

The Pedagogy of Score Analysis in Undergraduate Instrumental Conducting Courses: A Big Ten  
Survey

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## **ABSTRACT**

This study investigates current pedagogical practices and assessment methods of score analysis among professors teaching undergraduate instrumental conducting courses in the expanded BIG10 conference. Employing a mixed-methods research design, the study utilizes both quantitative surveys and qualitative interviews to comprehensively explore the landscape of score analysis instruction.

The quantitative phase involves a survey distributed to 27 instructors representing 18 institutions within the expanded BIG10. The survey comprises three main sections: score analysis content, assessment pedagogy, and course demographics. Findings indicate that score analysis is widely taught, with most instructors employing a systematic teaching approach. Moreover, instructors emphasize the importance of transpositions and internalization concepts in their curriculum. Assessment practices vary, with most instructors assessing individual student understanding and employing diverse evaluation methods, including written feedback and practical exercises.

In the qualitative portion, interviews with four practicing professors offer deeper insights into pedagogical approaches and challenges. While approaches to score analysis vary among instructors, common themes include the use of structured methodologies, emphasis on internalization, and utilizing of reference recordings. The qualitative findings complement and enrich the quantitative data by reiterating similar results in some areas such as teaching score analysis in courses, what topics are covered, and assessment practices, while providing more detail of score analysis practices.

The study's implications underscore the importance of flexible pedagogical approaches, targeted assessment, standardizing evaluation criteria, and promoting reflective assessment practices. Recommendations for future research include investigating the effectiveness of teaching practices,

exploring pedagogical practices of internalizing music, expanding sample populations, and comparing practices across conducting disciplines. This study contributes to our understanding of score analysis pedagogy and assessment practices in undergraduate conducting courses. By addressing current challenges and trends, educators can enhance teaching effectiveness and student learning outcomes in conducting education.

## **DEDICATION**

I dedicate this to members of my family, especially my wife Elizabeth, who have encouraged and supported me throughout my musical career. I love you all.

## **ACKNOWLEDGEMENTS**

I extend heartfelt appreciation to my family and dear friends for their steadfast support and boundless love over the years. Their encouragement has been the cornerstone of my journey. I extend my deepest thanks to my mentor, Dr. Russel Mikkelson, whose incredible guidance, inspiration, and wealth of knowledge have played a pivotal role in shaping me into a better musician. Dr. Mikkelson's influence has not only enhanced my musical abilities but has also transformed the way I perceive and think about music. I am also indebted to Dr. Scott Jones, whose mentorship helped me discover the beauty in both people and music. His insights have enriched my understanding of the profound connections between humanity and the art of music.

A special acknowledgment goes to my family and closest friends who have been with me every step of the way, offering support in countless ways. Their encouragement has fueled my pursuit of my musical dreams and passions. Last but certainly not least, I want to express my deepest gratitude to my loving and supportive wife, Elizabeth. Her boundless compassion, steadfast support, and endless patience have been my pillars of strength. Our journey together took us across the country, a testament to her unwavering commitment as we pursued my passion for music. Without her, I would not have reached the point I stand at today. This dissertation is a culmination of the collective support, encouragement, and inspiration provided by these remarkable individuals. I am truly grateful for each one of them, and their impact will forever resonate in my musical journey.

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## CHAPTER 1

### INTRODUCTION

#### Introduction

The pedagogy of instrumental conducting at the undergraduate and graduate levels has garnered increased attention in recent decades as demonstrated by the studies from Silvey, Boardman, Chapman, and Lane.<sup>1</sup> This focus extends beyond conductor development to address its integration into the broader undergraduate music curriculum. The inclusion of instrumental conducting courses at the undergraduate level has been a fixture in music education since the latter part of the 20th century. However, the challenge in curricular design lies in determining the depth of coverage for various topics based on their perceived value for students.

While numerous contemporary conducting texts, exemplified by works like Battisti & Garofalo's *Guide to Score Study for the Wind Band Conductor* or Elizabeth Green's *The Modern Conductor*, have greatly assisted conductors and instructors, there remains a notable emphasis on physical development over skills like score analysis, particularly in introductory conducting courses. Given that a conductor's interpretation of a score significantly influences their gestural and rehearsal abilities, score analysis deserves as much attention as physical gesture. Proficient score analysis enhances conductors' interpretive decisions, improves rehearsal effectiveness, and guides appropriate gestural decisions. Investigating how score analysis is currently taught in conducting courses is crucial for structuring curricula that better prepare future conductor educators.

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<sup>1</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music."; Christopher Carl Chapman, "An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures."; Jeremy S. Lane, "A Basic Interpretive Analysis of Undergraduate Instrumental Music Education Majors' Approaches to Score Study in Varying Musical Contexts."; Brian A. Silvey et al. "Band Directors' Perceptions of Instrumental Conducting Curricula."

## Statement of the Problem

While numerous studies have explored instrumental undergraduate conducting courses, most have focused on overall curriculum structure (e.g., Boardman survey) or specific subtopics like gesture and facial expression (e.g., Chapman survey).<sup>2</sup> However, a notable gap exists in research concerning score analysis. Not only if it is taught as part of curriculum structure, but also assessed. The predominant focus of courses and conducting texts on physical techniques and rehearsal techniques, underscores the varying significance attached to score analysis among conductors, texts, and within courses.

Questions regarding when and how score analysis is introduced within an undergraduate curriculum remain largely unexplored. Do students encounter it in basic courses, advanced classes, or later in their academic journey? Silvey and colleagues' recent survey of band directors highlighted their concerns about acquiring just enough knowledge to navigate rehearsals, revealing a potential misalignment between curriculum content and practical needs.<sup>3</sup> Moreover, studies on current score analysis practices among undergraduates suggest inconsistency in both content and assessment methods.

In introductory courses, where most students encounter score reading for the first time, foundational concepts are crucial. Yet, due to the diverse nature of introductory courses and the limited exposure to score analysis, there is a pressing need to establish a structured approach or procedure to guide students in this critical aspect of their education.

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<sup>2</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music."; Christopher Carl Chapman, "An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures."

<sup>3</sup> Brian A. Silvey et al. "Band Directors' Perceptions of Instrumental Conducting Curricula." *Journal of Music Teacher Education*, 30(1), (2020), 65-78.

## Rationale

Understanding how well students comprehend and demonstrate the skills required for effective score analysis remains a challenge for instructors. Existing studies, like Webb's exploration of feedback types in undergraduate conducting courses, highlight the prevalence of verbal feedback.<sup>4</sup> However, when applied to score analysis—given its multifaceted nature—determining the most common and effective form of feedback for promoting comprehension becomes crucial. As Silvey aptly states, 'Understanding the individual skills and techniques associated with the score study process is paramount in determining how to most effectively and efficiently instruct novice conductors.' This raises the question of how we can best equip students with the necessary skills for successful score analysis within the conducting curriculum."<sup>5</sup>

Silvey's findings demonstrate that undergraduate students, regardless of their level, develop various analysis habits relevant to conducting and rehearsing.<sup>6</sup> The question arises: to what extent are these habits addressed in the conducting curriculum? Establishing best practices for score analysis instruction could significantly enhance students' readiness for their roles as educators and conductors.

## Need for the Study

While previous studies, such as Runnels' and Boardman's, provide insights into broad aspects of conducting curriculum design based on perceived importance, there remains a gap in understanding the specific practices surrounding score analysis. Lane's and Silvey's investigations

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<sup>4</sup> LaToya Alexandra Webb, "Developing Successful Conductors: A Survey of Feedback Methods for Undergraduate Instrumental Conducting Courses." PhD diss., (Auburn University, 2020).

<sup>5</sup> Silvey, Brian A., Montemayor, Mark., Baumgartner, Christopher M., "An Observational Study of Score Study Practices Among Undergraduate Instrumental Music Education Majors." *Journal of Research in Music Education*, vol. 65, no. 1, (2017), pp. 52–71.

<sup>6</sup> *Ibid.*

into different student approaches to score analysis emphasize the need for a systematic exploration of what instructors are teaching about score analysis and whether there is an embedded check for student understanding. As Hart states, “To make better decisions about the music education conducting curriculum, music teacher educators, and conducting instructors need current information about course offerings, content, and activities that characterize music education conducting curricula.”<sup>7</sup> This underscores the urgency of this study in bridging this gap and providing crucial information to enhance the effectiveness of music education conducting curricula. Our exploration of conducting textbooks, which offer a wide spectrum of score analysis techniques, aligns seamlessly with our goal to illuminate valuable insights for aspiring conductor educators.

### **Purpose Statement and Research Questions**

This mixed-methods study aims to investigate current practices in score analysis instruction and assessment methods within undergraduate conducting courses. By making comparisons based on instructor attributes, school characteristics, and course features, the study seeks to contribute to the qualitative analysis of instructional practices. The author conducted interviews with several instructors of undergraduate instrumental conducting courses at BIG10 universities to enrich the qualitative data.

Data collection occurred through a web based Qualtrics survey, with the goal of determining what instructors are teaching about score analysis and the assessment methods employed. Guided by related literature, the study addressed the following questions:

1. Is score analysis taught in undergraduate instrumental conducting courses?

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<sup>7</sup> John T. Hart Jr., “The status of music education conducting curricula, practices, and values.” *Journal of Music Teacher Education*, 28(2), (2019), pp. 13–27.

2. What are the current pedagogical practices of score analysis in undergraduate instrumental conducting courses within the BIG10 Universities?
3. What are the current assessment practices regarding student understanding of score analysis?

### **Delimitations**

This study specifically focused on instructors of the undergraduate instrumental conducting course in the expanded BIG10 conference, acknowledging variations in course offerings and requirements across the conference. Interviews involved four professors from different schools in the BIG10 conference, adding depth and context to the quantitative data.

### **Limitations**

Survey non-responses could stem from factors like time constraints, email spam filters, disinterest, or an unwillingness to discuss the topic. The semi-structured format of the 30-minute interviews led to variations in question depth and responses, challenging direct comparisons but enriching the qualitative results. Some instructors may also rotate instruction based on semester or calendar year, or some may teach the same course simultaneously depending on institution size.

## CHAPTER 2

### REVIEW OF RELATED LITERATURE

Concerning conducting broadly, there is a plethora of relevant literature contributing to the body of knowledge that advances the profession. Some textbooks are specialized in specific topics within the field of conducting, such as physical technique, while others offer comprehensive coverage of basic and advanced topics in a systematic approach, making them suitable as class texts. Score analysis is typically addressed in most conducting texts, although the depth of coverage highly varies. The process of score analysis also differs, but there are commonalities in the subtopics they address. What remains generally undiscussed is assessment of the students' or conductors' ability to analyze a score successfully, as well as what influences the process itself or exploration of the process within an undergraduate conducting curriculum. According to Boardman and Romines, and later, Silvey, Springer, & Eubanks in 2016, the most popular conducting textbooks used in the undergraduate instrumental conducting course were Green's *Modern Conductor*, Hunsberger's *The Art of Conducting*, Labuta's *Basic Conducting Technique*, Battisti and Garofalo's *Guide to Score Study*, among others.<sup>8</sup> However, because Boardman's survey was in 2000 and Romine's in 2003, there have been other texts such as Stotter's *Methods and Materials for Conducting* that have been produced since then, which could possibly be utilized by instructors today. The other textbooks reviewed were examined because of their attention to score analysis that could be related to what is found in current class curriculums.

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<sup>8</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music"; Romines, "A Survey of Undergraduate Instrumental Conducting Curricula"; Brian A. Silvey, D. Gregory Springer, and Stephen C. Eubanks, "An Examination of University Conducting Faculty Members' Score Study Attitudes and Practices."



Dissertations, located through ProQuest using specific keywords, shed light on the methodology employed in exploring pedagogy within undergraduate conducting courses and relevant research into teaching practices at the time. For instance, Boardman's study found that instructors must carefully consider how they structure their courses based on their perception of the importance of topics for students, highlighting a lack of correlation between perceived topic importance and the time spent on those topics.<sup>9</sup> While this finding is relevant to this study on score analysis, the current research aims to offer a more in-depth examination of the content and assessment related to score analysis alone. Other dissertations, such as Chapman's, Runnels', Stewart's, and Webb's, provide a range of research on undergraduate conducting courses. However, they either briefly touch on score analysis pedagogy or focus on specific topics, like conducting gesture. While Lane's dissertation is more closely related to this research's focus on score analysis by observing study habits among students, it provides context and justification to the need of a score analysis process and assessment of understanding.

Additionally, articles were referenced from various research journals, including the Bulletin of the Council for Research in Music Education, Journal of Band Research, Contributions to Music Education, Journal of Music Teacher Education, and Journal of Research in Music Education. Specific keywords and phrases were used in search engines like JSTOR to compile relevant research. The articles by Hart, Manfredo, and Romine offered broader observations and research on course content, their influences, and the perceived importance post-graduation. Crowe, Silvey, Van Oyen, and Nierman explored score analysis among undergraduates, methods of score analysis, and the effects of score analysis. However, these studies do not address student assessment and the topic's structure from an instructor or curricular perspective.

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<sup>9</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music."

The literature review in this dissertation is organized into three main components: score analysis within conducting texts, dissertations focusing on undergraduate instrumental conducting, and articles discussing curricular content and score analysis in undergraduate instrumental conducting courses.

## **Overview of Conducting Texts**

### **Guide to Score Study for the Wind Band Conductor**

Battisti and Garafalo's *Guide to Score Study* explicitly targets students aspiring to become wind band conductors, adopting a top-down approach to score analysis.<sup>10</sup> Their focus stems from a perceived need within the profession for more comprehensive guidance in score analysis, driven by a lack of training or resources during the early 2000s. This guide methodically breaks down the process of score study into four distinct components: orientation, reading, analysis, and interpretation.<sup>11</sup> Despite being identified as one of the less popular texts in Boardman's survey, this guide stands out for its clear and comprehensive method of score analysis.<sup>12</sup> The inclusion of a comprehensive flow chart, which Battisti defines as "Schematic diagram illustrating and clarifying the interrelationships of a work's musical components," or master flow charts, "those encompassing all musical components in a piece," enhances the guide's pedagogical value, particularly for students preparing for conducting roles.<sup>13</sup> While not as widely used in courses, its viability for instructors seeking a structured approach to teaching score analysis should not be overlooked.

A distinguishing feature of this guide is the incorporation of a flow chart as part of the analysis—a notable inclusion not found in certain other literature, such as Green's *Modern Conductor*.

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<sup>10</sup> Frank L. Battisti and Robert Garafolo, *Guide to Score Study for the Wind Band Conductor*. (Ft. Lauderdale, FL.: Meredith Music Publications, 2000).

<sup>11</sup> Battisti and Garafolo, *Guide to Score Study for the Wind Band Conductor*.

<sup>12</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music."

<sup>13</sup> Battisti and Garafolo, *Guide to Score Study for the Wind Band Conductor*, p.33.

Battisti and Garofalo's work advises readers to explore various facets during the analysis, including relevant information about the composer or work, transpositions, meter, tempi, term identification, aural skills, as well as harmonic and form analysis, among other considerations.

### **On Becoming a Conductor: Lessons and Meditations on the Art of Conducting**

*On Becoming a Conductor* by Frank L. Battisti, deviates from traditional instructional texts, presenting itself as a compilation of skills, experiences, and essential knowledge for those aspiring to become conductors, irrespective of their skill level. While it departs from the conventional instructional format, this text encompasses valuable insights into the multifaceted aspects of conducting. Notably, the text includes a chapter dedicated to score study, echoing a structure like that found in "Guide to Score Study for the Wind Band Conductor:" Orientation, score reading, analysis, and interpretation.<sup>14</sup> Battisti reiterating these components in multiple books underscores his perceived importance of the topic.

Of particular interest is the unique inclusion of a section on creating a flow chart within the analysis segment. This concept is not discussed in other texts, articles, or dissertations, including Silvey's survey on score study practices.<sup>15</sup> The absence of flow chart discussions in existing literature indicates that this text introduces a novel and potentially impactful approach to score analysis. This innovation prompts consideration of its applicability within the undergraduate conducting curriculum. The inclusion of a flow chart in the analysis process opens possibilities for enhancing pedagogical practices. For instance, it could be integrated as a valuable step preceding conducting or rehearsal sessions, providing a visual aid to students in understanding the intricate layers of a musical

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<sup>14</sup> Battisti, *On Becoming a Conductor: Lessons and Meditations on the Art of Conducting*. (Galesville: Meredith Music Publications, 2007).

<sup>15</sup> Silvey, Springer, and Eubanks. "An Examination of University Conducting Faculty Members' Score Study Attitudes and Practices."

score. The incorporation of a flow chart within the score study chapter suggests an innovative approach that could potentially enrich the teaching and assessment pedagogy of score analysis in instrumental undergraduate conducting courses.

### **The Modern Conductor, 7<sup>th</sup> Ed.**

Elizabeth Green's instructional text on conducting is a widely used conducting source in undergraduate and graduate conducting courses, as indicated by Boardman and Silvey's survey of undergraduate instrumental conducting courses and instructors.<sup>16</sup> This popularity suggests that the text holds a significant place in conducting education. Green's text provides comprehensive training for conductors, spanning from basic to advanced conducting techniques. While it delves into score study techniques, such as an initial leaf-through, phrasal analysis, discussions on transpositions, and anticipating conducting or ensemble problems, it takes a different approach in making interpretive decisions, including considerations of character.<sup>17</sup> However, unlike some other texts, Green's work does not feature a detailed systematic approach in this regard. This absence of a systematic approach may contribute to its less frequent use in undergraduate conducting courses for score analysis techniques.

The text's popularity may be attributed to its broad coverage of conducting techniques, but its comparatively limited focus on a systematic approach to score analysis could explain its relatively infrequent use in this specific aspect of conducting education. This observation prompts

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<sup>16</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music."; Silvey, Springer, and Eubanks. "An Examination of University Conducting Faculty Members' Score Study Attitudes and Practices."

<sup>17</sup> Elizabeth A.H. Green and Mark Gibson, *The Modern Conductor*, 7th ed. (Upper Saddle River, NJ: Pearson, 2004)

considerations for instructors seeking a more structured and systematic resource for teaching score analysis within the context of undergraduate conducting courses.

### **The Conductor's Score**

An earlier work by Elizabeth Green, this text provides a specific focus on different aspects of score study and score marking. The author addresses approaches to enhancing score reading through eye and ear training. It then guides readers on how to delve into a more profound analysis of the score by exploring various elements such as instrumentation, phrasing, dynamics, style, and expression, and showing how to mark the score effectively and efficiently.<sup>18</sup> Despite its detailed exploration of score study and marking, none of the surveys explored in this research reference "The Conductor's Score" as part of any course curriculum. This absence from survey references might be attributed to the prevalence of more comprehensive conducting texts, like the one by Battisti and Garofalo, which also covers score marking. The popularity of these broader texts may overshadow more specialized texts such as this in course selections.

### **The Art of Conducting**

Donald Hunsberger's conducting text, drawing on his extensive experience in basic conducting curriculum at Eastman, focuses on conducting technique, score reading, score analysis, and some rehearsal procedures.<sup>19</sup> The overarching goal is to enhance overall effectiveness in conducting classes. In the score analysis chapter, the process is divided into three major parts: Title

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<sup>18</sup> Elizabeth A.H. Green and Mark Gibson, *The Modern Conductor*, 7th ed.

