesture instruction at each institution was evaluated based on the standard categories found in current conducting literature: pattern, use of baton, hand position, use of left hand, posture, sustaining of sound, preparation beat, rebound, release gestures, point of the beat, plane of activity, and size of beat.

\[^{26}\text{IRB Non Human Subject Classification and Exemption has been granted. See Appendix A.}\]
A template based on each of the above conducting categories was used to analyze the student’s gesture. The pedagogical process that was used to teach the student was observed and described in-depth. The data collected for that specific element of conducting was then directly compared and juxtaposed with the corresponding element of the other two subspecialties of conducting.

The teacher at each institution was interviewed about the concept of the “complete conductor,” and the applicability of the term in his teaching philosophies and structure of his curriculum. Answers collected from these interviews reveal how current and relevant the encouraged idea of the “complete conductor” is in these three conducting programs. The students at each institution were asked their opinions on the sub-categorization of conductors, their belief in the concept of the “complete conductor,” and their preparedness in conducting ensembles outside of their specialty.²⁷

Due to the narrow focus of the observation portion this study, it is difficult to determine how much of the gestural instruction is genre-specific and how much is the reflection of the style, preference, and personality of the individual conducting pedagogue. Regardless, this comparison provides preliminary information that can help fill a gap of understanding in conducting pedagogy and can act as a catalyst for more extensive research and observation in this area.

²⁷ For purposes of confidentiality, all students observed, videotaped, and interviewed will not be identified by name.
Chapter 4: The Graduate Wind Conductor: Study at Ithaca College

The observation process at Ithaca College began with watching Dr. Stephen Peterson in a private conducting lesson with Student A.28 The private conducting lesson is a weekly, one-hour session for each wind conducting student that is a formal part of their program of study. Student A and Peterson began by watching a video of Student A conducting in a recent Ithaca College Wind Symphony performance. Their viewing of the video together as a part of their lesson time allowed for the student to evaluate his own conducting technique while providing an opportunity for Peterson to comment. The profound effectiveness of this teaching tool came from Peterson’s reflection on how the gesture affected the sound. Peterson’s constant use of rewind, pause, and slow-motion functions proved infinitely beneficial, as both Peterson and Student A were able to carefully scrutinize the actual cause and effect that each differing gesture made.

Of the conducting gestures analyzed, Peterson focused specifically on placement of gesture in relation to the body, continuation of stick speed, left-hand independence, size of rebound, and baton grip. From watching Student A’s video, Peterson commented on the overall placement of his patterns, stating that the plane of activity should be higher and closer to his own body for visibility purposes. Peterson suggested that in order to achieve this proper placement, Student A should attempt to bring the elbows outside of his body a little bit more, or possibly bring the elbows forward in order to put the hands in the proper position.

28 In order to protect students’ identity, students will be referred to by assigned letters.
Peterson also discussed the importance of continuous stick speed when conducting compound beats. Student A had exhibited, during conducting a 3/8 bar in a multi-meter piece, a large click at the ictus and a stop in the gesture at the top of the rebound. Peterson expressed that this type of gesture, while often used by young conductors, actually hinders constant pulse in the ensemble and encourages an accent where one is not intended. The solution offered was to relax the approach to the ictus and float through the rebound. This continuation of stick speed and avoidance of stopping the gesture would allow the ensemble to feel continuous eighth notes.

The majority of Peterson’s dialogue about Student A’s conducting video was an examination of the size of Student A’s beat. According to Peterson, the size of the overall pattern was acceptable, but the rebound of each beat was too large, ranging close to eighteen inches. This was perceived to be detrimental to the overall effectiveness of Student A’s conducting, as Peterson stated that a conductor “loses the opportunity to be subtle if the stick is moving around too much.” The solution that Peterson provided was somewhat unorthodox. Instead of merely suggesting that Student A consciously reduce the size of the rebound, Peterson suggested a more unconventional baton grip in hopes that the indirect result would be a smaller rebound. This alternative baton grip included the back of the hand faced to the right with the thumb of the grip facing upward. Peterson acknowledged that this grip has been widely accepted as incorrect, however the only two reasons he believes this to be so is because conductors have always been taught the conventional handgrip, and that this unusual baton grip probably appears too
casual. The thumb facing upwards, however, naturally restricts up and down wrist movement when conducting, and thus, solves the problem of an overactive and large rebound. Peterson acknowledges, “I don’t believe that anyone would say that this baton grip should be a default, but it is a shorter route to the destination and an extra conducting tool.”

Peterson also focused a great deal of the importance of expressivity, focusing mainly on the effectiveness of left-hand independence and facial expressions. Peterson encouraged the concept that the left hand should be used to show a longer phrase, but not in the context of the downbeat of each measure. He asserted that while the right hand shows meter and pattern, the left hand should be able to show the direction of the melody in an independent manner. Furthermore, Peterson emphasized the importance of the face when conducting, stating that while gesture is indeed an expressive tool, the face plays an equal part to the arms. While watching the video, Peterson affirmed this to Student A, saying “Things went off [in the music] like fireworks and your face isn’t showing it. You should change that.”

Peterson finished the video review by mentioning a fascinating perspective on release gestures. Student A exhibited extra movement at the ends of pieces, whether it was a follow through of the movement he began or an extra gesture after the initial release. Peterson interestingly commented that releases should be short; the release gesture in itself should communicate the character of the release. Anything after that gesture no longer influences the sound and is, therefore, excessive.
The second half of the private conducting lesson was an exploration of *Symphony in B-flat* by Paul Hindemith. In this portion of the lesson, there was less discussion of actual gesture and more dialogue about the symphony’s structure and melodic content. Peterson asked the student to “introduce him to the piece,” as if he had never heard the work before. The demands upon the student were impressive, as the student was expected to sing any individual part when asked. Student A was asked to identify and sing all the major themes and their countersubjects. While no actual conducting gesture was shown or deliberated, this process of in-depth discussion was intended to indirectly affect Student A’s gesture when conducting the work. “You cannot conduct this work or any work unless you can sing all of it the way you want to go,” voiced Peterson.

In addition to private conducting lessons, the wind conducting students at Ithaca College attend a weekly conducting seminar that includes all the instrumental conducting students, both orchestral and wind. Moreover, there was one choral conductor, as choral conductors may choose to take the instrumental conducting seminar as an elective. Peterson and Visiting Director of Orchestras and Professor of Conducting, Professor Jonathan Pasternak, teach the seminar. Wind and orchestral conducting faculty teach the seminar, allowing students to get both wind and orchestral perspectives. Each unit begins with the students conducting two pianos played by graduate piano performance majors. After receiving comments and instruction, the unit culminates with instrumentalists coming into class or the conductors visiting an ensemble rehearsal, so each conductor is able to apply what
they have learned and experience the effect their gestures have on the instrumentalists.

Commonalities of instruction occurred for all the students in the seminar, regardless of their specialization. All student conductors were encouraged to have a higher plane of activity with the assurance that this appears more open and broad. The students were also all encouraged to exhibit left hand independence and to avoid “mirroring gestures.” Each conductor was encouraged to “completely stop beating with the left hand and use the left hand to shape.” As a whole, the class was told that utilizing both hands to show meter resulted in “over conducting” that would get in the way of the players.

Both Peterson and Professor Pasternak distinctly instructed all the students in the usefulness of active and passive gestures. They indicated that minimizing the beat and rebound before an active gesture maximizes a musical event. In the event that the musical event is a musician entrance, both professors also encouraged, in addition to minimizing the gesture, breathing sympathetically with the ensemble.