<sup>19</sup> Donald Hunsberger and Roy Ernst, *The Art of Conducting*, 2nd ed. (New York: McGraw-Hill, Inc., 1992).

Page and Overview, Structural Features, and Interpretation.<sup>20</sup> Each phase is further broken down into a detailed, step-by-step process, catering to a classroom-based approach, as suggested by its frequent use according to Boardman & Silvey.<sup>21</sup> Notably, the text also covers sub-topics of score analysis, such as transpositions, though discussed separately from the primary score analysis process.

## **Basic Conducting Techniques**

Basic Conducting Techniques by Joseph Labuta is widely used in undergraduate conducting courses, demonstrating its popularity in the field.<sup>22</sup> The text is structured into three main sections: conducting technique, score preparation and rehearsal technique, and musical excerpts.<sup>23</sup> The score preparation segment is grounded in the belief that the primary objective is to develop an aural concept of the score, a skill identified by instructors as particularly important to include in their courses.<sup>24</sup> Score preparation is divided into three parts: acquiring the aural concept, anticipating conducting challenges, and anticipating rehearsal problems. In the initial section devoted to establishing the aural concept, Labuta outlines a specific procedure for score analysis. This process begins with orienting the conductor with the first page, involving considerations such as instrumentation and transpositions. Subsequent steps include defining all terms throughout the score, conducting a harmonic and phrasal analysis, and actively engaging with each part by singing and playing at the piano. The detailed and systematic approach presented in this text aligns with the emphasis on aural concept development, reflecting the priorities identified by instructors in the

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<sup>20</sup> *Ibid.*

<sup>21</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music."; Silvey, Springer, and Eubanks. "An Examination of University Conducting Faculty Members' Score Study Attitudes and Practices."

<sup>22</sup> *Ibid.*

<sup>23</sup> Joseph A. Labuta, *Basic Conducting Techniques*, 3rd ed. (New Jersey: Prentice-Hall, Inc., 1995).

<sup>24</sup> Silvey, Springer, and Eubanks. "An Examination of University Conducting Faculty Members' Score Study Attitudes and Practices."

surveyed courses. The detailed procedure for score analysis, particularly in developing an aural concept, contributes to the text's widespread use and effectiveness in the pedagogical context.

### **Score and Podium: A Complete Guide to Conducting**

"Score and Podium: A Complete Guide to Conducting" by Prausnitz, although not explicitly mentioned in the surveys reviewed, emerges as a common resource in many dissertations. Despite its underrepresentation in classroom settings, its unique approach to discussing conducting concepts, particularly score analysis, warrants consideration.

Prausnitz organizes the text in a distinctive manner, intertwining discussions of score elements with physical techniques from chapter to chapter. The sections dedicated to the score commence with what he terms "Facts and Instructions"—all observable information on the score, including pitch, meters, instrumentation, dynamics, tempo, and style indications.<sup>25</sup> The subsequent part delineates a path for transforming musical information into an aural image or personal interpretation. Here, Prausnitz encourages conductors to seek a fresh perspective on the piece, fostering curiosity and prompting exploration of its details. This involves drawing musical shapes that mirror the audible design, encompassing melodic, harmonic, rhythmic, thematic, and expressive elements.<sup>26</sup> Throughout this phase, he advocates analyzing harmonic functions to provide additional context to the unfolding discoveries.

The final section of the score analysis process suggests creating a time chart for the composition. This step aims to synthesize as much pertinent information as possible, aiding performers' memory recall and contributing to a meaningful and personal performance.

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<sup>25</sup> Frederik Prausnitz, *Score and Podium: A Complete Guide to Conducting*, 1st ed. (New York: W.W. Norton, 1983).

<sup>26</sup> *Ibid.*

Although Prausnitz's text offers a methodical way to study a score, it takes a denser narrative approach rather than a procedural one. The perspective conveyed is less akin to that of a traditional class textbook and more aligned with tips and best practices shared by a reputable conductor and educator.

## **Methods and Materials for Conducting**

*Methods and Materials for Conducting* by Douglas Stotter, a relatively recent text from 2006, includes a unit on score analysis or preparation.<sup>27</sup> This instructional text, akin to Hunsberger's approach, begins with introductory physical aspects of conducting before delving into score analysis topics. Following a similar structure to the Labuta text, it places an emphasis on understanding the physical aspects of conducting prior to exploring score analysis techniques.

The unit on score preparation in Stotter's text is more generic compared to some other texts but provides a broad outline for score study techniques. It advocates for becoming familiar with all aspects printed in the score, followed by a more analytical study involving form, structure, and harmonic analysis. Finally, the text briefly discusses how the "aural image" created by the conductor through this process translates to physical gesture.<sup>28</sup>

A distinctive feature of Stotter's text is its consideration of translating score analysis to physical gesture, an aspect not extensively covered in other texts. Stotter achieves this by providing narrative examples, offering a practical bridge between the analytical understanding of the score and its physical expression in conducting.<sup>29</sup> This broad approach to score preparation, coupled with its consideration of translating the analysis into physical gesture, contributes to its value as a resource for conducting education. The incorporation of narrative examples enhances its practical

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<sup>27</sup> Douglas Stotter, *Methods and Materials for Conducting*. (Chicago: GIA Publications, 2006)

<sup>28</sup> *Ibid.*

<sup>29</sup> *Ibid.*



applicability, offering students a tangible connection between score analysis and the physical expression of conducting gestures.

### **Dissertations**

#### **"A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music."**

Boardman (2000) conducted a survey aimed at understanding prevalent teaching methodologies and curricular content within undergraduate instrumental conducting courses, particularly those associated with music education degrees. Participants were prompted to outline the components of their curriculum and assign importance ratings to various topics. Interestingly, a discrepancy emerged between the perceived importance of certain topics, as reflected in instructors' ratings, and their actual inclusion in the active curriculum.<sup>30</sup> This misalignment highlighted a lack of correlation between instructors' perceptions and the topics actively taught.

The survey also probed the prevalent use of textbooks, identifying notable mentions such as Green's *The Modern Conductor* and Hunsberger's *The Art of Conducting*.<sup>31</sup> Despite the study's vintage, it serves as a valuable reference point for historical insights into the primary instructional materials used in conducting courses.

Boardman's investigation extended to the evaluation methods employed by instructors, encompassing semester exams, weekly quizzes, and observational assessments. However, specific conclusions regarding the effectiveness of these assessment methods were not drawn. Additionally, a dedicated segment of the survey explored "Musical Knowledge and Skills," focusing on score

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<sup>30</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music."

<sup>31</sup> *Ibid.*

analysis.<sup>32</sup> This section covered diverse topics, including transpositions, sight-singing parts, non-traditional notation, theoretical analysis, error detection, aleatoric scores, memorization, and playing piano reductions. Significantly, the survey revealed that error detection and transpositions were perceived as the most essential skills for students.<sup>33</sup>

Given the temporal gap of over two decades, it prompts consideration: do the findings of Boardman's survey align with contemporary practices and beliefs among instructors? This question encourages a reflection on the enduring relevance of these insights and prompts a critical examination of the assessment methodologies employed by instructors to gauge students' proficiency in score analysis. As we transition into more recent studies, it becomes imperative to discern the evolving landscape of pedagogical practices in undergraduate instrumental conducting courses and the continued significance of score analysis in contemporary music education.

### **"An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures."**

Chapman's study, framed as "An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures," provides a nuanced exploration of score-based techniques aimed at influencing physical gestures. Central to Chapman's argument is the notion that a comprehensive understanding of the score is imperative for the creation of meaningful movement by students.<sup>34</sup> His investigation reveals

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<sup>32</sup> *Ibid.*

<sup>33</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music."

<sup>34</sup> Christopher Carl Chapman, "An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures." D.M.A. diss., (University of Washington, 2008)

a correlation between a deeper comprehension of the score's intimate details and students' experimentation with more nuanced and appropriate gestures. The primary methods of score study discussed in Chapman's study, as gleaned from interviews, include score singing, emotional analysis involving the attachment of descriptors, and theory-based analysis.<sup>35</sup> Although the interview questions do not explicitly focus on score analysis, Chapman justifies its importance in shaping left-hand technique and facial gestures, although the direct testing of this relationship is not a specific focus of the study.

Chapman's work contributes valuable insights into the instructional practices surrounding left-hand technique and facial gestures in undergraduate instrumental conducting courses. However, it also prompts further inquiry into the untested but posited positive effects of score analysis on these physical aspects, a consideration that beckons future research endeavors to explore and validate the connections suggested by Chapman's study.

### **"A Basic Interpretive Analysis of Undergraduate Instrumental Music Education Majors' Approaches to Score Study in Varying Musical Contexts."**

Lane's study on the diverse approaches to score study among undergraduates offers a pertinent backdrop for the present investigation, which aims to discern the presence and methods of score analysis instruction in conducting education. Lane's primary focus was to investigate the influence of various approaches to score study, considering not only their effects but also exploring whether the subjects' musical ability level or their position within the overall undergraduate

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<sup>35</sup> Chapman, "An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures."

curriculum impacted their score study approach.<sup>36</sup> The study employed interviews with subjects who initially expressed their beliefs on the value of score study in conducting. Subsequently, subjects were tasked with preparing a small musical excerpt on their instrument and a full band excerpt for ensemble rehearsal and evaluation. The study also included exposing subjects to a recording of the piece with mistakes, prompting them to evaluate the performance. Subjects were required to articulate their thought processes during each stage of the study, and post-session interviews were conducted to assess the musical knowledge gained.

The findings revealed a trend among participants, where most were not studying to create an aural image, and there was a lack of evidence showcasing the integration of score study as a component of expression or music-making.<sup>37</sup> Notably, younger students exhibited unpredictable approaches to score study, while older students demonstrated a focused strategy of addressing small chunks and making decisions before progressing further in the score.<sup>38</sup>

Lane's study, while centered on the perspectives of undergraduate students, does not delve into the instructor standpoint or the assessment of students based on a specific process. Nonetheless, the implication of this survey underscores the necessity for instructors to meticulously consider how they teach the process of score analysis and actively assess students to gauge their understanding or evidence thereof. As this investigation embarks on discerning the current landscape of score analysis instruction, Lane's insights serve as a valuable reference, offering a lens into the potential nuances and considerations inherent in the teaching of this crucial skill.

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<sup>36</sup> Jeremy S. Lane, "A Basic Interpretive Analysis of Undergraduate Instrumental Music Education Majors' Approaches to Score Study in Varying Musical Contexts." PhD diss., (Louisiana State University and Agricultural & Mechanical College, 2004).

<sup>37</sup> Lane, "A Basic Interpretive Analysis of Undergraduate Instrumental Music Education Majors' Approaches to Score Study in Varying Musical Contexts."

<sup>38</sup> *Ibid.*

## **"Practices in the Teaching of Instrumental Conducting at the Undergraduate Level among Colleges and Universities in the Upper Midwest."**

Runnels' survey provides valuable insights into the prevailing practices in teaching undergraduate instrumental conducting courses, presenting an instructor-centric perspective. This survey primarily focused on gauging the coverage of various skills in the teaching of instrumental conducting at the undergraduate level across universities in the Upper Midwest. The responses indicated a notable emphasis on aural skills and theoretical analysis, with a relatively lower percentage of coverage for sight-singing, score reading, and piano skills.<sup>39</sup> However, it's crucial to note that the survey primarily centered on the extent of coverage for these topics rather than delving into the evaluation methods employed for specific techniques. The absence of an examination of how these techniques are assessed constitutes a limitation in the survey's scope.

Given the broader nature of Runnels' survey and its vintage, it presents an intriguing opportunity to draw comparisons between historical practices and contemporary perspectives. As this study seeks to delve into the importance placed on topics related to score analysis and the corresponding assessment methods by current instructors, Runnels' findings serve as a valuable benchmark. This comparison promises to shed light on the evolving landscape of pedagogical priorities in instrumental conducting education over the years.

## **"Beginning Conducting Curricula: Building Course Objectives upon the Foundations of Aural Image and Natural Body Movement."**

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<sup>39</sup> Brian David Runnels, "Practices in the Teaching of Instrumental Conducting at the Undergraduate Level among Colleges and Universities in the Upper Midwest." D.M.A. diss., (University of Missouri - Kansas City, 1992).

Stewart's dissertation offers an alternative perspective on structuring undergraduate instrumental conducting courses, proposing a model that places score study, referred to as aural imaging, at the forefront as the foundation for physical gesture.<sup>40</sup> This approach stands in contrast to the conventional sequencing of courses, where physical gestures typically take precedence, and score study is introduced later in the curriculum. The dissertation outlines a comprehensive score study process, drawing insights from renowned conductors and conducting texts, covering aspects such as score overview, silent score reading, analysis, and interpretation.<sup>41</sup>

A notable feature of Stewart's work is the incorporation of an evaluation mechanism at the beginning of the course, assessing students' ability to "silent read." This evaluation involves checking their proficiency in singing melodic material, harmonic motion, rhythmic accuracy, discussing mood or characterizations, and identifying tempi, form and structure, and instrumentation issues.<sup>42</sup>

The dissertation further suggests the gradual introduction of small musical examples for score study, starting with simple melodic material and progressively incorporating more parts and complexity to enhance students' engagement with the score study process.

While Stewart emphasizes the evaluation of students' musicianship at the outset of the course, the dissertation does not delve into specific assessment methods tied to the topics or segments of the course. This leaves room for further exploration and consideration of how assessment strategies could be refined to align with the unique aspects of score study in the context of a beginning conducting curriculum. As we delve into the realm of innovative approaches to conducting education, Stewart's dissertation serves as a thought-provoking reference point, urging a

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<sup>40</sup> Tobin E. Stewart, "Beginning Conducting Curricula: Building Course Objectives upon the Foundations of Aural Image and Natural Body Movement." D.M.A. diss., (The University of Nebraska - Lincoln, 2011).

<sup>41</sup> Tobin E. Stewart, "Beginning Conducting Curricula: Building Course Objectives upon the Foundations of Aural Image and Natural Body Movement." D.M.A. diss., (The University of Nebraska - Lincoln, 2011).

<sup>42</sup> *Ibid.*

closer examination of the intersection between instructional methods and assessment practices in the domain of score study. As Stewart states,

Score study can and should be introduced before introducing any specific conducting technique. The different aspects of score study can then be emphasized and developed throughout the term. Knowledge about a piece and the aural image in the ear, established from score study, should always influence and lead the discussion about technique.<sup>43</sup>

Although Stewart argues that score study should take precedence over physical movement, it could be challenging to use this approach if the students have no physical conducting skills in which to apply these methods. However, revisiting and developing students' score study skills throughout the semester can be beneficial and worth exploring.

### **"Developing Successful Conductors: A Survey of Feedback Methods for Undergraduate Instrumental Conducting Courses."**

Webb's study on undergraduate instrumental conducting courses delves into the realm of feedback methods, both verbal and nonverbal, with a keen focus on understanding the correlation between feedback approaches and instructor demographics or course characteristics.<sup>44</sup> The investigation aimed to uncover patterns in the use of feedback methods and whether they varied based on the instructor's background or the specific attributes of the course.

A key finding of the study was the absence of a correlation between feedback methods and allocated course time. This intriguing observation suggested that instructors did not perceive the need for additional class time specifically dedicated to providing feedback or employing a particular

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<sup>43</sup> Stewart, "Beginning Conducting Curricula: Building Course Objectives upon the Foundations of Aural Image and Natural Body Movement."

<sup>44</sup> LaToya Alexandra Webb, "Developing Successful Conductors: A Survey of Feedback Methods for Undergraduate Instrumental Conducting Courses." PhD diss., (Auburn University, 2020).

feedback method. Verbal feedback, whether spoken or written, emerged as the preferred mode of feedback within the classroom, overshadowing non-verbal methods. Notably, self-assessments and rubrics were identified as the most prevalent forms of written feedback.

While Webb's study sheds light on the overarching patterns in feedback strategies, it does not delve into the nuances of feedback types specific to individual course topics. A more granular exploration of feedback based on distinct course elements could have unveiled trends and preferences among instructors. As we navigate through the landscape of feedback in undergraduate instrumental conducting courses, Webb's study serves as a valuable foundation, urging a closer examination of feedback practices tailored to specific components of the curriculum, such as score analysis, to better inform instructional methodologies in this domain.

## Articles

### **“Effects of Score Study Style on Beginning Conductors’ Error-Detection Abilities.”**

Crowe's investigation presents a unique perspective on the influence of score study styles on error-detection abilities among undergraduate conducting students.<sup>45</sup> While the study does not explicitly delve into instructional practices related to score analysis, it categorizes them into four distinct styles: no score analysis, analysis with the score only, score study with a recording, and score study with a keyboard.

The results of the investigation unveil a noteworthy finding—students who engaged in score study with an aural example demonstrated higher error-detection capabilities compared to those employing other methods. However, no noticeable difference was observed with study at the

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<sup>45</sup> Don R. Crowe, “Effects of Score Study Style on Beginning Conductors’ Error-Detection Abilities.” *Journal of Research in Music Education*, vol. 44, no. 2, (1996), pp. 160–171.



piano.<sup>46</sup> While Crowe's study offers insights into four general aspects of score analysis, it serves as a catalyst for the broader discussion on why score analysis should not only be incorporated into conducting education but also prompts further inquiry into the specific methodologies that can positively contribute to students' development in conducting. Crowe's investigation sets the stage for a more nuanced exploration of instructional strategies within score analysis. The study advocates for a deliberate and thoughtful integration of score study practices in conducting curricula, urging educators to consider the varying styles and their potential implications for enhancing students' error-detection abilities.

#### **“The Status of Music Education Conducting Curricula, Practices, and Values.”**

Hart's examination of music education conducting curricula builds upon the surveys conducted by Runnels and Manfredo. He conducted a survey targeting instructors of undergraduate music education conducting classes in universities affiliated with the National Association of Schools of Music (NASM) across the United States. The survey aimed to identify the topics considered most important by instructors and the relative emphasis placed on these topics within their courses. The findings revealed that general physical skills were ranked at the top, with score analysis also considered significant, albeit of lesser importance compared to physical skills.<sup>47</sup> Additionally, Hart explored potential factors influencing these perspectives based on instructor backgrounds, revealing mostly uncorrelated associations.

The broader objectives of Hart's study were to uncover the course offerings and content characterizing music education conducting curricula, understand how instructor pedagogical values were represented within these curricula, and assess whether the courses effectively met the needs of

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<sup>46</sup> *Ibid.*

<sup>47</sup> Hart, “The status of music education conducting curricula, practices, and values.” pp. 13–27.

music education majors. The results indicated a prevalent adherence to traditional curricula with limited specialization for music education majors.<sup>48</sup> Instructors tended to prioritize musical content knowledge and skills, such as physical technique and score analysis, over pedagogical knowledge and skills, including rehearsal planning and technique. Although the primary focus was not on score analysis, the study provides valuable context, highlighting that instructors nationwide continue to assign high importance and value to score analysis within the curriculum.

### **“Band Directors’ Perceptions of Instrumental Conducting Curricula”**

Silvey's recent study delves into the perspectives of secondary school band directors regarding their undergraduate conducting course curricula, with a specific focus on the topic of score study. Through a comprehensive survey, the investigation explores directors' perceptions of score study techniques, shedding light on prevalent practices within the field.

The findings reveal that most respondents commonly employ an "initial read-through" or overview of the score, emphasizing the importance of defining terms throughout and marking cues for entrances. Silvey's study concludes that, in terms of score study, most band directors prioritize acquiring just enough information or knowledge to effectively lead their students through rehearsals. Notably, there is a lesser emphasis on delving into more artistic elements or personal interpretation.<sup>49</sup> The study also observes that most respondents engage in less formal analysis, with older directors demonstrating a greater likelihood of conducting additional research about the piece or composer.

Silvey's exploration of practicing music educators beyond the undergraduate curriculum provides valuable context regarding the impact of score analysis principles from their coursework.

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<sup>48</sup> *Ibid.*

<sup>49</sup> Brian A. Silvey et al. “Band Directors’ Perceptions of Instrumental Conducting Curricula.” *Journal of Music Teacher Education*, 30(1), (2020), 65-78.

This insight serves as a contribution to the ongoing discourse on conducting education, offering meaningful feedback that can potentially inform and refine instructional practices. Silvey's study offers a nuanced understanding of the balance between practical knowledge and artistic considerations within the realm of score study.

### **“An Examination of University Conducting Faculty Member’s Score Study Attitudes and Practices”**

Silvey's survey explores the attitudes and practices of university conducting faculty members regarding score study. Focused on faculty who teach undergraduate conducting, the study draws insights from members of the College Band Director's National Association, providing a comprehensive view of score study within universities.<sup>50</sup>

Key findings from the survey highlight that faculty members consider developing a personal interpretation as the most crucial reason for engaging in score study. Unlike a reliance on a single textbook, most instructors prefer using a diverse set of resources to enrich their understanding. The prevalent practices identified in the study include defining terms and a casual read-through during the score study process.<sup>51</sup> Interestingly when correlating the instructor's personal study habits compared to what they teach their students, it was found that most emphasize different strategies in their instruction compared to their own practice.<sup>52</sup>

A particularly intriguing aspect of Silvey's investigation involves correlating the instructors' personal study habits with their teaching practices. The findings reveal a discrepancy, indicating that many instructors emphasize different strategies in their instruction compared to their own personal

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<sup>50</sup> Silvey, Springer, and Eubanks. “An Examination of University Conducting Faculty Members’ Score Study Attitudes and Practices.”

<sup>51</sup> *Ibid.*

<sup>52</sup> *Ibid.*

score study practices. This nuanced revelation prompts a deeper reflection on the pedagogical approaches employed by conducting faculty members, adding a layer of complexity to the discourse on effective score study instruction. Silvey's survey illuminates the multifaceted nature of score study practices in higher education. The study contributes valuable insights that can inform discussions on aligning instructional strategies with personal practices, fostering a more intentional and effective approach to score study within the university setting.

### **“Factors Influencing Curricular Content for Undergraduate Instrumental Conducting Courses.”**

Manfredo's study offers a comprehensive exploration into the factors influencing curricular content within the undergraduate instrumental conducting course. Employing an electronic survey that spanned schools in the Midwest, the investigation delved into various aspects of the curriculum, encompassing physical competency, rehearsal techniques, error detection, and elements of score analysis.

The survey findings shed light on the perceived importance of certain score study components among instructors of introductory courses. Specifically, aspects like transpositions, types of scores, harmonic analysis, and score marking were identified as crucial.<sup>53</sup> Intriguingly, instructors of advanced conducting courses placed even greater importance on score analysis concepts within the broader context of the course.<sup>54</sup>

A notable global observation from the study is the lack of agreement among instructors regarding the importance of score analysis, both in introductory and advanced courses. This lack of

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<sup>53</sup> Joseph Manfredo, “Factors Influencing Curricular Content for Undergraduate Instrumental Conducting Courses.” *Bulletin of the Council for Research in Music Education*, no. 175 (2008), 43–57.

<sup>54</sup> *Ibid.*

consensus provides valuable context, offering insights into the varied approaches and differing emphases on score analysis techniques within conducting instruction. The findings underscore the nuanced considerations that instructors weigh when determining the emphasis on score analysis, contributing to the broader discourse on effective and tailored instructional approaches within conducting education.

### **"A Survey of Undergraduate Instrumental Conducting Curricula."**

Romines' survey stands as a pivotal exploration of instructional practices and curriculum structure within the undergraduate instrumental conducting course. While the survey is an earlier contribution to the field, its significance lies in offering a foundational perspective on the development of curricula, particularly in the realm of score analysis.

Focusing on score analysis, Romine's survey inquired about the coverage of various elements, including reading different types of scores, transpositions, and some aspects of score marking.<sup>55</sup> This targeted investigation provides a valuable snapshot of the prevailing practices related to score analysis in the undergraduate conducting curriculum during that period. However, the survey's limitations become evident when seeking a comprehensive understanding of common practices among instructors. The selective nature of the questions, while illuminating specific facets of score analysis, leaves out information such as instructional methodologies employed by conducting educators.

### **"An Observational Study of Score Study Practices Among Undergraduate Instrumental Music Education Majors."**

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<sup>55</sup> Fred David Romines, "A Survey of Undergraduate Instrumental Conducting Curricula." *Journal of Band Research* 38 (2003), 80.

Silvey's study, delving into the score study processes of undergraduate music education majors, offers valuable insights into the impact on simulated conducting or gesture. Additionally, the investigation explores the influence of having a reference model (recording) or not on students' score marking practices.

In terms of score marking, the study reveals that the majority of students, regardless of their level, devoted the bulk of their study time to marking scores.<sup>56</sup> While there was some variation in marking practices, a commonality emerged: conductors tended to focus on the most obvious elements in their scores, with fewer instances of adding interpretive or expressive markings.<sup>57</sup> While the study does not explicitly provide evidence of a standardized process for score marking, the observed tendency toward marking fundamental elements underscores the necessity of exploring pedagogical approaches to score marking.

Furthermore, the study highlights a noteworthy distinction between students who had access to a model (recording) and those who did not. Students with access heavily relied on the model for score marking and practicing physical gestures, while those without spent more time at the piano, resulting in less emphasis on practicing gesture naturally.<sup>58</sup> The study's confined 20-minute sessions prompt a crucial question: would study habits evolve given a more extended timeframe? This consideration underscores the need for ongoing exploration of undergraduate student study habits throughout and beyond conducting courses.

Silvey's findings suggest a call for instructors to contemplate the formal teaching of a structured process for score study. This underscores the imperative for a methodical approach to

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<sup>56</sup> Silvey, Brian A., Montemayor, Mark., Baumgartner, Christopher M., "An Observational Study of Score Study Practices Among Undergraduate Instrumental Music Education Majors." *Journal of Research in Music Education*, vol. 65, no. 1, (2017), pp. 52–71.

<sup>57</sup> Silvey, Brian A., Montemayor, Mark., Baumgartner, Christopher M., "An Observational Study of Score Study Practices Among Undergraduate Instrumental Music Education Majors." pp. 52–71.

<sup>58</sup> *Ibid.*

score analysis and score marking, emphasizing the significance of pedagogical strategies in shaping students' practices and habits.

### **“The Effects of Two Approaches to Instrumental Score Preparation on the Error Detection Ability of Student Conductors.”**

Oyen and Nierman's study, a precursor to Crowe's recent investigation into score preparation approaches and error detection, examined the impact of various factors on the error detection ability of student conductors.<sup>59</sup> The study focused on three primary elements: conductor's musical ability, score characteristics, and score preparation approaches.<sup>60</sup>

Analyzing the characteristics of the score, the study observed a negative correlation between the number of parts in the score and error detection ability.<sup>61</sup> As the number of parts increased, the ability to detect errors decreased. The examination of score preparation approaches explored two methods: score analysis with and without recorded examples. Intriguingly, the findings indicated that neither approach to score analysis demonstrated an increase in error detection ability.<sup>62</sup>

Notably, the study did not delve into the specifics of the process through which students analyzed scores. A more detailed exploration of the methods and techniques employed by students during score analysis could provide valuable insights for instructors seeking to refine and enhance their current approaches to teaching score analysis. Oyen and Nierman's findings prompt further inquiry into the nuanced aspects of score preparation approaches, urging instructors to consider a comprehensive examination of the processes involved in teaching score analysis.

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<sup>59</sup> Van Oyen, Lawrence G., and Glenn Nierman. “The Effects of Two Approaches To Instrumental Score Preparation on the Error Detection Ability of Student Conductors.” *Contributions to Music Education*, vol. 25, no. 2, (1998), 85–97.

<sup>60</sup> *Ibid.*

<sup>61</sup> *Ibid.*

<sup>62</sup> *Ibid.*

By understanding the foundation or current landscape of score analysis concepts present in various texts or studies, exploring their specific applications within the undergraduate curriculum—particularly in music education and instrumental conducting courses—and understanding their perceived importance among instructors and post-graduate students, provides necessary context. While the reviewed works offer justification for the inclusion of score analysis in teaching, they also underscore the scarcity of specificity in both the methodology of instruction and the evaluation of students' ability to engage in score analysis. Therefore, this study endeavors to address these gaps by examining the extent to which score analysis is taught across the expanded BIG10 Schools and how instructors assess the comprehension and proficiency of students in this critical aspect of conducting education.



## CHAPTER 3

### METHODOLOGY

The purpose of this study is to examine current teaching practices, beliefs, and assessment methods of score analysis in the undergraduate instrumental conducting course among institutions in the expanded BIG10 division. The methodology of this study is organized by research design, defining the population and sample, the data collection instrument, the pilot questionnaire, reliability and validity, data collection administration, statistical analysis, and the interview participant profiles.

#### Research Design

Though previous studies have surveyed topics surrounding the undergraduate conducting course, the course curriculum, or specific topics within it, there are few that explore score analysis and even fewer that consider assessment methods. To contribute to this area, both qualitative and quantitative research was employed to measure, analyze, and summarize data collected from a web-based survey to allow generalizations and recommendations of the subject. In 2003, Creswell noted the rising popularity of mixed-methods research due to the combined strength of both inquiry types, as well as providing greater depth to the research.<sup>63</sup> This study employed a survey to provide data on current teaching practices and perceptions of instructors in undergraduate instrumental conducting courses in the expanded BIG10 Conference. Following the survey, a small sample of participants were interviewed to gain insight on their pedagogical practices in score analysis and assessment. This approach aims to gather in-depth insights into the rationale behind their score analysis practices and the nuances of their assessment methods.

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<sup>63</sup> John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 2<sup>nd</sup> ed., 2003. (Thousand Oaks, CA: Sage Publications), pp. 73-75.

## **Population & Sampling**

The population for this study comprises instructors specializing in instrumental conducting within the expanded BIG10 conference. The choice of this population is justified by the expertise and influence of these individuals in the field of instrumental conducting, as well as their affiliation with institutions within the BIG10 conference. Purposive sampling was employed, which consisted of everyone within this population. The sample size, estimated at around 27 participants, representing 18 universities, is considered appropriate for this study, balancing the need for depth of insights from interviews with the practical constraints of a specific and defined population.

To recruit participants, a direct email approach was employed, reaching out to potential participants within the expanded BIG10 conference. This method ensured targeted outreach to individuals who met the specific criteria of being experts in instrumental conducting, actively teaching at one of the BIG10 universities. Emails were located through the respective school's faculty directory on their websites. The total number of schools recruited was 18, with some employing more than one instructor for these courses. Therefore, the targeted instructors were selected based on their course descriptions in their respective faculty pages. Other potential characteristics of the subjects included a diverse range of experiences, pedagogical approaches, and backgrounds within the field of instrumental conducting. However, the primary focus was on their current role as instructors in the BIG10 conference, emphasizing the relevance of their perspectives to the study's objectives.

## **Data Collection Instrument**

The questionnaire developed for this study, titled "The Pedagogy of Score Analysis in Undergraduate Instrumental Conducting Courses: A Big Ten Survey" (see Appendix B), was designed considering the recommendations made by Webb, who emphasized the advantages of

online surveys in terms of accuracy and response rates<sup>64</sup>. Given the number of recruits and their dispersed geographical locations, an online survey was deemed the most practical approach. Drawing inspiration from previous studies like Boardman's and Silvey and colleagues', their corresponding surveys served as a foundation, with adjustments made to align questions more closely with the specific focus of this study.<sup>65</sup> The types of questions were also modified to include more close-ended questions, aiming to minimize entry errors and enhance participation rates among survey recruits.

The resulting survey consists of 40 questions, divided into four segments: 33 multiple-choice questions, 1 Likert scale question, and six open-ended questions, taking approximately 5-7 minutes to complete. Each question type contributes to the qualitative design of the study. The first segment gathers basic introductory information related to the undergraduate conducting course and score analysis. Part two focuses on obtaining information regarding score analysis, while part three delves into feedback methods. The final section addresses school and instructor demographics, encompassing educational background, school characteristics, and course logistics.

In addition, the variables of interest in this study include teaching practices, assessment methods, perceptions of score analysis, and demographic information. To capture quantitative data efficiently, a structured survey was administered through the Qualtrics platform, covering teaching practices and assessment methods with Likert-scale questions to gauge perceptions. Complementing the survey, qualitative insights were obtained through interviews to providing a more in-depth exploration of instructors' experiences. The survey's validity was ensured through content and face validity, drawing on a comprehensive literature review and expert reviews. Because there was only

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<sup>64</sup> Alexandra L. Webb, "Developing Successful Conductors: A Survey of Feedback Methods for Undergraduate Instrumental Conducting Courses." PhD diss., (Auburn University, 2020).

<sup>65</sup> Boardman, "A Survey of the Undergraduate Instrumental Conducting Course in Region Seven of the National Association of Schools of Music"; Brian A. Silvey, D. Gregory Springer, and Stephen C. Eubanks, "An Examination of University Conducting Faculty Members' Score Study Attitudes and Practices."

one Likert-scale question, Cronbach's alpha was unable to be used to measure internal consistency. The choice of Qualtrics, a user-friendly platform, enhances the standardization of data collection, contributing to the overall reliability of responses. Pilot testing and regular checks ensured the validity and reliability of the measurement approach, collectively offering a comprehensive and robust assessment of instrumental conducting instructors' practices and perspectives within the expanded BIG10 conference.

### **Pilot Questionnaire**

Using purposive sampling, in October of 2023, the pilot questionnaire was sent out electronically to (4) participants that were chosen based on expertise in either conducting or research surveys. Some participants had taught the undergraduate course previously, and some had not. These participants were asked to evaluate relevancy of the questions regarding the topic, the clarity of the questions and instructions to participants, the approximate length of time to complete the survey, and any suggestions that may improve the survey. Using a pilot survey that used participants like that of the projected recruits helped provide consistency of results and improve any inconsistencies. Following the results vocabulary was altered for improved clarity, as well as removing questions that provided no meaningful data. The question order of the survey was also lightly edited for a more logical flow. This pilot survey and its participants can be found in Appendix B. Finally, the validity of the survey results could become questionable based on the population size or survey response rate, as well as any respondents' biases.

### **Reliability and Validity of Instrument**

In the proposed research study on instrumental conducting instruction within the expanded BIG10 conference, maintaining robust internal validity is crucial for accurately understanding

instructor practices in teaching score analysis and assessment methods. While random assignment of participants is not applicable in the context of a survey where all BIG10 instructors are invited to participate, potential threats to internal validity, such as selection bias, will be addressed through systematic sampling and the inclusion of a diverse range of instructors. Careful research design and clear operationalization of variables will contribute to the study's internal validity. The mixed-methods approach, integrating a quantitative survey and qualitative interviews, allows for a thorough exploration of instructor practices, enhancing the comprehensive nature of the study. Meticulous attention to potential sources of bias and the systematic inclusion of all BIG10 instructors in the survey aim to ensure that the findings accurately reflect the diverse landscape of score analysis instruction, minimizing threats to internal validity.

The survey is susceptible to potential pitfalls that warrant consideration for the robustness of the findings. A noteworthy concern involves the risk of homogeneity among respondents, where a prevailing similarity in teaching procedures or assessment methods may emerge. This unanimity could potentially compromise the validity of the results, limiting the diversity of perspectives and practices. Despite the survey's assurance of anonymity, there remains the possibility of social desirability bias, where respondents may still be inclined to present a response that they perceive as socially acceptable, potentially influencing the accuracy of the data. Furthermore, careful attention must be paid to potential response scale issues, as the survey scales might not adequately capture the nuanced opinions of participants, possibly leading to an oversimplification of their perspectives. These pitfalls highlight the importance of rigorous survey design and analysis to ensure the reliability and validity of the study outcomes, even in the context of assured anonymity.

## **Data Collection Administration**

In December of 2023, the main survey was conducted (Appendix A) and distributed over email to instructors of the undergraduate conducting course in the expanded BIG10 (List of recruits: Appendix C), also based on convenience sampling. The initial invitation email included the original invitation, study justification, survey link, and estimated completion time (Appendix D). The survey was included in two total emails which was administered over 8 weeks to increase response rates. Participants volunteered to complete the survey with no compensation. Due to the anonymous nature of the survey, outside of the volunteering for a follow up interview, reminder emails had to be sent out to the entire recruit list. After the initial invitation, there was a 55% response rate after 4 weeks. The first reminder email was sent four weeks after the initial invitation on January 5<sup>th</sup>, 2024 (See Appendix E), which yielded an increase of 26% increase in response rate. To preserve confidentiality, the list of recruits' emails was deleted following the survey completion.

## **Statistical Analysis**

For the quantitative data collected through the survey, descriptive statistics will be employed. Descriptive statistics, specifically percentages, will be used to summarize the central tendencies and variability of survey responses related to teaching practices and assessment methods among instrumental conducting instructors in the expanded BIG10 conference. For the qualitative data obtained through interviews, a thematic analysis approach will be employed. This involves systematically identifying, analyzing, and reporting patterns (themes) within the interview data. Open coding will be used to categorize and interpret the qualitative responses. Through this iterative process, themes related to score analysis practices and assessment methods will be identified, providing rich, contextual insights into instructors' experiences and perspectives. These proposed analytic techniques are appropriate for the mixed-methods design, allowing for the integration of

quantitative and qualitative findings. The combination of statistical analyses and qualitative thematic analysis will offer a comprehensive understanding of instrumental conducting instruction practices in the BIG10 conference.

### **Interview Participant Profiles**

The qualitative portion of the study involved four professors that currently teach or have recently taught the undergraduate instrumental conducting course in the BIG10. These participants were selected using purposive sampling, based on their professional reputation, experience, and variety of experience. In purposive sampling, specific individuals are selected who would be able to provide a great amount of information related to the topic of interest.<sup>66</sup> Participants have similar, but different backgrounds in their respective field, including years of teaching experience in higher education, but all are currently teaching at a BIG10 institution.

**Rachel Thompson.**<sup>67</sup> The Associate Director of Bands at the BIG10 Institution 1<sup>68</sup> and currently teaches undergraduate instrumental conducting, beginning and advanced courses, and conducts the Concert Band and Michigan Youth Symphonic Band. She holds a MM and DMA in conducting, has 15 years of teaching experience in higher education, and actively participates in research on conducting.

**Barry Allen.** An Associate professor of music in bands at BIG10 Institution 2 and currently teaches undergraduate instrumental conducting both beginning and advanced courses. Holds an MM and

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<sup>66</sup> Creswell, J.W., *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 2<sup>nd</sup> ed., pp. 166.

<sup>67</sup> To maintain anonymity, all names of interview participants are pseudonyms.

<sup>68</sup> To maintain anonymity, all names of institutions are indicated generically.