Instruction to one particular wind conducting student, Student B, brought up unique and interesting comments. Student B conducted Serenade in B-flat by Wolfgang Amadeus Mozart with two pianos playing the wind parts. In his second year of his master’s degree, Student B exhibited the smaller rebounds that Peterson asserted for Student A. Upon beginning conducting, Student B was immediately stopped and instructed, “Even though you are, in reality, conducting pianos, please conduct the downbeat like you are conducting winds.” This statement infers that conducting these two types of instruments is inherently different.
While instructing Student B, both Peterson and Professor Pasternak explored the idea of direction of energy. Both pedagogues stated that for Mozart works, conductors should display an upward energy. This intriguing idea implies that direction of gestural energy varies by composer and style of music. Peterson in particular encouraged upward energy and motions in almost all instances of Student B’s conducting. He referred to the sustaining of sound as an upward gesture, stating the arm should “float up.” In addition, Peterson instructed Student B to use the upward gesture of a rebound to achieve an accented sound as opposed to the attacking the actual ictus or point of the beat. Peterson expanded further on the idea of “upward energy” during his personal interview. He explained that while direction of gestural energy depends on the piece, energy in conducting should generally go upwards. “Thinking of directing the energy downwards while conducting generally slows the music down and makes things heavy. Most music is by and large is not like this,” stated Peterson.

The interview with Peterson also explored specific details of gesture that he teaches to his students. Peterson stated that he tries to instill the following basic gestures: a baton grip with the palm facing downwards and the fingers wrapped, a firm and grounded posture with a flexibility to step side to side, and awareness and efficient use of space.29 Furthermore, Peterson encourages his students to have knowledge of basic conducting patterns, but to feel free to float out of the pattern in order to communicate musicality. “We [conductors] rely on patterns too much. We need to rely on the players to be responsible for their own pulse. The more we can

29 Specific gestures taught are categorized in comparative chart found in Appendix B.
divorce ourselves from pattern, the more free we are to be more musical,” Peterson proclaimed. “Anytime conductors do not know what we are doing, or if we have not given much thought into what we are doing, we hide behind the beat, which has very little to do with the music.”30 The previously stated technical aspects of gesture that Peterson teaches are to be applicable in front of any type of ensemble and are not meant to be changed based upon what type of musicians they conduct.

Of all the aspects of conducting gesture that Peterson teaches, the most noteworthy is his adamant belief in what he calls, “right hand independence.” Peterson proclaims that “right hand independence” is the proper term for what he teaches his students. He encourages that conductors develop their gesture so that the right hand may beat patterns totally independent of thought. This skill allows for conductors to focus on the left hand to further highlight musicality and emphasize the sound that is being produced.

When exploring the concept of the “complete conductor” with Peterson, he affirmed the idea confidently, stating the poignant words heard throughout all the literature, “a conductor is a conductor.” He further stated that the Ithaca College curriculum enforces the idea of creating a complete conductor by allowing and insisting that all of his graduate students take their second out of four semesters of private conducting lessons from one of the other conducting faculty, whether it be choral, orchestral, or opera. This requirement, according to Peterson, is what makes Ithaca’s conducting program unique. “This is not because we as faculty believe that each of us conducts differently because of our genre of conducting, but because we

are different people, and it is important that the student conductors are exposed to different ideas.” This being said, Peterson does experience teaching conductors that do not predominantly conduct wind ensembles. The discomfort that he witnesses from these conductors when standing in front of his wind ensembles comes from the contrasting sound that returns to them. “For instance,” Peterson explained, “I definitely feel funny in front of a choir, but not because I am doing something different with my gesture, but because I do not feel equipped to discuss vocally specific pedagogical things, [including] vocal technique and diction. In the same way, when I put a choral or orchestral conductor in front of my wind ensemble, they look like a deer in the headlights. They have different sounds coming at them and they do not know what to say to make the sound better. Theoretically, however, their gesture should not be different. The [disparity] between the conductors is more pedagogical than it is musical.”

Peterson does acknowledge that there are certain gestures that are used to elicit specific sounds from wind instruments. The fact remains that these gestures, according to Peterson, can also be used to call upon the same types of sounds from other ensembles and instruments. Peterson argues that it is not sound that dictates his gesture, but more the color of sound. “In hopes to not sound ignorant,” Peterson prefaced, “being a wind conductor, I think of the different colors of sound that come from the variety of instruments in a wind ensemble. I would imagine for a choral ensemble, the chorus has one instrument. The goal, more often than not, is the color of a blended sound of voices, which is different from the range of colors in a wind
ensemble.” Peterson remarked that his desire for specific colors of sound dictates his gesture, and is possibly a large factor in differentiating the ensembles.

While eliciting a specific sound color might be a contributing factor, Peterson believes that repertoire is the real answer to why conductors are so easily “pigeon-holed” into conductor stereotypes. “When we [conductors] are stereotyped, we are stereotyped based on the music that we conduct,” stated Peterson. Because wind ensembles so often perform music that is march-like, wind ensemble conductors are more often associated with more militaristic gestures. Similarly, because choruses most often perform music that requires a blended, chorale-type sound, the choral conductor gestures, according to Peterson, are most often related to a more legato sound. The overall style of each ensemble's standard repertoire seemingly dictates the stereotypical gestures and stances of their respective conductor. Looking further into this theory, Peterson states that the composer and their style of conducting can dictate the gesture as well. “If I only conducted Mozart’s music, I would always look the same, and my overall gesture would display Mozartean characteristics,” Peterson commented. “However, because I also conduct music by composers who generally write music for wind ensembles, like John Philip Sousa and David Maslanka, my gesture has characteristics that mirror their musical styles. This can also be related to choral conductors, who conduct to reflect the musical styles of composers who write music especially for choral ensembles, Palestrina being an example that comes to mind.”

Because Peterson seemingly concurs with the concept of the “complete conductor,” when asked his opinion on why curriculums are separated into sub-
categories, his answer was also the same. “Repertoire is the only reason I can think of as to why we separate master’s level conducting programs based on ensemble,” Peterson explained. He further expounded that his goal at Ithaca is to provide students a basic gesture that can be used for any type of ensemble. “That is an interesting concept, however. At the doctoral level, I would imagine conducting would become even more focused, as it would for any field of study. That does not really leave an opportunity to combine the curriculums. All we can do, then, is provide different points of view, which is what we do here at Ithaca College.”
Chapter 5: The Graduate Orchestral Conductor: Study at Mannes School of Music

Although they do not follow the private conducting lesson model, the master’s students in orchestral conducting at Mannes School of Music are given the opportunity to learn the effects of gesture by rehearsing and spending a great deal of time in front of the Mannes Orchestra. During this time, their mentor and teacher Maestro David Hayes intermittently whispers instructions and guiding words for the conductors to apply to their gesture. This teaching approach allows the conducting students to immediately experience the change in sound that may result from the recommended alterations of their gesture.