DMA in conducting respectively, has been teaching at BIG10 Institution 2 for seven years, and actively pursues research in rehearsal methodologies for conductors.

**Peter Parker.** Associate Director of Bands at BIG10 Institution 3 and currently teaches the undergraduate instrumental conducting courses, both introductory and second level conducting courses. He holds a MM and DMA in conducting, with 15 years of experience in higher education.

**Ray Palmer.** Associate Director of Bands at BIG10 Institution 4 and has taught both the beginning and advanced undergraduate instrumental conducting courses for 11 years. He holds a MM in conducting and PhD in Music Education (emphasis in conducting), and 17 years of teaching in higher education.

### **Interview Procedures & Data**

The interview participants were selected based on volunteering information and were invited to participate in an interview via Zoom, an online digital platform for video or phone conferencing via cellular device or computer, or in person. Interviews were only semi-constructed, which allowed for follow-up questions, as well as being limited to 30 minutes. The questions utilized were based on the overall results of the main survey. The conversations were recorded with the participants consent, which was then uploaded for transcription using Happy Scribe API, then revised by the researcher for accuracy, and sent to the participants for approval. Based on the interviewee's responses, common themes emerged and were organized into categories.



## **CHAPTER 4**

### **RESULTS**

The purpose of this study is to examine current teaching practices, beliefs, and assessment methods of score analysis in the undergraduate instrumental conducting course among institutions in the expanded BIG10 division.

**The following research questions guide this study:**

1. Is score analysis taught in undergraduate instrumental conducting courses?
2. What are the current pedagogical practices of score analysis in undergraduate instrumental conducting courses within the BIG10 Universities?
3. What are the current assessment practices regarding student understanding of score analysis?

The survey was sent through email as an invitation to instructors of undergraduate instrumental conducting courses as part of the expanded BIG10 conference. A total of 27 instructors were contacted and invited to participate, representing all schools in the expanded BIG10, which is comprised of 18 schools. 21 survey responses were received. One of these responses was unable to be analyzed due to the school indicating no offering of a music degree, thus no conducting course offering. After eliminating 1 survey, 20 (N=20) survey responses were usable for the current study (usable rate = 100%).

#### **Participant Response Rate and Reliability**

Current undergraduate instrumental conducting instructors in the expanded BIG10 were targeted to complete a web-based survey through Qualtrics. Of 27 instructors that were recruited,

21 responded to the survey, or 77%. There were no incomplete surveys, which yielded 20 survey responses as usable for the study (usable rate = 100%). Because the survey was sent to more instructors than there are institutions in the expanded BIG10, there is the likelihood that some institutions would have multiple instructors participate with the possibility of some institutions having no participation.

## Quantitative Findings

### Conducting Course Demographics

Current and non-current undergraduate instrumental conducting instructors completed the survey. Of the 20 usable survey responses, 16 participants (80%) indicated they are currently teaching an undergraduate conducting course, 4 (20%) identified as not currently instructing a course. Because of how this question was worded, it did not account for the fact that some instructors may teach a conducting course in a different quarter or semester from which they are participating in the survey. Or some may rotate teaching certain conducting classes, as referred to in Dr. Parker's interview. This fact does not discount their experience or the current practices of the content. However, a more appropriate question could be "Have you taught an undergraduate conducting course within the last 2-5 years?" Table 1 describes the course demographics.

**Table 1:**

Do you currently teach an undergraduate course?

<b>Currently teaching an undergraduate conducting course</b>	<b>n=20</b>	<b>%</b>
Yes	16	80%
No	4	20%

Of the 20 surveyed instructors, 19 (95%) reported teaching score analysis as part of their undergraduate conducting courses, with only one respondent (5%) indicating otherwise. Upon

further inquiry, the instructor who did not teach score analysis within their conducting course clarified that it is covered in a separate class altogether. Table 2 provides an overview of the score analysis demographics based on the survey responses. Additionally, Table 3 presents the open-ended response from the instructor who does not include score analysis in their conducting course, along with a follow-up question specifically addressing their rationale for this approach.

**Table 2:**

Do you teach score analysis in the undergraduate course?

Do you teach score analysis?	n=20	%
Yes	19	95%
No	1	5%

**Table 3:**

If you answered no to the previous question, please describe why.

I teach it in a rehearsal pedagogy class
--

Among the surveyed instructors, 3 (15%) reported using a primary source, while 12 (60%) mentioned utilizing multiple sources for teaching score analysis in their undergraduate conducting courses. Notably, most instructors, totaling 14 (70%), use unpublished sources. These findings are summarized in Table 4. The survey also aimed to identify specific sources commonly used across the conference, as detailed in Tables 5 and 6. Among the primary sources mentioned, Elizabeth Green's *The Modern Conductor* was reported by 1 instructor (33.3%), while another instructor (33.3%) cited the *Guide to Score Study for the Wind Band Conductor*. Additionally, 1 (33.3%) instructor indicated using *Score and Rehearsal Preparation* by Stith under the category of 'other.'

**Table 4:**

What best describes the resources you use in teaching score analysis?

\*Participants could select more than one option.\*

Resources Used	n=20	%
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Primary source	3	15%
Multiple sources	12	60%
Unpublished sources	14	70%

**Table 5:**

If you use a primary source, select it from below.

Primary sources used	n=3	%
The Modern Conductor, Green	1	33.3%
Methods & Materials for Conducting, Stotter	0	0%
Guide to Score Study...Battisti/Garofalo	1	33.3%
Basic Conducting Techniques, Labuta	0	0%
Score and Rehearsal Preparation, Stith	1	33.3%

Among the surveyed instructors, *The Modern Conductor* by Elizabeth Green and the *Guide to Score Study for the Wind Band Conductor* by Battisti and Garofalo emerged as the most frequently used primary sources, each cited by 7 (58%) respondents. Following closely, 3 (25%) instructors indicated using *Basic Conducting Techniques* by Labuta, while 2 (17%) mentioned *Methods and Materials for Conducting* by Stotter. The 'other' category encompassed a variety of sources, with 4 (33.3%) responses, including clinic handouts, personal notes, *Elements of Expressive Conducting* by Haithcock, Gerald, and Doyle, and *The Art of Conducting* by Hunsberger. A summary of the multiple sources utilized is provided in Table 6.

**Table 6:**

If you use multiple sources, select them from below.

Multiple sources used	n=12	%
The Modern Conductor, Green	7	58%
Methods & Materials for Conducting, Stotter	2	17%
Guide to Score Study...Battisti/Garofalo	7	58%
Basic Conducting Techniques, Labuta	3	25%
Other: Clinic Handouts	1	8%
Other: Personal Lecture Notes	1	8%
Other: Elements of Expressive Conducting, Haithcock/Gerald/Doyle	1	8%
Other: Art of Conducting, Hunsberger	1	8%

## Score Analysis Topics

The survey also delved into the specific topics related to score analysis covered in each instrumental conducting course. Internalization, for the purposes of this study, refers to internalizing melodies, countermelodies, different parts, various harmonies, or rhythmic aspects of music. This does not include personal interpretation aspects, such as phrase length, shape, and similar aspects, which is beyond the scope of this study. Out of the 20 participants, 18 (80%) reported covering transpositions, while 13 (65%) addressed phrasal analysis and internalization of melodies. In contrast, topics such as timelines/flowcharts, which is defined in chapter two by Battisti as an illustration or design that shows interrelationships of a pieces components, and anticipating conducting and ensemble problems were less commonly covered, with only 4 (20%) and 6 or 7 instructors (30-35%) respectively including them in their curriculum. Table 7 presents the frequencies and percentages of utilized score analysis topics in the beginning conducting course.

**Table 7:**

Please select each aspect of score analysis you cover in the basic/introductory conducting course.

\*Participants could select more than one option.\*

Aspects of Score Analysis covered: Beginning Course	n=20	%
Harmonic Analysis	10	50%
Formal Analysis	11	52%
Phrasal Analysis	13	65%
Transpositions	16	80%
Score Marking	9	45%
Internalization of Melodies (Aural/Audiation)	13	65%
Timeline or Flowchart	4	20%
Anticipating Conducting Problems	7	35%
Anticipating Ensemble Problems	6	30%
Gesture	12	60%
Composer/Historical Background	12	60%
Other: Techniques for leading various ensembles	1	5%

In the second or advanced conducting course, there was not a single predominant topic taught more than others, but rather an equal distribution of coverage across various areas, excluding timeline/flowchart usage. Analysis topics such as harmonic (n=14), formal (n=13), and phrasal (n=13), along with physical gesture (n=13), were frequently discussed by approximately 65-70% of instructors. Additionally, 3 (15%) instructors noted covering other topics not listed, such as orchestration, interpretative concepts, rehearsal planning, and historical performance practices. One instructor did not respond to this question as they do not teach this specific course, although it is offered. Table 8 displays the frequencies and percentages of utilized score analysis topics in the advanced conducting course.

**Table 8:**

Please select each aspect of score analysis you cover in the Advanced/Secondary conducting course.

\*Participants could select more than one option.\*

<b>Aspects of Score Analysis covered: Advanced Course</b>	<b>n=19</b>	<b>%</b>
N/A Only 1 course is offered	0	0%
Harmonic Analysis	14	70%
Formal Analysis	13	65%
Phrasal Analysis	13	65%
Transpositions	11	55%
Score Marking	11	55%
Internalization of Melodies (Aural/Audiation)	12	60%
Timeline or Flowchart	9	45%
Anticipating Conducting Problems	11	55%
Anticipating Ensemble Problems	12	60%
Gesture	13	65%
Composer/Historical Background	12	60%
Other:	1	5%
Instrumentation/Orchestration & Interpretative Concepts		
Other: Rehearsal Planning	1	5%
Other: Performance Practices	1	5%

Of the 20 instructors surveyed, 16 (80%) provide their students with a step-by-step process for score analysis, while 4 (20%) do not. Most instructors, 15 out of 20 (75%), utilize either 4 or 5 steps in this process, while only 1 instructor (5%) uses 3 steps, with no instructors using less than 3 steps. Tables 9 and 10 display these frequencies and percentages related to the steps of score analysis. Additionally, 10 participants (50%) allow students to create or use an independent process for score analysis, while 5 (25%) do not, and 5 (25%) permit it in more advanced courses. Table 11 presents these frequencies and percentages related to instructors allowing students to create their own process for score analysis.

**Table 9:**

Do you provide students a step-by-step process for score analysis?

<b>Step-by-step process for score analysis</b>	<b>n=20</b>	<b>%</b>
Yes	16	80%
No	4	20%

**Table 10:**

How many steps does that process include?

<b>Number of steps in score analysis process</b>	<b>n=20</b>	<b>%</b>
1	0	0%
2	0	0%
3	1	5%
4	8	40%
5+	7	35%
I do not teach a step-by-step process for score analysis	4	20%

**Table 11:**

Do you allow students to create their own process for analysis?

<b>Independent student process</b>	<b>n=20</b>	<b>%</b>
Yes	10	50%
No	5	25%
Only in the advanced course	5	25%

## Importance of score concepts

Regarding score analysis concepts, 11 instructors (55%) ranked internalization of the score as the most crucial concept in the beginning conducting course, while 8 instructors (36%) prioritized theoretical analysis. As for the second most important concept, 9 instructors (45%) ranked internalization of the score, whereas 6 instructors (30%) placed theoretical analysis in that position. Interestingly, 14 instructors (70%) ranked externalization of the score as the least important concept for the beginning conducting course, with 6 instructors (30%) ranking theoretical analysis as the lowest. These findings are somewhat contradictory because the qualitative findings from the interview participants stressed that physical movement, or externalization of the score, was more important in the forefront of the course and always referred to throughout the course. This could be based on how the question was asked, perhaps most respondents would agree that physical gesture and skill has greater importance in the introductory class over score analysis in general, but when asked regarding score analysis, they agree internalization is more important. The perception of the importance of these concepts becomes somewhat clearer in the advanced or secondary conducting course. In this phase, 10 instructors (66.6%) regarded internalization of the score as the most important, while the same number (66.6%) prioritized theoretical analysis as the second most important. Similarly, like the beginning course, 12 instructors (80%) considered externalization as the least important of the three for the advanced course. Tables 12 and 13 present these rankings of importance by course, respectively.

**Table 12:**

Rank the types of score analysis in order of importance in your beginning or first conducting course. N=20

Ranked importance of score analysis types in	1	2	3
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<b>the beginning/first conducting course.</b>			
Theoretical analysis	8	6	6
Internalization of the score	11	9	0
Externalization of the score	1	5	14

**Table 13:**

Rank the types of score analysis in order of importance in your advanced or second conducting course. \*If only one conducting course is offered, skip this question. N=15

<b>Ranked importance of score analysis types in the advanced/secondary conducting course.</b>	<b>1</b>	<b>2</b>	<b>3</b>
Theoretical analysis	3	10	2
Internalization of the score	10	4	1
Externalization of the score	2	1	12

When asked which of these categories demonstrates the most knowledge from the student, 13 instructors (65%) chose internalization aspects, followed by 6 instructors (30%) choosing externalization aspects, with 1 instructor (5%) considering theoretical analysis as demonstrating the most score knowledge. Table 14 displays the frequencies and percentages related to this.

**Table 14:**

Which of these categories do you consider demonstrates the most score knowledge from students? N=20

<b>Demonstration of score knowledge</b>	<b>n=20</b>	<b>%</b>
Theoretical Analysis	1	5%
Internalization aspects	13	65%
Externalization aspects	6	30%

### Open-Ended Question

Please briefly explain your reasoning to question No. 11 ("Which categories do you consider demonstrates the most score knowledge from students?": N=18

Question 12 asked participants to explain their reasoning to their answer for question 11. The survey responses shed light on the multifaceted considerations that participants deem crucial in evaluating a conductor's proficiency. Several respondents emphasize the significance of specificity in interpretation, requiring a conductor to study both historical and theoretical aspects of the music while employing exercises for internalization. One participant underscores the importance of the conductor's ability to hear chord qualities and possess accurate singing and keyboard skills, contributing to informed theoretical exploration. The integration of piano, singing, and internalization emerges as a recurring theme, with one respondent emphasizing it as the most critical aspect of conducting. Another participant highlights the interconnectedness of various factors, suggesting that the gesture is the culmination of analysis and internalization, not solely an isolated action. Internalization is considered a prerequisite for externalization, requiring thorough score analysis. Some participants express skepticism about the alignment of definitions in the survey, while others stress the equal importance of all elements for second-semester students. The sentiment, "If you can't sing/play it, you have not internalized the music. If you haven't internalized it, you are not truly conducting," resonates as a unifying perspective, emphasizing the integral role of internalization in the conductor's comprehension and expression of the music. See APPENDIX H for complete responses to all open-ended questions.

## Reference Recordings

When asked about the use of recordings in score analysis instruction, 11 instructors (55%) stated they include reference recordings, while 9 instructors (45%) do not, as shown in Table 15.

**Table 15:**

Do you use a reference recording as part of your instruction?

Reference Recording	n=20	%
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Yes	11	55%
No	9	45%

### Open Ended Question

Please briefly explain your reasoning to question No. 13 (“Do you use a reference recording as part of your instruction?”): N=18

Question 14 asked participants to explain their reasoning to their answer for question 13. The responses to the question regarding the use of reference recordings underscore the varied perspectives on their role in conductor training. Some participants advocate for discussions about the pros and cons of using recordings, emphasizing the importance of considering their merits for interpretive and comparative purposes. Reference recordings are viewed as tools, particularly valuable for young conductors to form a sonic understanding of a musical work. However, there is a consensus on the need for cautious use, with suggestions to limit reliance on recordings to foster internal audiation skills and tie the aural image more closely to individual study and interpretation. The integration of traditional norms with personal choices is encouraged, and students are advised to be informed about the recordings they listen to. While some instructors use recordings to exemplify varied interpretative decisions, others caution against excessive reliance, as it may hinder the development of students' independent aural images. The prevalence of recordings in contemporary times is acknowledged, with the belief that judicious use can be beneficial in establishing a baseline understanding of a composition. The view that recordings are external sources, and true internalization arises from personal responsibility in producing sounds, is echoed by some respondents. Notably, one instructor mentions using recordings as a last resort in their teaching approach. See APPENDIX H for responses to all open-ended questions.

## Class Time on Score Analysis

9 instructors (47%) allocate 5 or more class sessions to score analysis topics in the beginning course, followed by 5 instructors (26%) who dedicate 3 class sessions. 2 instructors (9%) use 1 or 2 class sessions, while only 1 instructor (4%) uses 4 class sessions for score analysis. 1 participant did not respond to this question. When asked about the duration of each class session spent on score analysis, most instructors (45%) devote 45-60 minutes to these concepts. 4 instructors (21%) spend 30 minutes, while 1 instructor (5%) allocates 10-15 minutes or 20-25 minutes. Another instructor (5%) uses two 30-minute segments, supplemented by brief 5-minute sessions throughout the course. Tables 16 and 17 display the frequency and percentage of these results.

**Table 16:**

On average, how many class sessions are spent on score analysis in the beginning conducting course?

<b>Amount of class sessions on score analysis: Beginning/first course</b>	<b>n=19</b>	<b>%</b>
1	2	9%
2	2	9%
3	5	26%
4	1	4%
5+	9	47%

**Table 17:**

Of those class sessions, how many minutes of class time is spent on score analysis?

<b>Minutes of class time spent on score analysis: Beginning/first course</b>	<b>n=19</b>	<b>%</b>
>10 minutes	0	0
10-15 minutes	1	5%
15-20 minutes	4	21%
20-25 minutes	1	5%
30 minutes	4	21%
45-60 minutes	8	42%
Other: two 30-minute sessions, and 5-minute sessions throughout the course	1	5%

## Assessment Demographics

Of the 20 instructors, 16 (80%) indicated they assess individual student understanding of score analysis, while 4 (20%) do not. Table 18 displays the frequency and percentage data related to assessment.

**Table 18:**

Do you assess each student's understanding of score analysis?

Assessing student understanding of score analysis	n=20	%
Yes	16	80%
No	4	20%

11 (61%) of instructors find that internalization of the score is the most difficult aspect of score analysis for students, while the rest were split evenly among theoretical analysis (11%), externalization of the score (11%), and 'other': depends on the student (11%). 1 (6%) instructor did indicate that it was making decisions, and there were 2 participants that did not answer this question. Most instructors (n=15, 75%) do require students to demonstrate score knowledge prior to conducting excerpts in class, while 5 instructors (15%) do not. Tables 19 and 20 display the frequencies and percentages of concepts students struggle with and demonstrating prior to conducting excerpts.

**Table 19:**

What aspect of score analysis do you believe students struggle the most on?

Score analysis aspect students struggle with	n=18	%
Theoretical analysis	2	11%
Internalization of the score	11	61%
Externalization of the score	2	11%
Other: Making Decisions	1	6%
Other: Depends on the student	2	11%

**Table 20:**

Do you require students to demonstrate score knowledge prior to conducting excerpts?

<b>Demonstrating score knowledge prior to conducting excerpts</b>	<b>n=20</b>	<b>%</b>
Yes	15	75%
No	5	15%

For assessment methods, instructors are somewhat evenly distributed on types of assessment. 16 (80%) of instructors use externalization elements, 15 (75%) use internalization elements, 13 (65%) use theoretical elements, and 1 (5%) uses a one-on-one assessment. Participants were able to select more than one option, but the slight majority indicated externalization of the score. Regarding rubrics, only 9 (45%) use a rubric to assess students on score analysis aspects, while 11 (55%) do not use a rubric. Tables 21 and 22 show the frequencies and percentages based on assessment methods and rubric use.

**Table 21:**

How do you assess student learning as it pertains to score analysis in your class? (Select all that apply)

\*Participants could select more than one option.\*

<b>Assessment Methods</b>	<b>n=20</b>	<b>%</b>
Theoretical analysis	13	65%
Internalization of the score	15	75%
Externalization of the score	16	80%
Other: 1 on 1 assessment	1	5%

**Table 22:**

Do you use a rubric?

<b>Rubric</b>	<b>n=20</b>	<b>%</b>
Yes	9	45%
No	11	55%

18 (90%) of instructors use written feedback, while 15 (75%) also utilize verbal feedback. One instructor (5%) reported using a kinesthetic method. Table 23 displays the frequency and percentage data on different types of feedback methods.

**Table 23:**

How do you provide feedback on student's ability to demonstrate knowledge of the score?

\*Participants could select more than one option.\*

<b>Feedback Methods</b>	<b>n=20</b>	<b>%</b>
Written	18	90%
Verbal	15	75%
None	0	0%
Other: Kinesthetic	1	5%

Based on the Likert scale ranging from 1 (always) to 5 (never), most participants (85%) agreed that students demonstrating melodies or other parts aurally or at the piano indicates score knowledge always or most of the time. Instructors (85%) mostly agreed, either most of the time or half the time, that students demonstrate knowledge by completing a timeline or flowchart. Similarly, instructors (85%) also agreed most of the time or half the time that a student's ability to complete a theoretical analysis demonstrates score knowledge. When it comes to error detection as a demonstration of score knowledge, responses varied, with 15% agreeing it's always, 50% most of the time, and 25% about half the time. Regarding gestural vocabulary as an indicator of score knowledge, respondents agreed it's always (20%), most of the time (55%), or about half the time (20%). Table 24 displays the frequency and percentages of student demonstration of score knowledge.

**Table 24: Frequency Distribution of Ratings for Student Demonstrating Score Knowledge**

Please indicate your level of agreement with the following statements. N=20

<b>Level of Agreement</b>	<b>Always</b>	<b>Most of the time</b>	<b>About half the time</b>	<b>Less than half the time</b>	<b>Never</b>
	<b>N / %</b>	<b>N / %</b>	<b>N / %</b>	<b>N / %</b>	<b>N / %</b>
The student's ability to demonstrate melodies or other parts aurally or at the piano demonstrates their score knowledge.	6 / 30%	11 / 55%	1 / 5%	2 / 10%	0 / 0%

The student's ability to complete a Timeline/Flow Chart demonstrates their score knowledge.	1 / 5%	7 / 35%	10 / 50%	2 / 10%	0 / 0%
The student's ability to complete a theoretical analysis (formal, structural, harmonic, etc.) demonstrates their score knowledge.	0 / 0%	10 / 50%	7 / 35%	2 / 10%	1 / 5%
The student's ability to error detect demonstrates their score knowledge.	3 / 15%	10 / 50%	5 / 25%	2 / 10%	0 / 0%
The student's knowledge of a score is evident in their gestural vocabulary.	4 / 20%	11 / 55%	4 / 20%	1 / 5%	0 / 0%

Score analysis is integrated into both semesters of conducting, with 17 (88%) of instructors incorporating it into the first semester and 16 (81%) including it in the second conducting course. However, 6 (30%) instructors cover score analysis topics in the third conducting course, if offered. Although later in the survey only 3 respondents indicated offering a third conducting course, these additional 3 responses could be due to an unclear question. Some instructors may have knowledge of score analysis concepts in a third course that may not be instructed by them. It may also have been unclear if this question was referring to the required courses or if question 29 was referring to required courses or not, the data is inconsistent. Table 25 presents the frequencies and percentages of score analysis presented by course.

**Table 25:**

When in the process of undergraduate conducting curricula is score analysis presented? (Select all that apply)

\*Participants could select more than one option.\*

When score analysis is presented in overall sequence	n=20	%
First course (e.g., Conducting 1)	17	88%



Second course (e.g., Conducting 2)	16	81%
Third course (e.g., Conducting 3)	6	30%
Other:	0	0%

## Institution & Course Demographics

Undergraduate instrumental conducting instructors, both current and former, participated in the survey. Among them, 3 participants (15%) represented 4-year private institutions, while the majority, 17 (85%), were affiliated with 4-year public institutions. Regarding academic calendars, only 2 (10%) respondents reported being on a quarter system, while the remaining 18 (90%) followed a semester-based schedule. In terms of undergraduate music program size within the BIG10 institutions, none reported having fewer than 20 undergraduate music majors (0%), 1 (5%) indicated having 20-50 undergraduate music majors, another 1 (5%) institution reported having 50-75 undergraduate music majors, 2 institutions (10%) reported having 100-150 undergraduate music majors, and the majority, 16 (80%), reported having over 150 undergraduate music majors. Tables 26, 27, and 28 provide detailed frequencies and percentages of institution demographics.

**Table 26:**

What is your institution type?

<b>Institution type</b>	<b>n=20</b>	<b>%</b>
2-year private	0	0%
2-year public	0	0%
4-year private	3	15%
4-year public	17	85%

**Table 27:**

What type of credit system is your institution on?

<b>Credit System</b>	<b>n=20</b>	<b>%</b>
Quarters	2	10%
Semesters	18	90%

**Table 28:**

How many undergraduate music majors are enrolled at your institution?

<b>Amount of undergraduate music majors enrolled</b>	<b>n=20</b>	<b>%</b>
Less than 10	0	0%
10-20	0	0%
20-50	1	5%
50-75	1	5%
75-100	0	0%
100-150	2	10%
150+	16	80%

Out of the respondents, 16 (80%) indicated that their institution offers 2 semesters of undergraduate conducting, while 3 (15%) reported having a 3-semester curriculum. Only 1 respondent (5%) mentioned having a single semester dedicated to conducting instruction. In the initial conducting courses, 6 (30%) respondents stated they exclusively have instrumental students, while the majority (65%) indicated a mix of instrumental and choral students. One respondent (5%) mentioned accommodating students from all disciplines. For institutions offering a second semester conducting course, 10 respondents (67%) reported having solely instrumental students, 4 (27%) mentioned a combination of instrumental and choral students, and 1 respondent (7%) indicated that all disciplines take the second conducting course together. Tables 29, 30, and 31 provide detailed frequencies and percentages regarding the semesters of conducting curriculum and the student demographics for each semester.

**Table 29:**

How many semesters is the conducting curriculum at your institution?

<b>Semesters of conducting curriculum</b>	<b>n=20</b>	<b>%</b>
One	1	5%
Two	16	80%
Three+	3	15%

**Table 30:**

What best describes the students that take the beginning/introductory conducting course at your institution?

Type of students in beginning course	n=20	%
Instrumental only	6	30%
Instrumental & Choral	13	65%
Other: All Disciplines	1	5%

**Table 31:**

What best describes the students that take the advanced/second conducting course at your institution?

Type of students in advanced course	n=15	%
Instrumental only	10	67%
Instrumental & Choral	4	27%
Other: All Disciplines	1	7%

In the first semester undergraduate conducting course, most respondents reported class sizes ranging from 10 to 20 students, with 8 (40%) having 10-15 students and another 8 (40%) reporting 15-20 students per class. Only 4 (20%) indicated having more than 20 students per class. Regarding class time per week for the first semester conducting course, 10 (50%) respondents reported having 2 classes per week, while 9 (45%) reported having 3 class sessions per week. Only 1 (5%) respondent reported having 5 class sessions per week. Class lengths vary, with 15 (75%) respondents having 50-60 minutes per class in the beginning conducting course. 3 (15%) reported having 90 minutes per session, while 2 (10%) mentioned having 120 minutes of instruction per class. Tables 32, 33, and 34 provide detailed frequencies and percentages regarding typical class size, meetings per week, and class lengths for the beginning conducting course.

**Table 32:**

What is the typical class size for the beginning/first conducting course at your institution?

Class size	n=20	%
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Less than 10	0	0%
10-15	8	38%
15-20	8	38%
20+	4	19%

**Table 33:**

How many days does the beginning conducting class meet on a weekly basis?

<b>Classes per week</b>	<b>n=20</b>	<b>%</b>
One	0	0%
Two	10	50%
Three	9	45%
Four	0	0%
Five	1	5%

**Table 34:**

What is the typical class length of each class?

<b>Average class length</b>	<b>n=20</b>	<b>%</b>
50-60 minutes	15	75%
90 minutes	3	15%
120 minutes	2	10%

For the advanced or second conducting course, 6 (40%) of respondents reported a class size of 10-15 students, while 5 (33%) indicated having 15-20 students per class. 3 (20%) respondents reported having less than 10 students per class, and only 1 (7%) reported a class size of 20 or more students. Regarding class sessions per week in the advanced course, 8 (53%) reported having 2 sessions per week, while 7 (43%) mentioned having 3 sessions per week. Tables 35 and 36 provide detailed frequencies and percentages of class size in the advanced conducting course and class sessions per week.

**Table 35:**

What is the typical class size for the advanced/second conducting course at your institution?

<b>Class size (Advanced)</b>	<b>n=15</b>	<b>%</b>
Less than 10	3	20%
10-15	6	40%
15-20	5	33%
20+	1	7%

**Table 36:**

How many days does the advanced conducting class meet on a weekly basis?

<b>Classes per week (Advanced)</b>	<b>n=15</b>	<b>%</b>
One	0	0%
Two	8	53%
Three	7	47%
Four	0	0%
Five	0	0%

## Faculty Demographics

The faculty demographics exhibit diversity, with 12 (60%) holding a DMA in wind conducting, followed by 8 (40%) possessing a master's degree in wind conducting. 3 (15%) respondents hold a PhD in music education, while 2 (10%) have a master's degree in orchestral conducting and another 2 (10%) have a DMA in orchestral conducting. Only 1 (5%) respondent lacks an advanced degree, and 3 (15%) chose "other" degrees, including a master's in music theory (1), DMA in music education (1), and a minor in conducting as part of another graduate degree (1). In terms of years of experience teaching undergraduate instrumental conducting courses, most respondents (n=12, 60%) have 1-10 years of experience, followed by 2 (10%) with 11-20 years, and 6 (30%) with 21 or more years of teaching experience. Tables 37 and 38 provide a detailed breakdown of the frequencies and percentages of faculty members' advanced degrees and their years of experience teaching undergraduate instrumental conducting courses.

**Table 37:** Do you hold a graduate degree in conducting? Select all that apply.

\*Participants could select more than one option.\*

<b>Graduate Degrees Held</b>	<b>n=20</b>	<b>%</b>
Masters in Wind Conducting	8	40%
Masters in Orchestral Conducting	2	10%
DMA in Wind Conducting	12	60%
DMA in Orchestral Conducting	2	10%
PhD in Music Education	3	15%
None	1	5%
Other: Masters in music theory	1	5%

Other: DMA in Music Education	1	5%
Other: Minor in Conducting	1	5%

**Table 38:**

How many years have you taught undergraduate instrumental conducting courses?

<b>Years of teaching undergraduate instrumental courses</b>	<b>n=20</b>	<b>%</b>
1-10 years	12	60%
11-20 years	2	10%
21+ years	6	30%

## Qualitative Findings

The qualitative findings from the survey were derived from in-depth interviews conducted with each participant. Prior to delving into the main topics, each interview began with the researcher gathering brief background information about the interviewee or their institution. This introductory phase allowed for a contextual understanding of the participant's perspective. The initial question focused on the structure of undergraduate conducting courses at their institution and the role of the interviewee within that framework. For instance, in the case of Dr. Palmer, who had instructed conducting courses for the previous 11 years, the discussion centered on his experiences during that tenure.

Following this foundational inquiry, the conversation naturally progressed in a semi-structured manner, guided by the responses and insights provided by the interviewees. The interview questions, provided in APPENDIX F, offered a flexible framework while allowing for spontaneity and depth in the dialogue.

Transcriptions of the interviews were initially processed using Happy Scribe, an online transcription platform, and subsequently verified by the researcher to ensure accuracy. The complete

transcripts of each interview are available in APPENDIX J, APPENDIX K, APPENDIX L, and APPENDIX M.

The analysis of the interview transcripts involved organizing the data into six overarching themes: course structure and content, score analysis, assessment, challenges, curriculum evolution over time, and the utilization of reference recordings. To provide detail, each theme is discussed by each participant. These themes emerged from the comprehensive discussions held during the interviews, encapsulating the breadth of topics explored by the participants.

### **Course Structure & Curriculum**

The undergraduate conducting curricula across the BIG10 Institution 1, BIG10 Institution 2, BIG10 Institution 3, and BIG10 Institution 4 exhibit distinct structures and emphases yet share commonalities in their approach to training aspiring conductors. Interview participants discuss their individual course structure, some offering only two instrumental conducting courses for undergraduates, while others offer a multitude of courses and extra-curricular courses, although not required. Out of all participants and the quantitative data, BIG10 Institution 2 is the only institution to offer a dedicated class to score analysis. Also discussed is the amount of class time per week their courses have, which also varies from three days to five days per week. Each participant discusses the general overview of their respective course to provide context in which various sub-topics follow.

### **Dr. Thompson**

At the BIG10 Institution 1 there are undergraduate conducting courses over two terms, focusing primarily on instrumental students with occasional participation from voice majors. The courses progress from introductory to advanced levels, with a winter term course serving as a fourth-level class. Graduate students may also participate in the advanced class, along with doctoral

students and composers interested in conducting. Dr. Thompson revealed that the undergraduate course is structured as a year-long sequence spanning two terms, primarily catering to instrumental music students. “I teach the first, year long sequence of undergraduate conducting. So, their (students) first introduction to conducting. So, I do it over the span of two terms.” Dr. Thompson teaches both the foundational and advanced components of this sequence, with the latter offered in the winter term. She clarifies that while certain performance majors like winds, brass, percussion, and strings are not obligated to take conducting, it is compulsory for pianists, vocalists, keyboardists, and music education students. The course meets three times a week, for one hour each session, “It’s actually standard. So, we’re Monday, Wednesday, Friday, 9:30AM to 10:30AM. So, we get 3 hours a week, even though it’s a two credit course.”

Graduate student instructors also assist with teaching and conducting practice sessions. The class is then divided into smaller groups for more focused instruction. The front end of the course is focused more on physical movement or gesture and as students are introduced to more structured patterns to begin conducting excerpts, the score analysis pedagogy is introduced and utilized for the remainder of the course. Dr. Thompson explains,

So, in the beginning until halfway through the first term, that’s when they actually get their baton, and we actually start conducting pattern. Everything else before then is more about response, like learning how to make gestures and have the appropriate response to those gestures. So, trying to attach gesture to ear before they get completely bound up by conducting pattern, and then that’s the only thing they do. So, when we get to actual pattern based music, it’s all excerpts, in four parts. So, I kind of do a week long sequence of score study with them before they start conducting those excerpts, and then they create flowcharts just for those.



Having more importance placed on physical movement based on sounds or expression at the front of the course, before adding in more technique and score analysis to compliment that movement.

**Dr. Allen**

At BIG10 Institution 2, the structure of the undergraduate instrumental conducting courses is a comprehensive sequence designed to cater to both undergraduate and graduate students interested in conducting. The sequence consists of three courses, with the option of a fourth level course for interested graduate students. The introductory course serves as the foundational class, covering basic techniques and introductory concepts in instrumental conducting, which meets every day of the week. Dr. Allen emphasizes the practical nature of the course, stating, "The classes are based on a laboratory format," where students engage in rotating experiences with their peers. This format includes regular weekly private lessons, providing students with a one-on-one learning experience. "The students start a regular weekly private lesson in addition to in-class laboratory experiences." Graduate students play a crucial role in assisting with these classes, offering individual feedback and guidance during conducting rounds, as well as individual lessons. The course is focused heavily on physical movement with some discussion and small assignments for score analysis of excerpts they will conduct. Dr. Allen discusses the overall content of the introductory course.

The introductory class goes through that sequence of moving through various skills, whether it be conducting basic meters, conducting short excerpts with a good deal of expressive variety of different dynamics, tempo changes, various patterns. Certainly, a focus on more connected legato styles, more separated staccato or marcato styles, that sort of thing. And they progress the semester through all of that. And then certainly extended meters, asymmetrical meters, things that are approached more often than not. It's like later on in the class sequence that they approach those techniques.

He also discusses the use of texts within the course, “In the last couple of years, we've been using more the Haithcock, Doyle, and Geraldini textbook...So, we've been trying that out. I think it's fair to say we found a good amount of success through that, and we've been able to adapt curriculum pretty well to our philosophies.” Showing a textbook is used as supplementation with the course instruction. The intermediate level course focuses on refining techniques from the first course and applying them in rehearsal settings. The course progresses through various units, emphasizing interpretation and rehearsal techniques. To prepare for these rehearsal labs, students continue to undergo private lessons to refine their conducting techniques and develop personalized rehearsal strategies. The overall conducting sequence culminates in an advanced conducting course. While not mandatory for undergraduates, this course serves as an elective option for those pursuing a minor field in wind conducting, as well as the interested graduate students.

### **Dr. Parker**

At BIG10 Institution 3, the foundational course, Basic Conducting, is mandatory for all undergraduates, regardless of their major, encompassing strings, vocalists, wind players, and percussionists. Additionally, three advanced conducting courses cater to different disciplines: choral, orchestra, and wind conducting. While music education majors are required to complete an advanced course, it remains elective for other students, albeit popular among performance majors. In the Basic Conducting course, the Battisti and Garofalo conducting text is the foundational framework. Over the course of ten weeks, the curriculum is organized into four units, each focusing on a specific aspect of conducting. Dr. Parker emphasizes a systematic approach, with each unit delving into various components such as score orientation and reading.

I use the Battisti and Garofalo text as a basic framework for how I do it. And my class over the 10 weeks is broken down into four units. And each one of those units has different

things involved. Some score study and some not. But in each one of those units, I'm focusing or drilling down on one step in that Battisti and Garofalo process. So, unit one, we're doing the score orientation, and unit two we're doing the (score) reading, and so on and so forth.

However, he does mention “Early on, I'm just trying to get them to move. Probably in terms of the pedagogy of the course, I'm heavy on movement and a little less so on the score study at the beginning, and then it evens out as the course goes on.” Similarly to the other interview participants who focus more on the physical aspects of conducting in the beginning course especially at the front of the course. Notably, the course utilizes Holst's Suite in F as a primary resource, with movements from the suite serving as material for study and application. For instance, "I'll Love My Love" is utilized to incorporate choral conducting into the curriculum, demonstrating a tailored approach to meet the needs of the diverse student body.

### **Dr. Palmer**

My approach to the first semester course has largely been predicated on three main areas of development. One being physical or gestural in nature, another being dimensions of scholarly work, which is the inner instrument studying, informing the intellect of the conductor, and then the third area being leadership.