Student C conducted the first portion of the observed rehearsal, rehearsing “Prelude and Liebestod” from Tristan und Isolde by Richard Wagner and Daphnis and Chloe, Suite No. 2 by Maurice Ravel. Interestingly, Student C did not stand in the rehearsal, but sat on a stool. This stool caused him to constantly have a concave, hunched posture. Moreover, the seated position required him to reach far forward in front of his body with a upward bend at the wrist, creating a baton grip that exposed the bottom of this palm to the ensemble. During an appropriate pause in Student C’s rehearsal, Hayes turned Student C away from the ensemble in order to hide his instructions from the ensemble. Hayes later commented that he prefers to keep these gestural directions secret from the players so that the effect of change can be authentic, and not due to an artificial and intentional change made by the players. Hayes commented on Student C’s baton grip, instructing him to relax the bend in his wrist. Hayes reminded Student C that his grip not only displayed
tension, but also provided the ensemble two points of visual icti: the end of the baton and the bottom of the palm. Throughout the duration of Student C’s rehearsal, when the bad habit would return, Hayes paced the perimeter behind the ensemble and silently reminded Student C of his bent baton grip by extending his arm and bending his wrist back and forth.

One of the most profound portions of Student C’s rehearsal concentrated on conducting the strings in a *pizzicato*. The sound that the ensemble first performed was not synchronized and slightly hollow. Hayes notably watched Student C intently, but allowed Student C to work with the ensemble and adjust his gesture on his own in order to learn from the situation. Student C described to the ensemble, “Could we make a more beautiful, resonant *pizzicato*?” The following sound was indeed much more rich and clear but not quite together. Student C attempted one more time, this time placing his hand at the point of the beat and pulled upward. The resulting *pizzicato* was both vibrant and in unison. The sound, however, occurred after the point of Student C’s beat, much in the style of a European orchestra. Regardless, the change in gesture not only provided a richness in sound, but also allowed for the ensemble to do so in unison.

Student C also displayed great impact and control of the ensemble’s dynamics through the size of his gesture. *Crescendo* and *forte* sounds were quite effective due to the use of his full arm span at a high plane of activity, close to that of his clavicle. Student C’s gesture, however, hinged solely at the shoulder, so his gesture for softer dynamics and *decrescendos* was comparatively less effective. In addition, Student C’s indications for dynamic changes were given only through size
of gesture, mirrored in both arms; signals of volume were not given by the left hand. Regardless, Student C had profound control of the sound and its intensity.

Student D, who rehearsed Ludwig van Beethoven’s Symphony No. 6, “Eroica,” was strikingly different to Student C. Both students are second-year master’s students with the same teacher, yet both exhibit extremely varying gestures. Student D utilized a much looser baton grip and generally lower placement of beat pattern. In addition, Student D changed the gesture’s plane of activity, basing its placement on which instrument he was focusing on. The gesture was higher for the winds, and lower for the strings, especially for the contrabasses. While Student C employed more horizontal gestures, Student D was much more vertical, with more circular movements and exploration of his sagittal space. The commonality between Student C and D was their mirrored gestures and the fact that they sparingly divorced the left arm from the right.

Student D’s continual mirroring amplified a sense of beating of time, and in result, Hayes pulled him aside and privately advised him to stray from conducting beat patterns and focus on showing musical intent. At first, the extent of Student D’s abandonment of pattern only went as far as switching from a three-pattern to a compound one pattern. From the back of the room, Hayes himself mirrored Student D’s pattern with a look of distaste, in order to communicate the beat pattern’s banality. From that point forward, Student D demonstrated gestures that were not informed by beat pattern. For instance, at points where the timpani part was most significant, Student D abandoned all other gestures except for downward dropping motions. This not only allowed him to communicate to the timpanist the kind of
sound he wanted, but also informed the other players of the timpani’s essential role in the music.

Aside from the practical application of gesture in rehearsal, Hayes requires his students to take a graduate conducting seminar, which is a discussion and lecture-based class. Hayes applies literature that the students are currently studying and verbally instructs his students on how to prepare and study the score. Gesture is not the only topic that is covered in the class: Hayes explores other issues that conductors encounter, including common rehearsal problems, score editions, and developing an ensemble. This discussion-based forum, though not always directly talking about conducting, indirectly informs the student’s gesture.

A great deal of the observed conducting seminar discussed the specific difficulties that the conductors would face when conducting an orchestra through rehearsals of Ravel’s *Daphnis and Chloe*. For instance, Hayes cautioned the students to understand the chord progressions of the natural harmonics. “The string players will be unable to tune unless you make them aware of the harmonies that should be occurring,” Hayes pointed out. Hayes also explored the technical tendencies of a typical string orchestra and their effect on the rehearsal of the piece. He pointed out, for instance, “The violins in these measures will want to rush these rhythms while the basses will want to slow down,” and “The violas will not be in the position to play on the string here, so you should be ready to have them play off the string.” He then reminded the conductors, “Remember that in their studios, string players are taught soloistically to begin away from the string. You must always remind them to start on the string, especially here.” Idiomatic knowledge of the instruments
and characteristic habits of the musicians essentially shape the rehearsal planning of the piece.

Hayes discussed the metric modulations in *Daphnis and Chloe* and impressed upon the conductors the significance of being able to sing the subdivisions and tempo shifts. “It is easy for us [conductors] to take fast tempos. You must see if you can play or sing it. Sing through shifts and metric modulations: only through singing the subdivisions can you truly internalize of the music. Your gesture will follow the internalization.” Hayes shared with the students that knowing these technical features of the music will inform and impact their gesture, posture, and overall demeanor in the rehearsal.

The most profound dialogue pertained to the choral aspects and challenges of *Daphnis and Chloe*. Hayes expounded thorough details about how to approach the choral portions, first advising his conducting students to always allow ample time to prepare the *a cappella* sections. He also warned the students of the difficulties associated with French publishing editions, stating that the choral parts do not include printed accompaniment, and therefore, do not provide the choral singer with tonal context or dramatic frames of reference. He suggested that his students obtain Ravel’s piano reduction of the ballet so an accompanist can help during the choral preparation. Hayes delved deeper into the subject of choral tone, discussing the options of vowel throughout the non-texted portions. The students, mainly instrumentalists, seemed to be slightly lost at the idea of having choices of vowel. Hayes spoke knowledgably about both the International Phonetic Alphabet and the vocal mechanism. He described the conductor’s option of alternating the vowel from
a dark [ɑ] to an open [ɔ] in order to articulate the chord changes in the midst of legato melismas. At another portion of the choral music, Hayes suggested having the singers use their articulators to vocalize “Ba-da-da-da,” etc. to further clarify and define each of the descending eighth notes. “A chorus needs to use these extra tools to aid in penetrating through the orchestra sound,” he reminded his students, “but it is not always about having the chorus fight the orchestra. Conductors should let the orchestral sound inform the choral sound so the ensembles work together. When the horn sound changes color, for instance, so should the chorus. That way, it sounds as if the chorus is answering the orchestra, not acting as a separate entity.”

Knowledge and discussion of choral technique are rooted in the fact that Maestro David Hayes is an exception in the field of conducting: while Hayes teaches orchestral conducting at the collegiate level, he is also music and artistic director of a professional choral ensemble, the Philadelphia Singers. Thus, the interview with Hayes brought a unique perspective on the discussion of the “complete conductor.” Hayes held the stance that, regardless of what ensemble is being led, the requirements on a conductor are the same. “In my experience, I have the same mantra, no matter what. One: Who needs you? Two: What do they need? And, finally, three: What does the music need?” According to Hayes, the similarities in conducting gesture stem from these demands. He offered further specifics, talking about basic technical aspects of conducting gesture. If the ensemble needs help with syncopated rhythms, for example, gestures of syncopations are going to be the same. Similarly, minimizing and maximizing movement, de-emphasizing unimportant

beats, and preparation gestures will all be the same, no matter what type of ensemble the conductor is conducting. In addition, the process in which a conductor prepares a score should be the same, no matter whether the studied work calls for chorus, orchestra or winds. Score study should be an internalization of the music, which in turn, informs the conductor’s gesture. According to Hayes, the process of assimilating one’s self to all music should require singing of all parts. “Once you can do this,” Hayes reiterated, “more often than not, your arm will synchronize to your understanding of the music.”

Among the similarities in conducting, the differences that exist are founded on the technical aspects of the instruments. The second part of Hayes’ tripartite mantra, “What do [the musicians] need,” refers to this specifically. “All conductors should breathe,” Hayes began, “but there is a distinction between what kind of breath each musician needs. For example, the type of breath a singer takes is different from that of a wind player. Conductors too often just assume that every musician should just breathe rhythmically. Some musicians need a deeper breath than that.” Hayes elaborated further on the knowledge of each musician, particularly singers. “If [a conductor] is leading a vocal ensemble, [they] should understand the basic principles of vowels.” He went into detail about the essentiality of this, bringing back the discussion on the more universal job of a conductor: “No matter the ensemble, we are not sufficient as a conductor to just say something is out of tune. We should be able to say what is not in tune, and why. This is where vowels in the vocal ensemble come into play. From there, we can use
our gesture to help. These are the kinds of things that orchestral conductors do not know.”

Hayes refers to the same handicap with the roles exchanged, stating that the fear of string technique is what separates non-orchestral conductors from the ensemble. “Conductors of orchestras should understand the real goal of bowing parts. Contrary to popular belief, bowing is not about weak beat or strong beat, but about phrase direction. Sometimes professional string players are thinking about which bow is more convenient in the ‘weak beat-strong beat’ rule. As orchestral conductors, it is our job to think about the most effective bowing for the music,” Hayes proclaimed. String terms and technique are what scare conductors that do not have experience with the instrument. He assuredly stated that knowing the phrase structure and showing intent in the gesture would help, but the only way is to practice and gain experience in front of a string ensemble.

According to Hayes, the cause of conductors having stereotypical mannerisms is also embedded in the technical aspects of the ensemble they conduct. These clichéd gestures actually have become bad habits that inhibit their effectiveness with other types of ensembles. “Choral conductors tend to over conduct the ensemble rather than trusting their musicianship and technique,” Hayes revealed. “[Choral conductors] over-conduct the ensemble and ‘over-show’ as an artificial way of telegraphing vocal technique. They take too much responsibility for showing breath line and deep support, when that is actually the singers’ responsibility. Choral conductors should not be obligated to do that.” Likewise, Hayes discussed the tendencies found in orchestral conductors, stating that too
often, they tend to be more rigidly focused on the pattern. “Choral conductors have
the advantage of showing text stress, which usually is reflective of the music. There
should be no reason to be stuck in a pattern, which is what orchestral conductors
frequently do. The music, more often than not, is asking for something else.” Hayes
provided an even more profound account on the subject, stating, “The gestures that
we consider to be stereotypically choral or instrumental could possibly be
developed on an extreme following of [the principles stated in my conducting]
mantra.” In other words, conductors possibly became too concerned with giving the
musicians what they need, but have misdiagnosed what they require. Choral
conductors have concentrated on providing vocal technique with their gesture,
while orchestral conductors have prioritized supplying their ensembles with the
beat pattern. “Conductors became overly focused on this, resulting in the exclusion
of good conducting.”

When asked if master’s students could be taught the above stated concepts to
become a “complete conductor,” Hayes spoke vehemently about why this is not
currently being done. “A curriculum that promotes this could and should exist, but
what keeps it from existing is university politics. It would take a very enlightened
institution,” Hayes revealed. He recounted tales of his experience as a guest
conductor and clinician at various institutions and how he took the time to discuss
with students this very subject. To his knowledge, there is no chance from cross-
pollination of conducting because of how protective departments are of their
programs and their ensembles. “Conducting students were actually discouraged
from going back and forth to gain experience with other types of ensembles,” Hayes
bemoaned. "Universities are so uniquely positioned to help [conducting students] in this way, and yet, they do not."
Chapter 6: The Graduate Choral Conductor: Study at Temple University

Dr. Paul Rardin, Director of Choral Activities at Temple University, provides his master’s students with three avenues of gestural instruction: weekly, thirty-minute private lessons, a conducting seminar, and applicable practice leading the Graduate Conductor’s Chorus, a select group of twenty-four paid singers from the larger Temple University Concert Choir. While the students conduct the Graduate Conductor’s Chorus, Rardin supervises in the back of the classroom, taking specific notes for a debriefing session with the conductors afterwards.

The private lessons with Dr. Rardin require students to study and conduct individually assigned repertoire. Rardin commented that each student begins with a cappella motets in their first semester of private study, and the following three semesters consist mostly of choral-orchestral repertoire. In addition, each student is supplied with an accompanist for their lesson who plays piano reductions while the student conducts.

Although the accompanist plays from a reduction, a great deal of Rardin’s instruction involves intense knowledge of the full orchestral score. Two conducting lessons were observed, and both Student E and Student F were asked to sing orchestral parts, identify and discuss the function of harmonies, and distinguish the role of individual instruments in the overall musical texture. In addition, Rardin frequently asked the students at random points to identify the sounding pitch for transposed instruments, like Trumpet in B-flat, Horn in F, etc. He asked the students to decide about string articulations, “How would your bowing be at this particular measure? Down-up-up? That last up bow should inform your gesture! Show it.”
Rardin would also ask the students to sing individual orchestral lines that were correlated. Singing through these specific parts would illuminate the dialogue nature of these specific parts for the conductor, and Rardin would then instruct the student to “conduct the ‘ping-pong’ tradeoff between these instruments.”

Rardin’s frequent request for his students to sing individual lines not only demands the students to have a deep knowledge of the score, but also informs Rardin of the student’s true musical intention. For instance, when asked to sing the first violin part of *Vesperae solennes de confessore*, K. 339 by Wolfgang Amadeus Mozart, Student E sang the melody with the apex of the musical line at a place Rardin did not anticipate. “Ah, so if you want the height of the phrase to be there, you must not conduct the previous beat as the arrival point.” Whenever Rardin asked both students to sing specific orchestral or vocal parts, the conductor would subconsciously move their arm while they are singing. Every time that this happened, Rardin immediately commented that they showed a truly effective musical gesture when they sang, as opposed to what they had previously conducted when they were not singing.

The use of singing in these private lessons cannot be emphasized enough, as Rardin also employed singing to create empathy in the students. At one point, Rardin asked Student E to sing the soprano line, at first, to seemingly highlight the suspensions and syncopated nature of the melody. However, Rardin asked, “How does that feel, was that difficult?” Student E agreed that singing that particular portion of the music felt taxing on the voice. Rardin reinforced this, saying, “This is a
very long line in the soprano voice’s *passaggio*. It is our job [as the conductor] to love them with our eyes and our left hand here.”

In order for the student to produce a gesture that musically informs the entire ensemble, Rardin asked Student E to sing different individual parts for the same measures of music. Rardin first asked Student E to sing vocal parts, immediately asked her to sing the same measures of the basso continuo, and then informed her, “While the choir is sustained, do you hear how the continuo needs more click in the gesture? You can help both by giving a tiny bit of that click in your right hand while letting your left hand give that sustained color [with the palm up].”