At BIG10 Institution 4, Dr. Palmer' curriculum primarily focuses on three key areas of development: physical or gestural techniques, scholarly work encompassing score analysis and intellectual growth, and leadership skills essential for effective conducting. While gestural development often garners the most attention from students, Dr. Palmer emphasizes the subtler yet crucial aspect of leadership, which evolves gradually throughout the semester. Again, focusing on the physical movement and gesture as the priority, but establishes the scholarly component, such as

score analysis pedagogy or “score knowledge evaluations” at the forefront of the course and continues through the entire curriculum, as excerpts are introduced and utilized. Dr. Palmer avoids reliance on a single textbook, stating “I don't use a single textbook and follow it completely,” and while he lacks experience from teaching through a textbook, his colleagues revealed to him “That there is no single textbook that absolutely gets you from point A to point B, because what a textbook doesn't know is who the students are who are in front of you.” Preferring a dynamic approach shaped by trial and error and tailored to the specific needs of his students. Drawing from his own learning experiences with textbooks by Elizabeth Green and Hunsberger during his undergraduate years, he integrates a variety of teaching methodologies to create a curriculum that reflects a synthesis of diverse pedagogical influences and his own evolving insights.

### **Score Analysis**

The approach to score analysis among all interview participants exhibits both commonalities and distinctive methodologies tailored to their respective teaching contexts. Significantly, all interviewees incorporate score analysis in their curriculum of their respective courses. They all discuss using a structured approach to score analysis, although each slightly different. For example, Dr. Allen and Dr. Parker utilize the same text, the Battisti and Garofalo method of score analysis in the *Guide to Score Study* but vary in their use of this process. The participants also discuss how they integrate score analysis into the overall curriculum, their goal for students in how they utilize score analysis, and score marking perceptions and content.

### **Dr. Thompson**

Dr. Thompson's approach to score analysis and study is methodically structured to gradually build students' proficiency and confidence in interpreting musical scores. She employs a strategic timeline, introducing intensive score study about halfway through the semester, preceding the

students' engagement with conducting excerpts. “So, I kind of do a week-long sequence of score study with them before they start conducting those excerpts, and then they create flowcharts just for those... And I do flowcharts with the students pretty regularly because it forces them to have to extract all of the information that I want them to extract out of the score, and it makes them have to prove it to me.” During this week-long sequence, students utilize flowcharts as a tool to dissect the score, extracting essential information and articulating their understanding through descriptor words and emotional impact points. The goal is to inform the students' physical movements as conductors, ensuring a nuanced and expressive interpretation of the music, “Ideally, that's all merging together to inform them how to move.” Additionally, Dr. Thompson dedicates significant attention to transpositions, equipping students with the necessary skills to navigate different musical keys effectively, stating, “I do a whole transposition unit with them and a transposition test before they actually have to do that.”

The culmination of this semester-long preparation is the conducting of *Three Ayres from Gloucester*, where students apply their score analysis and conducting techniques in a practical setting. In the second semester, these concepts are explored further as students study more challenging repertoire. A significant focus in the second semester is rehearsal planning, where students learn to craft effective lesson plans and communication strategies for leading ensemble rehearsals. This process culminates in students conducting a rehearsal at the end of the semester, allowing opportunity to apply the score analysis skills in a practical conducting context.

### **Dr. Allen**

Dr. Allen's approach to teaching score analysis is characterized by a methodical process aimed at providing students with a comprehensive understanding, after some initial discussion on defining score study, using a “Socratic method of engaging them in that way through discussion,

stirring their own thoughts.” In the introductory course, utilizing the Battisti & Garofalo method as a framework, Dr. Allen guides students through the process of score analysis, emphasizing adaptability and flexibility in applying the methodology to different musical contexts. While introducing students to flowcharting and score marking techniques, Dr. Allen emphasizes the importance of personalizing these methods to suit individual preferences and learning styles. However, rather than prescribing a singular method, Dr. Allen presents his own and his colleagues' approaches to score marking as examples, highlighting the diversity of methods available to students. By showcasing various styles of score marking, Dr. Allen encourages students to adopt techniques that resonate with their personal preferences and learning styles, rejecting the notion that they must always adhere to a rigid system. Dr. Allen underscores the relationship between score marking and score study, emphasizing that score marking should be viewed as “Something that happens as an outgrowth of the study.” The markings made on a score should reflect the insights gained through thorough analysis and understanding of the musical material. By contextualizing score marking within the broader framework of score study, Dr. Allen encourages students to approach the process holistically, ensuring that their markings serve as meaningful annotations that enhance their interpretive capabilities as conductors and make informed interpretive decisions. A significant aspect of Dr. Allen's approach is the integration of practical applications of score analysis into the coursework. Students are tasked with submitting written narratives that detail their analysis of musical excerpts, covering elements such as background information, form, tempo, stylistic markings, harmonic structures, and phrase structures. He states,

That discussion is a two-part in that assignment, talking about the construction of the music itself, but then at the later portion of the scores analysis that they turn in, how they're going to apply that knowledge to what they're practically going to produce in terms of gesture. So,

that's the way that we actually measure understanding and allow them to describe their process of picking apart an excerpt.

Additionally, students are required to articulate their planned approach to conducting the piece, demonstrating how their analysis informs their interpretive decisions and physical gestures as conductors.

A notable difference compared to other institutions is the availability of a separate course dedicated solely to score analysis. Allowing students, the opportunity to delve deeper into the intricacies of score study, further honing their analytical skills in a focused environment.

### **Dr. Parker**

Dr. Parker's approach to teaching score analysis in his conducting courses is structured around the framework outlined in the Battisti and Garofalo text. He breaks down the 10-week course into four units, each focusing on a specific step in the Battisti and Garofalo process: score orientation, reading, analysis, and interpretation. Throughout the course, Dr. Parker utilizes pieces of music to illustrate each step, providing students with practical examples to study and analyze. In the first unit, students engage in score orientation using Holst's Suite in F, focusing on the first movement. The second unit involves score reading, utilizing the choral version of movement two, "I'll Love My Love." The third unit centers on score analysis, employing the third movement of the Suite. Finally, in the fourth unit, students delve into interpretation, using the last movement of the Suite. Dr. Parker integrates score study into every class session, "We do it a little bit each day," dedicating approximately half an hour to score-related activities. He emphasizes that score analysis is not isolated to specific weeks but is an ongoing component of the course curriculum, "It's sprinkled out throughout the entirety of the course."

When it comes to score marking, Dr. Parker covers a limited amount with his students. He shares his own approach to score marking, encouraging students to explore different methods. Dr. Parker shares his marked scores, showing students basic elements he believes most conductors would mark, such as time signature changes, phrase markings, points of emphasis, and special entrances. However, like Dr. Allen, Dr. Parker encourages, “Mark what you need. Don't feel like you're marking something just because you think you should mark it.” Allowing the students to use or create their own system for score marking, based on individual needs.

### **Dr. Palmer**

Dr. Palmer approaches teaching score analysis with a focus on developing the internalization of music in students, emphasizing their ability to “accurately and vividly internalize music.” He explains, “I think at the end of the day, the most important skill that a student who is going to be a conductor from a pure integrity standpoint, the skill is the inner instrument and the ability to ingest music accurately and vividly.” Placing importance on this skill throughout the course and to continue to develop this for students. To nurture this skill, he structures his first semester course around practical experiences that challenge students to translate their internal musical vision into external expression. This experience is at the beginning of the curriculum, which involves having students record their interpretation of a familiar tune, like "America the Beautiful," and then conducting another student to replicate that interpretation within a limited timeframe. Dr. Palmer sees this exercise as a microcosm of the conducting rehearsal process, highlighting the challenge of manifesting internal musical imagery externally. He views the ability to bridge this gap as a fundamental conductor skill. Dr. Palmer incorporates score knowledge evaluations, modeled similarly to graduate conducting entrance exams. These evaluations require students to demonstrate their familiarity and competence with a score by playing one part on the piano and singing another



simultaneously. Starting with more simple assignments to build confidence, students progress to more complex ones as they become more proficient. Dr. Palmer believes this process helps students develop both confidence and competence with the score they are about to conduct. The score knowledge evaluations are a consistent component of both semesters within the curriculum. Dr. Palmer utilizes them as a means of assessing students' progress and growth over time, providing valuable feedback on their understanding and preparation of the music. In addition to emphasizing the internalization of scores, Dr. Palmer incorporates various other aspects of score analysis into the curriculum. In the first semester course, he focuses on instrument transpositions, recognizing them as a significant challenge for students transitioning from simpler scores to full scores. He uses a systematic approach to teaching transpositions, providing ample opportunities for students to familiarize themselves with this aspect of score analysis. In the second semester, he goes into further detail with score analysis by having students utilize program note information and encourages them to understand the form and thematic material of compositions they study.

Those steps kind of work through becoming aware of what information do you have about the piece in the composer? What's the piece in essence about? So, program note information or a little bit of research that regard, and then understanding the form of the composition and how to go about gleaning that, then understanding where the thematic material is in the score. We have them do some highlighting in the actual score to just demonstrate that they have found where those places are that are the themes. It's not necessarily something that they would continue to do their entire career, but it's a way to just assess that they're understanding how the accompanying patterns, voices work as well, and then some cadential harmonic analysis as well.

Dr. Palmer provides a process for them and uses it to assess their ability to demonstrate it, while pointing out to them that this process will most likely change and be different for the student as they

leave the course. He incorporates score marking exercises in scores to help students identify thematic elements and accompanying patterns, fostering a deeper understanding of the music's structure and content. As the course progresses, Dr. Palmer guides students through a step-by-step process for learning a score, encouraging them to become aware of various dimensions of the music, including its thematic material, form, and harmonic structure. He also introduces students to descriptive language, prompting them to articulate their interpretations of specific musical elements. Also in the second semester, Dr. Palmer continues incorporates timeline charts. These charts serve as visual aids for students to map out the structural and thematic elements of a composition, providing a comprehensive overview of the work. He facilitates the initial creation of these charts before encouraging students to use them independently, recognizing the importance of developing efficient study methods for future endeavors.

## **Assessment**

Assessment practices among Dr. Thompson, Dr. Allen, Dr. Parker, and Dr. Palmer exhibit different approaches tailored to their respective teaching philosophies and pedagogical contexts. All respondents assess their student's ability to analyze a score, which is significant considering the quantitative data of assessment practices. Some interview participants utilize flow charts for assessment, others utilize individual questioning of students, and some use written narrative assignments to assess student understanding, as well as midterm exams. Despite variations in assessment methods, all professors prioritize the integration of practical applications and reflective assessments, ensuring that students develop a nuanced understanding of score analysis aligned with conducting practice.

## **Dr. Thompson**

Dr. Thompson's assessment practices are centered around the creation and analysis of a flowchart, which includes a specific rubric for measurement, she mentions "I have a rubric very specific for them." In the introductory class, she gradually builds up students' proficiency with score analysis by starting with smaller excerpts and progressively moving towards more complex compositions. While she doesn't initially incorporate activities like playing or singing individual lines, or conducting rehearsals with the flowchart, she does utilize such methods with the advanced class. The primary assessment tool in Dr. Thompson's courses is the flowchart, which serves as a visual representation of students' understanding of various musical elements within a score. "We're really assessing all of them at the same time. When I do that, have them do a harmonic analysis... They have to know the function of the phrase. They have to know the cadence points, because all of that informs overall shape, and then they have to know the role." The flowchart includes components such as harmonic analysis, key centers, phrase functions, cadence points, and thematic roles. Dr. Thompson emphasizes the importance of understanding horizontal aspects of music, such as phrasal analysis or structure, rather than solely focusing vertical analysis. By assessing the flowchart, she aims to ensure that students comprehend the overall structure and shape of the music, as well as the individual roles of different instruments and sections, which she does require before the students conduct the excerpt or piece. Dr. Thompson also evaluates students on their ability to articulate descriptive elements of the music, such as phrase divisions, high points, rhythmic cells, dynamics, and rhythmic roles. These components contribute to a holistic understanding of the score and its expressive nuances. "I'm trying to cover all the elements of music and rhythmic roles." Through the flowchart assessment, Dr. Thompson encourages students to synthesize various aspects of score analysis, demonstrating their proficiency in interpreting and communicating musical content effectively.

### **Dr. Allen**

Dr. Allen's primary method of assessing students' comprehension and proficiency in conducting is through extended private lessons conducted prior to every rehearsal opportunity. "I am sure to always have a private lesson before any time they get up and conduct, whether it's myself or with a graduate student." During these sessions, students engage in discussions and direct questioning, allowing them to articulate their plan for the upcoming rehearsal and refine their gestural techniques. This personalized approach ensures that students not only practice conducting techniques but also develop strategies for effective rehearsal management and score study. Unlike traditional methods that involve submitting full analyses on a weekly basis, Dr. Allen refrains from such approaches currently. However, he is considering a project-based assessment model where students submit parts of score analysis as they progress through the course. By breaking down the analysis process into manageable components, students can focus on understanding key elements of the score and gradually work towards completing a comprehensive analysis by the end of the course. This approach aims to promote deeper engagement with the material and foster independent critical thinking skills.

Dr. Allen incorporates narrative assignments where students discuss their study of a particular piece in prose. This narrative encompasses various aspects such as the piece's background, structural elements, notable cadential points, and the students' approach to physical gesture. By encouraging students to reflect on their learning process and articulate their insights, Dr. Allen provides a platform for students to demonstrate their understanding and analytical skills in a more reflective manner.

### **Dr. Parker**

Dr. Parker employs a multifaceted approach to assess his students' understanding and proficiency in score analysis throughout his course. He divides the assessment process into three main components: comprehension, analysis, and interpretation.

For assessing comprehension, Dr. Parker utilizes a midterm exam where students are presented with a score they haven't seen before and are required to write a detailed analysis based on the information gleaned from the first few pages. He explains, "I will give them a score that they've never seen before. And in the midterm, they're required to write basically a long form answer about what are the pieces of information that you can glean from just seeing." This exercise allows him to evaluate students' ability to extract key information from different types of scores and apply analytical skills effectively. Additionally, he incorporates various types of scores in class, such as orchestral scores, and choral octavos, to reinforce basic score analysis or reading skills and transfer basic concepts to different scores. In terms of analyzing scores, "For the analysis, they do have to do a graph (flow chart) for me." Dr. Parker requires students to create a graph or type of flowchart, like the example in the Battisti and Garofalo book, for a designated movement of a composition, . Initially, students practice this analysis with the third movement of Holst, but for their final assessment, they create a flowchart based on a selected movement from the Orff dectet *Carmina Burana*, specifically the *Tanz*. This structured approach allows students to develop analytical skills by visually representing the structural and thematic elements of a piece.

Lastly, Dr. Parker evaluates students' interpretive abilities through a written assignment focused on interpretive analysis. Students select a piece of music lasting at least 30 minutes and analyze three different performances led by distinct conductors. They differentiate the expressive and interpretive decisions made by each conductor, demonstrating their understanding of how interpretation is informed by analysis.

They have to do an interpretive analysis, and they can pick the piece. It has to be at least 30 minutes in length. They have to find three different performances of the piece, obviously led by three different conductors, and they have to discuss the different expressive elements or interpretive elements and talk about the differences between all of those.

Throughout the course, Dr. Parker emphasizes the interconnectedness of analysis and interpretation, highlighting the importance of thorough analytical understanding in informing interpretive decisions. By incorporating both formal assessments, such as the midterm and final assignments, and in-class practice sessions, Dr. Parker ensures that students receive comprehensive feedback and opportunities to refine their score analysis skills.

### **Dr. Palmer**

Dr. Palmer implements a comprehensive assessment strategy to evaluate students' proficiency in score analysis and preparation for conducting. His approach involves the development and refinement of a specific rubric to effectively gauge students' progress and competence in score knowledge evaluations.

The early iterations of the rubric, which were divided into basically separate skills. So, how accurate are they rhythmically and pitch wise? So, rhythm and pitch in the piano part. How accurate is the rhythm and pitch of the singing part? Then the combination of the two...

Then ultimately, the most important thing, which is how expressive is it?

The rubric has developed overtime, he discusses the latest version of the rubric assessing students on a scale of zero to three, three being mastery, or the highest achievable score and zero reserved for no effort demonstrated. However, earlier versions were those same categories, but pass/fail (or ones or zeros), as well as having a four point scale, which proved to be "too gradient." By incorporating

elements such as video submissions and allowing for multiple attempts, Dr. Palmer ensures that students have opportunities to demonstrate their understanding and growth without undue pressure. In addition to formal assessments, Dr. Palmer integrates practical exercises and assignments, such as the use of timelines (type of flowchart), to assess students' knowledge and understanding of scores. These tools serve as visual aids for students to map out the structural and thematic elements of a composition, providing a comprehensive overview of the work. Dr. Palmer emphasizes the importance of efficient assessment methods that do not detract from valuable teaching time. "And that, at the end of the day, is the hardest, I think, thing to realize is that how to assess individually in an efficient way so that you're not trading too much teaching time away." Culminating in the assessment methods he utilizes currently in his course, as a result of these trials and errors over his career.

## **Challenges**

All interview participants were asked about particular challenges that they perceive students face regarding undergraduate conducting, this includes score analysis or other relevant topics. These challenges ranged from internalizing music, interpreting music, or connecting with historical or cultural contexts as it relates to a piece of music. Each participant also discussed how they strive to address these perceived challenges students face. Despite these challenges, all professors adopt multifaceted approaches to teaching conducting, aiming to foster students' analytical skills, expressive interpretation, and gestural proficiency in a supportive learning environment. Through deliberate practice, historical inquiry, and integration of facial expression, students are equipped with the tools and strategies to overcome obstacles and develop into skilled conductors.

## **Dr. Thompson**

One challenge Dr. Thompson discusses is the internalization of musical elements, particularly the ability to listen for nuances in time while conducting, “I think ultimately what it is true internalization and being able to do it in time.” She acknowledges that while students may understand the theoretical aspects of score study, translating that knowledge into gestural expression and auditory perception remains a struggle. This challenge is compounded by the physical demands of conducting, as students must simultaneously teach their bodies how to execute gestures while grappling with the cognitive load of score interpretation. “Even if they can have the right answers, taking the time to inform their bodies, or train their bodies to do what their brains have told them to do, based on what they score study, is definitely still a weakness.” Dr. Thompson emphasizes the importance of holistic score study, which goes beyond identifying objective components of the score to understanding interpretive elements such as phrase shaping and dynamic expression. She notes that many students may lack a deep understanding of these interpretive aspects and may focus solely on technical accuracy rather than musical communication. “They don't really even go into that much detail about score study in general... they're not going to get it from anybody else in terms of actually how to score study in this way.” In addressing these challenges, Dr. Thompson adopts a multifaceted approach that integrates score study, gesture training, and auditory perception. She encourages students to engage in deliberate practice, gradually building their capacity for internalization and auditory awareness over time. By exposing students to rehearsal scenarios where they must navigate conducting challenges in real-time, Dr. Thompson aims to bridge the gap between theoretical knowledge and practical application.

Ultimately, Dr. Thompson believes that true mastery of conducting requires a balance between internalization and externalization, where students can fluidly translate their musical understanding into expressive gestures.



## **Dr. Allen**

Dr. Allen stresses the importance of providing students with a tangible and structured process for score study and conducting. He emphasizes the need for a methodological approach that allows students to systematically engage with the material and develop a comprehensive understanding of the scores they encounter. In addition to focusing on technical aspects like harmony and rhythm, Dr. Allen advocates for a cross-disciplinary approach that integrates knowledge from music theory and history classes. “I have found that students often need reminding of and to have a cross-disciplinary, in a way, connection. I’ve always found that students don’t realize just how crucial their knowledge of music theory becomes.” He highlights the significance of discussing pieces in various historical styles, such as the Renaissance period, and encourages students to consider performance practice questions within their historical context. He also mentions “Their intuition can be more concretely justified through concrete knowledge, through things like historical period and how the stylistic approach will and should run parallel with that.” By incorporating historical perspectives into score analysis, Dr. Allen aims to deepen students’ understanding of musical interpretation and stylistic authenticity. He also emphasizes the importance of connecting gesture to sound, by having students sing while conducting. He believes that this practice helps students internalize the music and align their physical gestures with their musical intentions, which is a challenge for them. By encouraging students to produce sound while conducting, Dr. Allen aims to overcome internal barriers and facilitate more expressive and musically informed gestures, which has had at times, an immediate result.