The same tactic was used on Student F, who conducted through portions of Mozart’s *Krönungsmesse*, K. 317 (Coronation Mass). For Student F, however, Rardin slightly altered this method of teaching. Instead of asking Student F to sing different lines of the same few measures, Rardin had him conduct the same measures multiple times, each iteration with a different instrument as the foreground in the student’s mind. With every repetition, Student F’s gesture changed, and Rardin informed him that the most helpful and musical gesture was when the *basso continuo* was dominant.

When discussing how to conduct certain articulations, Rardin asked for the conductor to describe what they want. After they described their decided musical concept, Rardin helped them achieve a gesture that matched their illustration. The most notable instance of this for both Student E and Student F was the *fortepiano*

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32 *passaggio* - Italian term used in classical singing to describe the transition between a singer’s lower and upper register. The *passaggio* is the series of notes that fall between the two ranges, and he or she might have difficulty holding notes or might be unable to form certain vowel sounds.
articulation. Rardin asked Student E how she would describe the *fortepiano* articulation. She described them to be “more cushioned, and not punched.” Rardin encouraged her to make a gesture as if she was “massaging each *fortepiano*.” In contrast to this, Student F characterized the *fortepiano* to be “lively and playful.” In response, Rardin encouraged him to approach each *fortepiano* in a forward direction in the sagittal plane, and then to immediately pull back quickly closer to his body to encourage a sudden *piano*.

For Student F, Rardin discussed the significance of posture and involvement of facial expressions. Rardin mentioned to him that the posture should be stable and tall, and that the facial involvement, in particular, was what he seemed to be missing. Student F often hunched or moved forward. Student F, in response, stated that he did this in hopes to encourage the players and singers to perform. Rardin advised him that the response he would get is counterintuitive. “Leaning forward will actually cause the [string] players to play deeper into the string and give you a sound that I think is heavier than you want, especially for Mozart. For classical music, a tall posture will get a lighter, more stately sound,” Rardin replied. For the “Crucifixus” portion of the “Credo” of the *Krönungsmesse* Rardin brought up issue with Student F’s facial expressions. He first asked the conductor to translate the Latin text for this section and describe the meaning. After this was done, Rardin informed him that the meaning must show through in his conducting and in his face, and that his face cannot display cheerfulness during the music. “You cannot be ‘smiley’ during a ‘Crucifixus’ section [of a mass]. Your face informs the sound, and your face is part of the conducting,” said Rardin.
Rardin also made use of an exercise that encouraged the differentiation between active and passive beats. Rardin instructed Student F to put his baton down and allow the accompanist to play without his conducting. Student F was to only conduct important beats and entrances. After doing so, Rardin allowed him to pick up his baton, and encouraged him to work the exercise into his conducting. “The unimportant parts of your gesture were too big. Consider conducting more like this: truly showing the important parts, and making the unimportant parts smaller for contrast,” Rardin stated.

During the graduate conducting seminar, Rardin applied a pedagogical technique of involving non-musical, extraneous ideas to teach gesture. Student G conducted Franz Joseph Haydn’s “Agnus Dei” from Missa in angustiis in front of her colleagues. At her chosen tempo, this particular movement requires her to use a subdivided-four pattern. Cuing while giving dynamic indications was proving to be difficult within the confines of the pattern. Rardin interestingly utilized textures of different food products to help her understand the required arm movements. The student was to visualize conducting within each of the food textures. He particularly used oatmeal, molasses, and Kashi cereal to describe and encourage the varying types of gesture she would need to use to provide all the musical information in the beat pattern. Oatmeal was used to help Student G visualize conducting in a mushy substance. The thickness of molasses was used to elicit a slower, pulled type of stick speed. Finally, Kashi was employed to have the student employ a more punched and pointed beat, like she was conducting through crunchy cereal. In hopes to get Student G to the subito forte string entrance on the third beat of the bar, Rardin
utilized the names of the food products, referring to each individual eight note, describing, “You want to think: oatmeal, oatmeal, oatmeal, oatmeal, KASHI, oatmeal, oatmeal, and then molasses to lead to the next measure.” To reinforce the teaching process, he offered to conduct with her at her side. As he conducted each eight note with her, he repeats his previously stated food product mantra. The use of oatmeal, Kashi, and molasses provided Student G a visualization and conceptualization that immediately informed her gesture without the use of overly technical terms.

Because the subdivided four-pattern appeared frequently during this particular graduate conducting seminar, Rardin instructed the students on alternating between macro and subdivided beat patterns. In one particular musical phrase, the last note of the line ended on the anacrusis of the first beat of a measure. While music most often treats the second half of a beat as unaccented, this particular passage required more emphasis on the latter portion of the beat. Rardin suggested to Student G that while the beginning of the line should be conducted in a macro four-pattern, the first beat of the following measure, or crux of the musical phrase, should be subdivided to highlight the anacrusis. “If you do this first beat without subdivision, the strings will play it, but it will sound puny. The extra subdivision allows for a little more bite,” instructed Rardin.

Rardin also commented on the switch between a preparatory gesture in the smaller subdivision (in this case, an eighth note) and that of the larger, macro beat (a quarter note). Student H, who also conducted the aforementioned “Agnus Dei,” primarily gave preparatory gestures to the eighth note, since he was conducting in a subdivided four pattern. For when the music called for a deeper, more powerful
sound, Rardin advocated for Student H to give a large preparatory gesture that lasted the duration of the quarter note. He told the class that you could use the time of the macro beat to give a more spacious gesture, which would allow for a change in sound color. When inquired, he pointed out that this change between eighth and quarter note beats would not confuse the orchestra, stating poignantly, “You can trust your musicians.”

Rardin made reference to the use and applicability of beat patterns during an in-depth interview on his conducting ideology. Rardin encourages his students to maintain beat patterns when conducting ensembles to promote clarity, asserting, “Clarity buys an ensemble’s trust. Musicianship buys your ensemble’s respect.” In addition to the pattern, Rardin advocates adding musicality into the confines of the pattern, stating that he “bends” the pattern in order to show the music through the use of minimized and maximized gestures. Rardin believes that use and strict adherence to a pattern is also dictated by the style of the music. “For something like Symphony of Psalms [by Igor Stravinsky] one must stay in a pattern, no doubt.”

Rardin further expounded upon his ideas about certain conducting techniques, including the role of the left hand. According to Rardin, the literature’s emphasis on a completely independent left hand seems somewhat idealized. “Sometimes it is alright to mirror your gesture because that might encourage a legitimate color [in the music].” The ability for the left hand to do something different, however, is an essential skill for conductors to be able to access. Rardin calls the left hand the “remember” or the “confirmation” hand, assigning the left

hand the role of reminding the musicians what was rehearsed or what is indicated on the page. Sometimes the “remember” hand reinforces what the right hand is saying, while other times, the left hand is reinforcing the musicians to do something that might not be indicated in the right hand.

When referring to the plane of activity, Rardin is a proponent of what he calls a "low strike zone," which is near the diaphragm. “This subliminally reminds singers of where the home base of their breath should be, while concurrently keeping the conductor’s shoulders down and making the singers bring their sound forward,” Rardin commented. The "low strike zone" that Rardin upholds is the default, and he comments that the plane of activity can be adjusted on rare occasions to change the color of the sound.

The concept of baton grip naturally comes up, as Rardin requires his master's conducting students to use baton for all lessons, rehearsals, and performances with the choir. Rardin encourages his students to follow the baton grip prescribed by Donald Neuen in his article found in *Up Front!: Becoming the Complete Choral Conductor*, edited by Guy Webb.34 This baton grip, as described by Rardin, “should exhibit a premise of naturalness in the hand, with the baton pointing towards the second violins. There should be daylight between the fingers, meaning that they are not clasped tightly around the handle.” Rardin also stated that he teaches his students to keep the baton grip the same throughout all types of music, and though he does not consider himself a purist about baton grip, he instructs his students to have “quiet wrists” and “quiet batons.” Both of these terms refer to overly loose

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action in both the wrist and baton. The baton rebound for each of his students does not vary from the rebound of their arm, as this creates a look that Rardin calls “floppy.”

Although Rardin and his students use baton for the majority of their conducting, Rardin gave comments on conducting form when the baton is not used. While Rardin is a proponent of teaching students to place their palm facing down, he remarked on form that has the palm facing the left side, which is a hand position that is most famously attributed to choral conductor Dale Warland. “From what I have read, recent studies on body mapping have shown that the palm facing to the side promotes less tension than the traditional position of the palm facing downward, which is taught as the default,” Rardin observed. He later admitted that as of late, he finds himself automatically reverting to this right-hand position while conducting.

Rardin also commented on some other hand gestures that choral conductors use for choirs exclusively. “Some [choral conductors] use their hands signals to promote resonance,” Rardin stated as he performed some examples, one of which included the left fist with the thumb pulling from the center of the forehead. “This is often used to promote more forward ring in the tone.” Rardin also referred to choral conductors using distinct hand signals to communicate International Phonetic Alphabet symbols to remind their choirs about integrity of vowel.35

According to Rardin, however, regardless of what specific gestures are used, the effectiveness of each signal is dependent on its use and reinforcement in the

rehearsal process. Rardin’s emphasis is not really on specified hand position, but rather, that this concept bolsters his earlier statement of the left hand acting as the “reminder” hand. The “reminder” hand not only reminds the choral ensemble of characteristics specific to the music, like entrances and articulation, but also is able to indicate tone, resonance, and vowel color.

The concept of the “complete conductor” and the sub-categorization of conducting programs spurred interesting conversation with Rardin. Rardin initially replied with a succinct and poignant statement, replying, “A good musician is a good conductor.” He then clarified, affirming that although the gestures between choral, orchestral, and wind conductors differ, the gestures matter less in comparison to the conductor’s ability to understand the music. Rardin recounted a relevant story of meeting an instrumental conductor who took over a choral program and found little success. Rardin recalled that said conductor blamed the fact that he was not trained in choral conducting. The conductor was responded to by a profound statement from one of Rardin’s colleagues: “You are first and foremost a musician. There is something universal about what [conductors] do.”

With that in mind, Rardin stated that he believes that conducting is a universal art, but that his conducting does indeed change slightly depending on what instruments are in front of him. According to Rardin, the instrument being conducted informs the gesture. If conducting an ensemble of multiple winds and brass instruments, Rardin advocates for adding more click into the ictus of the beat to encourage clarity for their embouchure. When conducting strings, the gesture he strives to provide is more horizontal and smooth, which encourages a more
cantabile sound. Unless he is conducting a pizzicato, Rardin describes a gesture for a string entrance as “showing more ‘wah’ and less ‘pa’.”

Regardless, Rardin brings up the players’ skill as a variable for his gesture. “If I am conducting professional musicians or high-level players, my gesture will generally have less click, even if they are wind instruments. If this is the case, I believe the conductor’s gesture should show his role as a facilitator rather than a leader.” Although there are differences in the gesture, Rardin points out that no matter if the ensemble is filled with singers, wind instruments, or string players, there is still a general quality to conducting gesture. “At some point, every instrument is going to need a legato, marcato, and staccato preparation beat,” he stated. The musicality and knowledge of both the score and ensemble are what will inform the conductor’s gesture.

Rardin was thoroughly intrigued when asked about the possibility of creating a curriculum that can accommodate the concept of a “complete conductor.” He believed a comprehensive conducting degree to be an interesting idea, but asserted that the program would have to be at least three or four years to cover all the material. Moreover, while he agreed with the value the program would provide, he questioned its usefulness in the current job market. “If somebody were applying for a Director of Wind Studies position, how would one with a comprehensive conducting degree compete for this job against someone with a doctorate in Wind Conducting? Would they find him or her of more or less value? I honestly am not sure,” commented Rardin. “I do wonder,” Rardin continued, “if having a universal complete conductor degree would revolutionize the structure of what conductors
do from the ground up. Would conductors study and prepare any type of work in their institutions, regardless of what ensemble or medium?”

The main reason Rardin believes that conducting is separated into sub-categories is repertoire study. “The choral repertoire alone is so expansive that a two-year masters seems too short. I cannot imagine a degree curriculum that demands a student to study choral, orchestral, and wind repertoire. Master’s students should know the breadth of their repertoire, and this is possibly a reason we separate the programs,” Rardin declared. Rardin further recounted that music institutions currently follow the conservatory model of focusing on a very specific craft. For instance, a flute performance major will concentrate specifically on practicing her instrument, as opposed to learning the other woodwind instruments. This ideal is possibly brought to the study of conducting, calling for a conservatory-style focus, and therefore, a separation of programs.
Chapter 7: The Complete Conductor

After observing, evaluating, and comparing the masters-level graduate conducting programs at Ithaca College, Mannes School of Music, and Temple University, the true value that was reaped from the experience was not a definitive guide on how to achieve the gesture of a “complete conductor.” Rather, the proper benefit that can be gained from this investigation is the ability to start a discussion on what is currently occurring in masters-level conducting programs. When combining the knowledge from the observations with the resulting data and comments from Chapter 2, a seeming contradiction arises: Although the “complete conductor” is an ideal encouraged in some of today’s finest conducting programs, the students are not being fully prepared to achieve this ideal. According to the student survey, a majority of recent and current students feel that becoming a “complete conductor” is essential for their education, yet express that they continue to feel discomfort conducting in front of other types of ensembles. This chapter, and ideally, the whole document, can instigate an academic conversation about the disservice that students are experiencing, and hopefully bring to light information that can allow for curricular changes to occur.

First and foremost, interviewing and observing Stephen Peterson, David Hayes, and Paul Rardin has made it evident that all three are fine musicians, conductors, and educators who all believe in the concept of the “complete conductor” and enact the ideal in their own way. Peterson, the director of wind studies at Ithaca College, believes that all conducting is definitively the same, declaring that he would conduct the same way, no matter what type of ensemble he
is in front of.\textsuperscript{36} The true ingredient that changes his gesture is the repertoire. 
Rardin, director of choral activities at Temple University, agrees that all fine 
conducting has a foundation in good musicianship. Rardin, however, acknowledges 
that he might slightly alter his gesture when in front of certain types of ensembles. 
Namely, Rardin tends to add more point in his gesture for wind groups and uses 
more lateral motion to show the \textit{cantabile} nature of the stringed instrument when 
conducting orchestras. The level of the ensemble is the determining factor in 
Rardin’s application to these rules. The higher the level of the ensemble, the less 
Rardin utilizes those gestural nuances, and the more that his conducting is 
universally the same.\textsuperscript{37} David Hayes, director of orchestral and conducting studies 
at Mannes School of Music, utilizes a three-part conducting mantra that informs his 
application of the “complete conductor” ideals: (1) Who needs you? (2) What do 
they need? and (3) What does the music need.\textsuperscript{38} This credo applies when 
conducting different types of ensembles, as Hayes believes in different instrument 
needs with his gesture. 