Dr. Allen acknowledges the value of incorporating structured score analysis projects into the curriculum. He proposes project-based assignments that guide students through the analytical process, providing them with a template for future study and performance preparation. This

approach allows students to develop a deeper connection with the repertoire and refine their interpretive skills over time.

### **Dr. Parker**

Dr. Parker states, “Truth be told, it’s the orientation part,” as a significant challenge for students in conducting courses. He emphasizes the importance of contextual understanding and intellectual curiosity when approaching a score. Often, students struggle with delving into the historical background of composers and their works, preferring to focus solely on analysis rather than considering broader contextual elements. While students may excel in technical analysis and theory, Dr. Parker finds that many lack transposition skills and struggle with the initial steps of score study that involve historical and contextual inquiry. Dr. Parker highlights the misconception among students that conducting primarily involves technical analysis and gesture, overlooking the essential role of historical and contextual knowledge in score interpretation. He aims to address this gap by encouraging students to explore the broader context surrounding compositions and composers, because he iterates “There's so much contextual information that you have to uncover in order to really understand what the composer is trying to do.” Through discussions and assignments, he guides students to develop a deeper understanding of the historical and stylistic implications of the music they study, because he mentions “That's a level of depth that sometimes they're not...accustomed to do doing on their own.”

In terms of skill development, Dr. Parker underscores the importance of internalization and audiation in conducting. “I still think the internalization of sound is something that they need more of. We rely on our theory and our training sequence to get them prepared to do that. But I always feel like there's never enough time to really.” While these aspects may be challenging to assess directly, he provides students with exercises and processes to aid in internalizing the music. Despite

the challenge of assessing their ability to do so, Dr. Parker believes that cultivating audiation skills is essential for effective conducting, as it allows conductors to develop a clear musical intention before translating it into physical gesture. He acknowledges the need for students to develop both physical responsiveness and musical intentionality, integrating concepts from pedagogical texts like Haithcock and colleagues' *Elements of Expressive Conducting* inform his teaching methods.

### **Dr. Palmer**

Dr. Palmer identifies several challenges that students encounter in conducting courses, particularly related to decision-making, expressive interpretation, and externalization of musical intent. He notes that students struggle with the concept of making subjective decisions in their interpretations, "I don't think undergraduate students make enough decisions on their own." As a result of standardized testing where there is a clear right or wrong answer. This challenge persists throughout students' academic journey and into their professional careers, reflecting a broader societal emphasis on objective correctness rather than subjective expression. Expressive interpretation emerges as a significant area of difficulty for students, especially in shaping phrases and conveying emotional nuance in their conducting. Dr. Palmer observes a trend among students who prioritize technical aspects of performance, such as note accuracy and rhythm, over the expressive dimension of music. "Broadly speaking, I think the student who comes to the university, at least that we see here at this institution, are very note and rhythm centered and not much with regard to phrasing." This imbalance reflects a broader orientation towards note-centric musical training, neglecting the importance of phrasing and emotional communication in musical interpretation.

Furthermore, Dr. Palmer acknowledges the complexity of teaching expressive conducting, noting that it requires a nuanced understanding of physical gesture and facial expression. Students

often struggle to integrate facial expression with gestural movement, hindering their ability to convey emotional intent effectively. To address this challenge, Dr. Palmer emphasizes the importance of integrating facial expression with gestural technique, focusing on fundamental facial gestures like the "surprise face" to convey dynamic changes and emotional shifts in the music. In terms of pedagogical approach, Dr. Palmer aims to maintain a balance between internalization and externalization of musical interpretation throughout the course sequence. While the emphasis may shift towards externalization in later stages of the course, he emphasizes the interconnectedness of internal musical understanding and external gestural expression.

### **Pedagogical Modifications**

Professors continuously refine their approaches to meet evolving student needs and educational objectives, which is demonstrated by the interview participants. Some discuss making changes organically over time, making small changes to their curriculum each year, and others recall more significant changes they have made to their curriculum. Across these approaches, the commitment to enhancing student learning and development remains steadfast, ensuring a dynamic and enriching educational experience in conducting courses.

### **Dr. Thompson**

Dr. Thompson over time has made changes regarding score analysis in her curriculum. She highlights the challenge of students not adequately engaging with the score beyond surface-level understanding, such as listening to recordings and grasping the melody but neglecting deeper elements like harmony and harmonic rhythm. She states "I think it's just more out of what I felt what their weaknesses were and trying to assess every year. And just where are the issues that don't tend to get talked about in conducting texts." To address this issue, she introduced structured

activities like flowcharts to encourage students to delve deeper into the score and make informed decisions based on multiple musical elements, which has been the most significant change over the years. She acknowledges the limitations of traditional conducting texts in adequately addressing score study and aims to fill this gap by providing students with practical tools and strategies for effective score analysis. Additionally, she recognizes the logistical constraints of her course and seeks to strike a balance between exposing students to full scores and teaching technical aspects through excerpts.

### **Dr. Allen**

Dr. Allen discusses potential changes to his conducting course, particularly regarding score study and analysis. He proposes a shift towards project-based learning, wherein students engage in one or two significant projects rather than submitting weekly or biweekly analyses. “But I’ve even considered with that beginning class, and certainly the second course sequence, having more like project-based things where it’s not so much about them doing the score study process or submitting a full analysis on a weekly or biweekly basis, but maybe having one or two big projects that they’re doing on their own with some coaching, through private discussion or through check-ins by the professor.” This emphasizes his commitment to adapting the pedagogy or curriculum to benefit the students and their understanding.

### **Dr. Parker**

While Dr. Parker hasn’t made drastic changes, mentioning “I think I’ve just made a couple of small tweaks over time.” One notable adjustment he mentions is the introduction of flowcharts and interpretive analysis assignments, which were not part of the original curriculum. By incorporating these new aspects, Dr. Parker aims to provide students with additional tools for

understanding and interpreting musical scores. He also mentions possible experimenting with different teaching sequences, including the idea of starting with interpretive decisions and working backward through a deconstructive process. The most significant change Dr. Parker mentions “Definitely using the Holst as the source material,” which has become a staple in his curriculum.

### **Dr. Palmer**

Dr. Palmer describes a combination of gradual and sudden changes in his approach to teaching score analysis and score study in conducting courses. He explains that over time, he has experimented with different methods, making small tweaks based on his observations of student learning and needs. One significant change occurred when he had to reduce the course content by 25% due to a scheduling constraint, when the course went from four weekly meetings to three. “In hindsight, it was the great gift that that was is it forced me to go, what's essential...what are the things that they can figure out without me, and what are the things that they absolutely need me for and this class for?” As a result, he focused more on core concepts and skills that were integral to becoming a competent conductor. With this reduction in course content, Dr. Palmer found that the score analysis part of the course became even more central to the curriculum. “I just realized they have no sense, they can't talk about the whole, they're turning pages, and they have no idea where we are in the big scheme of things.” So, he incorporated the flowchart, what he calls a “timeline” within the curriculum for pieces. He realized the importance of helping students develop the ability to internalize a musical score and envision how they wanted the music to sound. This led to the development of a rubric and a more focused approach to score analysis, emphasizing the fundamental skill of interpreting and shaping music as a conductor.

## **Reference Recordings**

The use of reference recordings as part of conducting pedagogy was also discussed in each interview. The utilization of reference recordings can hold a significant weight based on the incorporation of them, influencing students' interpretations and shaping their understanding of musical works. Each professor navigates the incorporation of these recordings differently, balancing their benefits with the imperative of fostering individual interpretation and critical thinking. All participants acknowledge the benefits and pitfalls of using this as a resource, but all make it a priority to mention how students can appropriately use them within score analysis or conducting study.

Dr. Thompson acknowledges the inevitability of students using reference recordings outside of class and encourages them to listen to multiple recordings to avoid being trapped into one interpretation. "If you want to use recordings, use as many as you possibly can so that you're not getting trapped into one interpretation." While she doesn't provide specific recordings for excerpts, she advises students to familiarize themselves with complete pieces to understand context. "Go listen to this piece as a whole because you're just getting a tiny little chunk of it and you're not going to probably get as much information from that." She emphasizes the importance of using scores as the primary source of information, stating that they are ultimately more informative than recordings. However, she encourages students to supplement their learning by listening to recordings to gain a broader understanding of musical works.

### **Dr. Allen**

Dr. Allen allows students to use reference recordings for score analysis but emphasizes the importance of listening to multiple recordings to avoid fixating on a single interpretation. While

there isn't strict micromanaging regarding the use of reference recordings, he encourages early listening to multiple recordings and may provide check-ins if students have questions about their recording philosophy. He mentions “Listen to a lot, but don't let it be...don't let your interpretation go towards one (recording). Try to adapt to multiple recordings.” Overall, the approach is to promote flexibility in interpretation by exposing students to a variety of recordings.

### **Dr. Parker**

Dr. Parker advises students to use reference recordings cautiously during the score analysis process.

What I tell them is, “If you need to listen to a reference recording just a couple of times, just to get a sense of the architecture of the piece and the general aesthetic of the piece, go ahead and do that. But then I advise, as you're working your way through the different phases, the different steps of the process, move away from that.

While he acknowledges the potential value of listening to a reference recording initially to grasp the architecture and aesthetic of the piece, he warns against over-reliance on a single interpretation.

Instead, he encourages students to gradually move away from reference recordings as they progress through the analysis process to develop their own authentic interpretation. However, he suggests revisiting multiple recordings by different conductors after making interpretive decisions to compare and potentially reevaluate their choices. This approach aims to balance the benefits of reference recordings with the need for individual interpretation and critical thinking.

### **Dr. Palmer**

Dr. Palmer emphasizes the importance of using reference recordings judiciously in the score analysis process. While acknowledging the accessibility of recordings in the digital age, “There's no



escaping the fact that students in 2024 have access to more recordings of everything than probably ever before,” he cautions against blindly following recordings without considering the markings on the score by the composer. He highlights the discrepancy between recordings and the score, citing examples where interpretations deviate from the composer's intentions. “You would do this (what is on the page, composer intent) first, and then question why somebody would do something different or question yourself as to why you're doing something different.” Dr. Palmer advocates for starting with the score as a foundation and then critically assessing deviations from it, encouraging students to question why certain interpretations differ and to form their own opinions. He underscores the need for students to develop confidence in their interpretive decisions through experience and reflection, despite the challenges and time constraints they may face in their academic pursuits.

## **Conclusion**

This qualitative review of undergraduate conducting course curricula at the BIG10 Institution 1, BIG10 Institution 2, BIG10 Institution 3, and BIG10 Institution 4 contributes valuable insights to the study of current practices in score analysis pedagogy. By examining various aspects surrounding score analysis, including course structure, assessment practices, challenges, changes over time, and the use of reference recordings, this investigation sheds light on the nuanced approaches employed in training aspiring conductors. The findings enrich our understanding of conducting pedagogy, providing valuable perspectives for educators and researchers interested in enhancing the effectiveness of undergraduate conducting education, by showing what the current practices of score analysis pedagogy and assessment is among instructors in the expanded BIG10, as well as their perceptions of importance of subtopics like internalization.

## CHAPTER 5

### DISCUSSION

#### Summary of Results

The study aimed to investigate current score analysis pedagogical practices among professors in the undergraduate instrumental conducting courses within the expanded BIG10 conference. Employing a mixed-methods design, both quantitative and qualitative research techniques were utilized to provide a comprehensive understanding of the subject.

For the quantitative portion of the study, a survey was distributed via Qualtrics to instructors of undergraduate instrumental conducting courses in the expanded BIG10. A total of 27 instructors from 18 institutions participated in the survey. The questionnaire was structured into three sections: score analysis content, assessment pedagogy, and course and faculty demographics. It consisted of multiple-choice questions, Likert scale selections, and open-ended inquiries. The score analysis content section aimed to assess the presence and extent of score analysis instruction, along with the resources and topics covered. Additionally, instructors were asked to rank the importance of various score analysis concepts. The open-ended questions provided further insights into instructors' perceptions and reasoning.

For the qualitative portion of the study, four practicing professors of undergraduate instrumental conducting were interviewed, representing diverse backgrounds and institutions within the expanded BIG10. Purposive sampling was employed to ensure a varied selection of participants based on professional reputation, experience, demographics, race, and gender. Semi-structured interviews allowed for flexibility while ensuring key topics were covered. Although the target duration was 30 minutes per interview, most sessions exceeded this timeframe. Interviews were recorded and transcribed using Happy Scribe, with manual verification due to the platform's accuracy rate. Following analysis of the interview transcripts, responses were organized into the

following themes: course structure, curriculum design, score analysis, assessment, student challenges, pedagogical changes over time, and the use of reference recordings.

### **Guiding Questions**

The study was guided by three overarching questions:

1. Is score analysis taught in undergraduate instrumental conducting courses?
2. What are the current pedagogical practices of score analysis in undergraduate instrumental conducting courses within the BIG10 Universities?
3. What are the current assessment practices regarding student understanding of score analysis?

### **Discussion**

#### **Question 1:** Is score analysis taught in undergraduate instrumental conducting courses?

The quantitative analysis indicated a high prevalence of score analysis instruction among respondents, with almost all instructors confirming its inclusion in their courses. This finding resonates with Lane's interpretative analysis and other scholarly research, emphasizing the importance of a systematic approach to score analysis instruction. Notably, 80% of instructors reported employing a structured process for teaching score analysis, underscoring their commitment to equipping students with the necessary skills and frameworks for effective score analysis, which is also confirmed by the qualitative part of the study, with all four interview participants discussing score analysis as part of their instruction.

#### **Question 2:** What are the current pedagogical practices of score analysis in the undergraduate instrumental conducting course in BIG10 Universities?

The quantitative aspect of this study encompassed six categories through 12 multiple choice questions, 2 rank order questions, and 2 open-ended responses, aimed at comprehensively understanding the pedagogical practices of score analysis in undergraduate instrumental conducting courses. These categories included primary source material, specific score analysis topics, number of steps in the score analysis pedagogy, importance of score analysis concepts, use of recordings, and time dedicated to score analysis.

In terms of primary source material, unpublished sources were favored by 70% of instructors, suggesting a departure from reliance on singular textbooks like Elizabeth Green's "The Modern Conductor," as noted in previous surveys such as Boardman's. This shift reflects a broader approach to sourcing instructional materials, potentially tailored to specific topics.

Regarding specific score analysis topics, transpositions remained the foremost focus, with 80% of respondents covering it in introductory courses and 55% in advanced courses, mirroring findings from Romine's 2003 study. Notably, while topics like gesture and phrasal analysis were emphasized in introductory courses, advanced courses exhibited more balanced coverage across various topics, with increased attention to anticipating problems and flowcharts.

Most participants (80%) reported using a step-by-step process for score analysis, with 75% employing four or five steps. This systematic approach aligns with the need highlighted in previous studies by Silvey and Lane, emphasizing the importance of structured pedagogy in score analysis instruction.

In terms of perceived importance, internalization concepts were consistently ranked higher than externalization aspects across both introductory and advanced courses. This emphasis on internalization resonates with findings from Runnels' survey on aural and piano skills, suggesting a persistent prioritization of cognitive understanding in score analysis instruction.

While 55% of instructors incorporated reference recordings, the data suggests that their use primarily serves to provide a broad understanding of the piece rather than as a primary tool for score analysis, corroborating Silvey's observations on student study habits.

In introductory courses, most instructors dedicated five or more class sessions to score analysis, with session durations typically ranging from 45 to 60 minutes. This allocation of time underscores the significance attributed to score analysis as foundational coursework, offering a deeper understanding of the curriculum's structure compared to previous studies.

These findings shed light on the current pedagogical landscape of score analysis instruction in BIG10 Universities, showcasing nuanced approaches that emphasize systematic processes, diverse source materials, and balanced coverage of essential concepts. Such insights inform ongoing discussions on instructional methodologies and curriculum development, advocating for tailored approaches that effectively equip students with essential analytical skills in conducting education.

The qualitative analysis of this study corroborated many of the findings from the survey results, providing additional depth and context to our understanding of score analysis practices in undergraduate conducting courses. Here are the key insights derived from the interviews with Dr. Thompson, Dr. Allen, Dr. Parker, and Dr. Palmer.

Approaches to Score Analysis vary among instructors, with Dr. Allen and Dr. Parker employing the Battisti/Garofalo method as a guiding framework, while Dr. Thompson and Dr. Palmer emphasize a systematic or structured approach without relying on one source. Although not all participants introduce score analysis at the beginning of the course, concepts or topics related to score analysis are integrated from the onset. Coverage of Transpositions is deemed important by all participants, aligning with the quantitative data. This underscores the significance of transpositions in undergraduate conducting education. Emphasis on Physical Gesture is highlighted by all participants, especially in the initial conducting course. Dr. Palmer and Dr. Thompson specifically

mention the use of flowcharts or timelines to enhance students' understanding of gesture and physical movement. Flexibility in Score Marking is observed, with Dr. Allen and Dr. Parker allowing for flexibility, while Dr. Thompson and Dr. Palmer incorporate structured approaches to score marking into their flowcharts respectively. Emphasis on Internalization is consistent across all four participants, with Dr. Palmer focusing on it throughout the entire course and incorporating playing of parts of the score on piano. Dr. Allen and Dr. Parker integrate narrative assignments to encourage students to discuss score analysis in depth. Utilization of Reference Recordings is endorsed by all participants, but they advise against students becoming reliant on one interpretation. Dr. Thompson and Dr. Palmer highlight the abundance of recordings available to students, emphasizing the importance of exposure to multiple interpretations.

Overall, the qualitative findings add more context to the topics of score analysis compared the quantitative data. Highlighting similarities, such as the importance of internalization, providing a step-by-step process for students, use of reference recordings, or resources used within the curriculum. This provides insights into the diverse approaches and practices employed by instructors in undergraduate conducting courses within the BIG10 universities. These insights deepen our understanding of how score analysis is taught and integrated into conducting education, highlighting the importance of flexibility, structured approaches, and the development of interpretive skills among students.

**Question 3:** What are the current assessment practices regarding student understanding of score analysis?

The quantitative portion of the study investigating assessment methods of score analysis revealed a comprehensive approach among instructors within the undergraduate conducting courses. Most instructors, 80%, assess individual student understanding of score analysis, demonstrating a

commitment to evaluating students' grasp of this critical aspect of conducting education. Among the identified challenges, 61% of instructors find that internalization of the score presents the greatest difficulty for students, highlighting an area where targeted assessment and support may be necessary. Interestingly, most instructors, 75%, require students to demonstrate score knowledge prior to conducting excerpts in class, indicating a proactive approach to ensuring students have a solid foundation before applying their skills in a practical setting.