Although Peterson, Rardin, and Hayes have completely different gestural 
styles, each of them seem to agree with Hayes’ above stated ideology on conducting, 
which was evident from watching them conduct and teach their students. As seen in 
the comparative chart in Appendix C, all three encouraged their students to know 
whom they should help at what moment and provide a gesture that is in service of 

\textsuperscript{36} Peterson, Stephen. Interview with author. Personal Interview. Ithaca, New 
York, October 11, 2014. 
\textsuperscript{37} Rardin, Paul. Interview with author. Personal Interview. Philadelphia, 
February 9, 2014. 
\textsuperscript{38} Hayes, David. Interview with author. Personal Interview. New York City, 
November 9, 2014.
both the musician and the music. Peterson instructed his students to sustain sound with “floating up” gestures to reflect the energy of the music. Hayes encouraged a baton grip that released tension for the string players. Rardin instructed his student to give a supportive left hand gesture during a soprano section’s passaggio. In terms of the student survey, it seems that the enigmatic “yes and no” answer of Chapter 2, Table #7 is the best description for whether conducting is the same throughout all three fields. Conducting, at its essence, is founded on the same basics and musical intent. There are nuanced differences that are rooted in the sound production of each instrument. Conclusively, the true “complete conductor” is a facilitator of the music making, using gesture for both aid and artistry.

All three conductors also attempt to address and incorporate the “complete conductor” ideals to their student. The distinct technique that all three conductors utilize is the incorporation of singing as an informant of their gesture. The three of them agree that singing through individual parts is integral in the process of internalizing and studying a score. When a conductor is able to sing through each part, they can determine the appropriate tempo, desired articulation, and direction of phrase. Once this has been done, the body will inherently synchronize with the conductor’s musical intent. Both Peterson and Rardin had their students sing through individual parts in their private lessons, and Hayes verbally insisted upon this in his masters students’ conducting seminar.

Although Peterson, Hayes, and Rardin have this similar technique, their further application of “the complete conductor” to their curriculums varies. Being both an orchestral conductor at Mannes and a conductor of a professional choir,
Hayes discussed choral concepts of text and vowel color, and stated that these demands would affect the gesture for the choir. Similarly, Rardin put a large emphasis on the orchestral parts upon all his students, demanding that they sing all the individual parts, identify all sounding pitches for transposing instruments, and know the affects of posture and gesture on string playing. At Ithaca, Peterson goes to the next level and includes a requirement for students to take private conducting lessons for one semester from another conducting faculty member. He explains that he considers this essential, not because he believes the conducting technique between the fields is different, but because he wants to allow his students another perspective to help them become well-rounded conductors.

These three conductors are seemingly model pedagogues when it comes to teaching “complete conductor techniques,” yet, based on the surveys and comments from students, masters level conductors still feel underprepared to be in front of musical groups other than their major ensemble. It is apparent that Hayes, Peterson, and Rardin are indeed addressing their interpretation of “complete conductor” techniques and concepts in their teaching. Based on the information from the surveys and the observations at each school, there are two components missing from current curricula that might prove to be integral to the development of the “complete conductor:” empathy for all musicians and regularity in experience with other types of ensembles.

As a part of Hayes’ mantra, a conductor should be able to give a gesture that the musician needs. There is a disconnect, however, if the conductor is not familiar with what that musician will find helpful. Speaking about these things in theoretical
terms has proven to be insufficient to have the student conductor be comfortable in front of another ensemble. Part of the reason that a conductor is able to conduct their ensemble of focus is because they have empathy for the instruments they are leading. That being said, conductors should develop an understanding of ensembles and instruments outside of their principal focus. Those who focus on orchestral and wind conducting should sing in a choral ensemble so they are able to experience first hand the sensation of vocal breath, text, and the effect of vowels on vocal tone and pitch. A diction class requirement or a voice lesson unit would be infinitely beneficial. Likewise, choral conductors should be required to take private lessons in a wind or brass instrument to understand the feelings of back pressure and setting of an embouchure, or a string instrument to understand the basic principles of bowing and string effects. If possible, they should join an instrumental ensemble or be required to observe one. Ultimately, having the student conductors develop sympathy and empathy for the instruments that they are currently unaware of will translate into effective gestures they can use when conducting a less familiar ensemble.

While the data shown in Table #3 of Chapter 2 shows that some students are required to take courses in conducting outside of their focus, Table #4 shows that an even smaller number of students receive this kind of podium time on a regular basis. Repeated opportunities conducting other types of ensembles would allow the students to, first and foremost, rid themselves of any fear or discomfort they might have. Second, being in front of the ensemble on a regular basis would allow the conductor to experiment with gestures and assess the overall effect. Most
importantly, conducting an alternate ensemble on multiple occasions with different types of repertoire will open a new palette of sound for the conductor. The conductor will have a better ear and appreciation for the range of colors that the ensemble can make.

Needless to say, adding extra requirements to an already rigorous masters degree might raise concern as to whether such a course load is even possible. Rardin revealed that reasons outside of gesture, like repertoire and methods classes, are possibly why the degree programs are separated. That being said, such extreme additional requirements might not be feasible, at least, for a masters program. The duration of a masters program might be the time to fortify fundamentals in the one area of concentration so that, in the future, the conductor may be able to build upon a strong foundation by learning to conduct other ensembles. Perhaps the masters curricula can continue to discuss “complete conductor” skills as Rardin and Hayes do. In addition, masters programs can follow the model of Peterson and the curriculum at Ithaca, where students are required to take lessons in another field of conducting.

While it has been acknowledged that additional requirements in the master’s level might not be as achievable, expecting doctoral level conductors to be both empathetic to all musicians and regularly conduct a foreign ensemble is not out of the question. Having enough time to complete extra ensemble or private lesson credits is no longer a concern, as doctoral programs are generally three-year programs, while master’s curricula only require two. Peterson, however, believed that a doctoral degree that focused on gaining skills to be more of a “complete
conductor” would be unlikely, again stating, “At the doctoral level, I would imagine conducting would become even more focused, as it would for any field of study. That does not really leave an opportunity to combine the curriculums.” While Peterson is correct that the doctoral degree tends to be more concentrated, the definition of concentration or focus can be seen from a different angle. Rather than considering the act of gaining experience conducting other ensembles as unfocused, the endeavor to learn the skills to be a “complete conductor” can be seen as the exact definition of focusing on the art of conducting. Someone who is seeking the opportunity to feel comfortable and effective in front of all ensembles is someone who is intent on developing their conducting craft. Instead of applying the concept of doctoral focus to the field of conducting, like “choral,” “orchestral,” or “wind,” institutions should relate this to the actual study of conducting.

Would these extra requirements in a doctoral program result in a general conducting degree without a modifying word: no “choral,” no “wind,” no “orchestral,” but a doctorate in the art of conducting? The reason for separating the conducting degree becomes clearer when looking for employment, especially in the current academic structure. When hiring, universities and professional ensembles usually seek conductors who concentrate on specific ensembles, who focus their study much in the way that Peterson discussed earlier. If someone were to obtain the type of conducting degree that is being proposed, they may have an aptitude to conduct any type of ensemble, but on paper, would not be positioned to gain employment against the conductor who overly focused on one ensemble and has little or no experience with any other. Because the idea of the “complete conductor”
is not a concept that is encouraged by the current structure of employment, changing the degree focus to general conducting may serve no practical purpose. The pedagogues, then, must be responsible for ensuring that their students are able to gain experience and knowledge to become “complete conductors” within the framework of their current ensemble-focused conducting degree. This is why the above additional requirements are vital to developing the “complete conductor.”

This study has attempted to bridge the apparent gap between the concept of the “complete conductor” and the separation of conducting curriculums. The “complete conductor” is rooted in the same basic gestural principals and fine musicianship, but there are ensemble-specific nuances that conductors should use when working with certain types of ensembles. As seen in the survey results in Chapter 2, students have a wide range of beliefs on conducting different ensembles, many alluding to the idea that there are three completely different arts of gesture. Curricular requirements that encourage empathy for all musicians and regular experience in front of different ensembles would educate students in a more interrelated nature of the conducting craft. A quote from Hayes about conducting a choral-orchestral ensemble seems to be an appropriate analogy and concluding thought to the discussion. Hayes stated, “Conductors should let the orchestral sound inform the choral ensemble [and vice versa] so that the ensembles work together... not as separate [entities.]” Conductors themselves should follow suit: learning how to be a “complete conductor” may mean allowing the nuances needed for other ensembles to inform their own gesture, and not treat conducting different types of ensembles like separate art forms. With this newfound perspective,
educators have the opportunity to teach a new generation of conductors that are truly able to embody the “complete” conductor.
Appendix A: IRB Certificate of Non-Human Subject Exemption

Institutional Review Board - Federalwide Assurance #00003152
University of Cincinnati

Date: 9/13/2013
From: UC IRB Committee
To: Principal Investigator: Maria Bucoy Calavan
     CCM Academic Affairs
     Study ID: 2013-5647
Re: Study Title: The Incomplete Conductor: A Comparative Evaluation of the Segregated Subspecialties in Graduate-Level Conducting

The Institutional Review Board (IRB) acknowledges receipt of the above referenced proposal. It was determined that this proposal does not meet the regulatory criteria for research involving human subjects (see below). Ongoing IRB oversight is not required.

Please note the following requirements:

AMENDMENTS: The principal investigator is responsible for notifying the IRB of any changes in the protocol, participating investigators, procedures, recruitment, consent forms, FDA status, or conflicts of interest. Approval is based on the information as submitted. New procedures cannot be initiated until IRB approval has been given. If you wish to change any aspect of this study, please communicate your request in writing to the IRB providing a justification for each requested change.

Statement regarding International conference on Harmonization and Good clinical Practices. The Institutional Review Board is duly constituted (fulfilling FDA requirements for diversity), has written procedures for initial and continuing review of clinical trials: prepares written minutes of convened meetings and retains records pertaining to the review and approval process; all in compliance with requirements defined in 21 CFR Parts 50, 56 and 312 Code of Federal Regulations. This institution is in compliance with the ICH GCP as adopted by FDA/DHHS.

Thank you for your cooperation during the review process.

45 CRF § 46.102(d): Research means a systematic investigation, including research development, testing and evaluation, designed to develop or contribute to generalizable knowledge.

45 CRF § 46.102(f): Human subject means a living individual about whom an investigator (whether professional or student) conducting research obtains:

1. data through intervention or interaction with the individual, or
2. identifiable private information.
### Appendix B: Comparison Chart for Conducting Data

<table>
<thead>
<tr>
<th>Choral Conducting: Temple University, Dr. Paul Rardin</th>
<th>Wind Conducting: Ithaca College, Dr. Stephen Peterson</th>
<th>Orchestral Conducting: Mannes College of Music, Prof. David Hayes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pattern</strong>&lt;br&gt;Eliminate use of pattern?</td>
<td>Musicality can be shown within the context of the pattern. Stay within pattern if possible.</td>
<td>Pattern is used too much. Should trust the musicians more, and divorce themselves from the beat pattern</td>
</tr>
<tr>
<td><strong>Use of Baton</strong>&lt;br&gt;Always or conditional?&lt;br&gt;Baton grip?</td>
<td>Relaxed, palm facing down, “daylight between the fingers.”</td>
<td>In addition to traditional, alternate grip with thumb on top. Baton use most of the time; Conscious use of no baton during lyrical music seems to be for show.</td>
</tr>
<tr>
<td><strong>Hand Position</strong>&lt;br&gt;Palm facing what direction, starting position in relation to body</td>
<td>Positioned towards the center of the body. With baton, the tip pointing at the second violins. With no baton, right palm facing left provides least amount of tension</td>
<td>When not using baton, there should be a multitude of shapes to show variety of colors, exploit all hinges in hands, and explore all placements in relation to body.</td>
</tr>
<tr>
<td><strong>Use of Left Hand</strong>&lt;br&gt;Mirror? Specific uses for instruments?</td>
<td>Mirroring has its place and its own color in the music. Left hand should know how to be independent</td>
<td>No mirroring. Left hand works with right to show musical line; truly RIGHT HAND independence.</td>
</tr>
<tr>
<td><strong>Posture</strong></td>
<td>Tall and stable, feet shoulder width apart. Minimal side to side movement.</td>
<td>Grounded and erect, move with music but not excessive.</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------------------------------------</td>
<td>-------------------------------------------------</td>
</tr>
<tr>
<td>Foot position, alterations for music, head position</td>
<td>Preparation should always be with the breath.</td>
<td>Preparation should always show breath.</td>
</tr>
<tr>
<td><strong>Beat Preparation</strong></td>
<td>Use of active and passive beats and minimize/maximize to show where important</td>
<td>Terms &quot;active and passive beats&quot; not discussed. Rebound from the beat before informs the music.</td>
</tr>
<tr>
<td>Direction, size, characteristics</td>
<td>Direction of release depends on: (1) bowing direction and (2) where the conductor wants the sound to go.</td>
<td>Release Energy should end upwards</td>
</tr>
<tr>
<td><strong>Rebound</strong></td>
<td>Direction of energy, maximized or minimized rebound</td>
<td>Use of active and passive beats and minimize/maximize to show where important</td>
</tr>
<tr>
<td><strong>Release Gestures</strong></td>
<td>Use of closed hands? Direction of release (down or up)</td>
<td>Direction of release depends on: (1) bowing direction and (2) where the conductor wants the sound to go.</td>
</tr>
<tr>
<td>Use of closed hands?</td>
<td>Direction of release depends on: (1) bowing direction and (2) where the conductor wants the sound to go.</td>
<td>Release Energy should end upwards</td>
</tr>
<tr>
<td><strong>Sustaining of Sound</strong></td>
<td>Always moving to show constant breath and energy</td>
<td>Sustains should float upward.</td>
</tr>
<tr>
<td>Type of gestures used?</td>
<td>Always moving to show constant breath and energy</td>
<td>Sustains should float upward.</td>
</tr>
<tr>
<td><strong>Point /Ictus</strong></td>
<td>More point/ictus for wind instruments, less point/ictus for strings.</td>
<td>Less discussion about point of beat, more about rebound informing what happens on the downbeat</td>
</tr>
<tr>
<td>Minimizing/maximizing the point of beat?</td>
<td>More point/ictus for wind instruments, less point/ictus for strings.</td>
<td>Less discussion about point of beat, more about rebound informing what happens on the downbeat</td>
</tr>
<tr>
<td><strong>Plane of Activity</strong></td>
<td>Low strike zone near the belly to remind of healthful breath and singing.</td>
<td>Higher, near the conductor’s sternum.</td>
</tr>
<tr>
<td>Placement in relation to torso? Change for dynamics?</td>
<td>Low strike zone near the belly to remind of healthful breath and singing.</td>
<td>Higher, near the conductor’s sternum.</td>
</tr>
</tbody>
</table>
Selected Works Bibliography

Choral Conducting


Orchestral Conducting


Wind Conducting


General Conducting


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