In terms of assessment methods, instructors employ a variety of approaches to evaluate student understanding of score analysis. Externalization elements are utilized by most instructors (80%), followed closely by internalization elements (75%) and theoretical elements (65%). This diversity in assessment methods reflects the multifaceted nature of score analysis and underscores the importance of assessing different aspects of students' comprehension. However, it is worth noting that only 45% of instructors use a rubric to assess students on score analysis aspects, suggesting potential variability in grading criteria and feedback mechanisms.

Feedback methods employed by instructors also encompass a range of approaches, with written feedback being the most common (90%), followed by verbal feedback (75%). Additionally, one instructor reported using a kinesthetic method, highlighting the diversity in feedback delivery strategies. This emphasis on providing feedback indicates a commitment to supporting student learning and development in score analysis.

Furthermore, the Likert scale responses shed light on how instructors perceive various indicators of score knowledge demonstration by students. Most instructors agreed that students demonstrating melodies or other parts aurally or at the piano, completing a timeline or flowchart, and performing theoretical analysis are effective demonstrations of score knowledge. However, responses varied regarding error detection and gestural vocabulary as indicators of score knowledge, suggesting potential areas for further clarification or standardization in assessment criteria.

Overall, the assessment practices regarding student understanding of score analysis demonstrate a thorough and varied approach among instructors within the undergraduate conducting courses. By employing diverse assessment methods and providing targeted feedback, instructors aim to ensure that students develop a comprehensive understanding of score analysis, essential for their development as competent conductors. In seeking to fill in or add to the current practices of assessment pedagogy regarding score analysis, these findings build upon previous surveys such as Runnels' and Boardman's, as well as others, this research provides specific insights into the assessment practices utilized by instructors within undergraduate conducting courses. Additionally, the study adds context based on Webb's survey of feedback or assessment methods, particularly regarding score analysis. By examining the diverse approaches to assessing student understanding of score analysis, this study offers valuable information for educators seeking to refine their pedagogical strategies and enhance student learning outcomes. Ultimately, through a comprehensive understanding of assessment practices, instructors can better support students in developing the critical skills necessary for success in conducting practice.

The quantitative aspect of the study reveals nuanced approaches to assessment among Dr. Thompson, Dr. Allen, Dr. Parker, and Dr. Palmer, each tailored to their unique teaching philosophies and pedagogical contexts. Dr. Thompson at the BIG10 Institution 1 employs a structured approach centered around flowcharts, emphasizing the synthesis of musical elements within a score. In contrast, Dr. Allen at BIG10 Institution 2 adopts a personalized approach, incorporating extended private lessons and project-based assessment models. Dr. Parker at BIG10 Institution 3 utilizes a multifaceted strategy, including midterm exams and interpretive assignments, to evaluate students' comprehension, analysis, and interpretation of scores. On the other hand, Dr. Palmer at BIG10 Institution 4 implements a rigorous assessment strategy focused on score knowledge evaluations and practical exercises, supported by rubrics and video submissions. Despite



these variations, all professors prioritize the integration of practical applications and reflective assessments, ensuring students develop a nuanced understanding of score analysis aligned with conducting practice.

In comparison, Dr. Thompson's emphasis on descriptive elements and overall music structure aligns with her structured approach, gradually building students' proficiency in score analysis. In contrast, Dr. Allen's personalized approach fosters deeper engagement and independent critical thinking, utilizing narrative assignments for reflective assessment. Dr. Parker's multifaceted strategy ensures comprehensive feedback and opportunities for refinement, while Dr. Palmer's rigorous assessment strategy focuses on practical exercises and visual aids for enhanced understanding. While their methods vary, all professors assess students regarding score analysis in a variety of ways.

## **Implications**

The findings of this study hold implications for undergraduate instrumental conducting courses within the expanded BIG10, offering insights into current pedagogical practices and assessment methods regarding score analysis. By synthesizing both quantitative and qualitative data, several key implications emerge:

### **Enhancing Score Analysis Pedagogy:**

The study reveals a variety of approaches to teaching score analysis among instructors, ranging from structured methodologies to personalized and multifaceted strategies. These findings suggest the importance of flexibility in pedagogical approaches to accommodate diverse student needs and learning styles. Educators may consider incorporating elements from different approaches to create a more comprehensive and effective score analysis curriculum.

**Targeted Assessment and Support:**

Identifying internalization of the score as a significant challenge for students underscores the need for targeted assessment and support in this area. Educators can develop specific interventions or resources to help students improve their internalization skills, such as guided practice exercises or additional instructional materials to foster further development.

**Standardizing Assessment Criteria:**

The study reveals variability in assessment criteria and feedback mechanisms among instructors, with only a minority using rubrics to assess score analysis aspects. Standardizing assessment criteria and providing clear grading rubrics can help promote consistency in evaluation and feedback, enhancing transparency and providing students with specific measurable skills or goals.

**Promoting Reflective Assessment Practices:**

The qualitative findings highlight the importance of reflective assessment practices in fostering deeper engagement and critical thinking among students. Educators may consider incorporating more opportunities for reflective assessment, such as narrative assignments or self-assessment exercises, as well as utilizing a type of flowchart to encourage students to articulate their insights and enhance their analytical prowess.

**Utilizing Technology for Assessment:**

From the qualitative review, the use of video submissions and kinesthetic methods for assessment, suggesting the potential benefits of leveraging technology in conducting education.

Educators can explore innovative approaches to assessment, such as online platforms for video submissions or interactive tools for kinesthetic learning, to enhance student engagement and combat the time available to assess within the class time provided.

### **Recommendations for Future Research**

This study underscores the need for continued research and professional development in conducting pedagogy, particularly in score analysis. Educators and institutions can collaborate on research initiatives, workshops, and conferences to share best practices, refine teaching methodologies, and advance the field of instrumental conducting education.

These implications highlight the importance of innovative and student-centered approaches to score analysis pedagogy and assessment within undergraduate conducting courses. By addressing identified challenges and leveraging opportunities for improvement, educators can enhance the learning experiences of students and cultivate the next generation of skilled and knowledgeable conductors.

### **Effectiveness of Teaching Practices and Assessment:**

While this study sheds light on current practices and perceptions related to teaching score analysis and assessment, it does not explore the effectiveness of these practices. Future research could investigate the efficacy of teaching pedagogy in score analysis and assess whether current assessment practices accurately measure students' understanding. This could include examining student retention rates and conducting longitudinal studies to gauge the long-term impact of instructional methods on students' score analysis skills.

### **Pedagogical Practices of Internalizing Music:**

Building upon the findings of this study, future research could delve deeper into pedagogical practices related to internalizing music or audiation. Researchers could explore how instructors develop and assess students' internalization skills, examining whether internalization is incorporated into conducting curricula and how it is evaluated. Additionally, a study could assess the effectiveness of teaching internalization to students in conducting courses, providing valuable insights into this crucial aspect of score analysis education.

### **Expansion of Sample Population:**

Expanding or modifying the sample population beyond the BIG10 conference institutions could provide a broader understanding of teaching pedagogy in score analysis. Future studies could aim to include all members of the College Band Directors National Association (CBDNA) the National Association of Schools of Music (NASM), Division I universities, or even research I institutions. This would offer a more diverse dataset and enable researchers to identify broader trends and practices in score analysis education across different institutions and associations.

Similarly, this study was only a descriptive analysis of the BIG10. A future study could be a broader quantitative study of all undergraduate instructors in the U.S. Finding a representative sample, in which analysis of this sample could be generalized to represent the entire country.

### **Comparison Across Disciplines:**

Investigating score analysis pedagogy in choral or orchestral conducting courses could offer valuable insights into similarities or differences across disciplinary contexts. By comparing pedagogical approaches and assessment practices across different conducting disciplines, researchers can identify common strategies and unique challenges, contributing to a more comprehensive understanding of score analysis education. By addressing these areas in future research, scholars can

further enhance our understanding of score analysis pedagogy and assessment practices, ultimately improving teaching effectiveness and student learning outcomes in conducting education.

## **Conclusion**

The ability to effectively analyze a musical score is fundamental for aspiring conductors, irrespective of their level of expertise, as evidenced by the widespread inclusion of score analysis in the curricula of instructors within the expanded BIG10 conference, as well as in previous studies such as Silvey's. Thus, the pedagogy surrounding score analysis instruction for undergraduate students is equally significant as the subject matter itself in enhancing comprehension and student achievement. Investigating the current pedagogical approaches to score analysis in the undergraduate instrumental curriculum and understanding how instructors assess students' proficiency in this skill can offer valuable insights into prevailing trends and potential changes in pedagogical methods over time. Additionally, it can provide educators with alternative pedagogical strategies to consider and experiment with in their own teaching practices.

By recognizing the challenges students face in internalizing score analysis concepts and emphasizing the importance of structured pedagogy, educators can better support student learning and development in this critical aspect of conducting education. This insight, gleaned from the qualitative portion of the study, resonates with what most participants indicated was the most important topic within score analysis.

As demonstrated in prior research, such as Silvey's observational study, Manfredo's study, and Lane's study on undergraduate approaches to score study, the need for consistent and effective teaching pedagogy in score analysis within undergraduate instrumental conducting courses is evident. This study serves as an initial step toward comprehending the prevailing pedagogical practices, at least within the expanded BIG10 conference, where data on the current pedagogy of

teaching score analysis from an instructor perspective is lacking. The study aimed to uncover the existing pedagogy surrounding score analysis and the assessment methods employed in this context.

The findings of this study indicate that instructors within the expanded conference routinely incorporate score analysis instruction in both introductory and advanced courses, often employing a step-by-step teaching approach and assessing students' comprehension of these concepts. While there may not be a definitive pedagogy for score analysis that is universally considered most effective, it is crucial for practicing educators to stay informed about current trends and practices within the profession. They must adapt their teaching methodologies to best suit the needs of their students and their educational environment, continually evolving to meet the changing demands of education and better prepare future conductor educators.

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## APPENDICES

### APPENDIX A

#### List of Survey Recruits

University of California, Los Angeles (UCLA)\*  
University of Illinois  
BIG10 Institution 2  
University of Iowa  
University of Maryland  
BIG10 Institution 1  
Michigan State University  
University of Minnesota  
University of Nebraska-Lincoln  
BIG10 Institution 3  
Ohio State University  
University of Oregon\*  
Pennsylvania State University  
Purdue University  
Rutgers University-New Brunswick  
University of Southern California (USC)\*  
University of Washington\*  
University of Wisconsin-Madison

\*Schools that are included in the approved, expanded Big 10 Conference beginning in 2024

University of California, Los Angeles (UCLA)\*  
Travis Cross  
Dwayne Milburn

University of Illinois  
Kim Fleming  
Hannah Rudy

BIG10 Institution 2  
Jason Nam

University of Iowa  
Mark Heidel  
Adam Harry:

University of Maryland  
Michael Votta  
Andrea Brown

BIG10 Institution 1

John Pasquale  
Richard Frey  
Courtney Snyder

Michigan State University  
David Thorton  
Arris Golden

University of Minnesota  
Jerry Luckhardt  
Betsy McCann

University of Nebraska-Lincoln  
Carolyn Barber

BIG10 Institution 3  
Shawn Vondran

Ohio State University  
Scott Jones  
John Climer

University of Oregon\*  
Dennis Llinás

Pennsylvania State University  
Tanya Mitchell-Spradlin

Purdue University (Does not offer Music Degree, no conducting courses are offered)  
Lucas Petersen  
Jay Gephart

Rutgers University-New Brunswick  
Todd Nichols

University of Southern California (USC)\*  
Sharon Lavery

University of Washington\*  
Timothy Salzman

University of Wisconsin-Madison  
Corey Pompey  
Alexander Gonzalez

## APPENDIX B

### Invitation Email

Subject: OSU Research Survey: Undergraduate Instrumental Conducting Score Analysis Teaching and Evaluative Methods

Dear \_\_\_\_\_,

My name is Dustin Ferguson, Doctoral Candidate and Graduate Teaching Associate at The Ohio State University. I am writing to ask for your participation with a research study titled, *The Pedagogy of Score Analysis in Undergraduate Instrumental Conducting Courses: A Big Ten Survey*. The goal of this research is to gain insight into score analysis in introductory or secondary conducting courses, and how students are assessed in these courses. I will compare perceptions of feedback by instructors' attributes, school, and course characteristics. I am interested in current instructors of undergraduate instrumental conducting courses for this study. If you are **not** the instructor of the undergraduate conducting courses, please forward this to the appropriate instructor of this course.

The survey will take ~5 minutes to complete.

There are no risks or discomforts associated with participating in this survey and you may withdraw at any time. Your participation is completely voluntary, and all responses are anonymous.

Thank you for your consideration.

Survey Link: [https://osu.az1.qualtrics.com/jfe/form/SV\\_80TjsFmK5MkmdT0](https://osu.az1.qualtrics.com/jfe/form/SV_80TjsFmK5MkmdT0)

Thank you,

Dustin Ferguson, M.M.  
Doctoral Graduate Teaching Associate  
The Ohio State University

## APPENDIX C

### The Ohio State University Consent to Participate in Research

**Study Title:** *The Pedagogy of Score Analysis in Undergraduate Instrumental Conducting Courses: A Big Ten Survey*

**Protocol Number:** 2023E1234

**Researcher:** Dustin Ferguson

**Sponsor:** Dr. David Hedgecoth

**This is a consent form for research participation.** It contains important information about this study and what to expect if you decide to participate.

**Your participation is voluntary.**

Please consider the information carefully. Feel free to ask questions before making your decision whether or not to participate. You are invited to participate in a web-based online survey on current beliefs, teaching, and assessment practices regarding score analysis in undergraduate instrumental conducting courses within universities of the expanded BIG10 conference. This is a research project conducted by Dustin Ferguson, a doctoral candidate at The Ohio State University.

#### **Duration**

The survey should take approximately 5 to 7 minutes to complete. You may leave the study at any time. If you decide to stop participating in the study, there will be no penalty to you, and you will not lose any benefits to which you are otherwise entitled. Your decision will not affect your future relationship with The Ohio State University.

#### **Benefits**

You will receive no benefits from participating in this research study. However, your responses may help us understand further the topic of score analysis in the undergraduate conducting curriculum.

#### **Risks**

There are no foreseeable risks involved with participating in this study other than those encountered in day-to-day life.

#### **Confidentiality**

Your survey answers are and will remain anonymous. They will be sent to a link at Qualtrics where data is stored in a password protected electronic format. The survey will collect demographic data pertaining to educational experiences, however no names or identifying information will be included in any publications or presentations based on the culminating data.

We will work to make sure that no one sees your online responses without approval. But, because we are using the Internet, there is a chance that someone could access your online responses without permission. In some cases, this information could be used to identify you.

Also, there may be circumstances where this information must be released. For example, personal information regarding your participation in this study may be disclosed if required by state law.

Also, your records may be reviewed by the following groups (as applicable to the research):

- Office for Human Research Protections or other federal, state, or international regulatory agencies;
- The Ohio State University Institutional Review Board or Office of Responsible Research Practices;
- Authorized Ohio State University staff not involved in the study may be aware that you are participating in a research study and have access to your information; and
- The sponsor, if any, or agency (including the Food and Drug Administration for FDA-regulated research) supporting the study.

### **Future Research:**

Your de-identified information will not be used or shared for future research.

### **Participant Rights:**

You may refuse to participate in this study without penalty or loss of benefits to which you are otherwise entitled. If you are a student or employee at Ohio State, your decision will not affect your grades or employment status.

If you choose to participate in the study, you may discontinue participation at any time without penalty or loss of benefits. By agreeing to participate, you do not give up any personal legal rights you may have as a participant in this study.

### **Contact**

If you have any questions about the study or the procedures, please contact me via e-mail at [ferguson.1109@osu.edu](mailto:ferguson.1109@osu.edu). For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact the Office of Responsible Research Practices at 1-800-678-6251 or [hsconcerns@osu.edu](mailto:hsconcerns@osu.edu).

### **Providing consent:**

I have read (or someone has read to me) this page and I am aware that I am being asked to participate in a research study. I have had the opportunity to ask questions and have had them answered to my satisfaction. I voluntarily agree to participate in this study. I am not giving up any legal rights by agreeing to participate.

To print or save a copy of this page, select the print button on your web browser.

**Please click the button below to proceed and participate in this study. If you do not wish to participate, please close out your browser window.**

## APPENDIX D

### Reminder Email

**Subject:** OSU Research Survey Reminder: Undergraduate Instrumental Conducting Score Analysis Teaching and Evaluative Methods

Dear Professors,

I hope your winter break has been restful and you are looking forward to a wonderful spring semester! As you prepare for your upcoming semester, please consider participating in my online survey. At the beginning of December, I sent an invitation e-mail message about my research study titled *The Pedagogy of Score Analysis in Undergraduate Instrumental Conducting Courses: A Big Ten Survey*. I am recruiting current instructors in the upcoming expanded BIG10 conference of undergraduate instrumental conducting courses to share their experience and perspectives on teaching score analysis.

There are no risks or discomforts associated with participating in this survey. There is no compensation for participating. Your participation is voluntary, and all responses are anonymous.

**If you have completed this survey, thank you.** Because the survey is anonymous, I am unable to know who has completed it. If you have not had an opportunity to take the survey, I would appreciate your time and support. The survey should take ~5 minutes to complete.

To begin the survey, click on this link:

[https://osu.az1.qualtrics.com/jfe/form/SV\\_80TjsFmK5MkmdT0](https://osu.az1.qualtrics.com/jfe/form/SV_80TjsFmK5MkmdT0)

Thank you and Happy New Year!

Dustin Ferguson

## APPENDIX E

### Interview Participant Recruitment Letter

**Subject:** Invitation to Contribute: Interview on Undergraduate Instrumental Conducting Curriculum

Dear Professor,

I hope this email finds you well. My name is Dustin Ferguson, and I am a doctoral candidate currently conducting research on the role of score analysis in the undergraduate instrumental conducting curriculum. A few weeks ago, I extended an invitation for you to participate in a survey, and I appreciate your engagement in the initial phase of my research. Building upon this, I am now seeking the opportunity to conduct individual interviews with instructors to delve deeper into the topic. Your insights would be invaluable to the progress of my study.

The interview would last no more than approximately **30 minutes** and can be scheduled at your convenience. I am flexible to conduct it via Zoom or any other platform that suits you best. Your insights into the approach, importance, and methods of score analysis within the undergraduate curriculum would be immensely valuable to the depth and richness of my research.

If you are available and willing to contribute to this study, please let me know a time that suits you, and I will arrange the details accordingly. Your expertise will play a vital role in enhancing our understanding of how score analysis is approached and taught in the undergraduate conducting courses.

Thank you for considering this request, and I look forward to the possibility of discussing your insights.

Best regards and happy holidays!

Dustin Ferguson

## APPENDIX F

### Survey Questions

1. Do you currently teach undergraduate instrumental conducting? Y/N
2. Do you teach score analysis in the undergraduate instrumental conducting course? (Y/N)
  - A. Yes
  - B. No
3. If you answered no to Question 2, please describe why:
4. What best describes the resources you use in teaching score analysis? Do you use a primary source for teaching score analysis or are there other materials you use? (Check all that apply)
  - A. Primary Source (i.e., Stotter's *Method's & Materials for Conducting*)
  - B. Materials from multiple sources (i.e., E. Green's *The Modern Conductor & Battisti/Garofalo's Guide to Score Study...*)
  - C. Unpublished Sources (i.e., class handouts, lecture/demonstration)
5. If you use a primary source, please select it from the choices below.
  - A. *The Modern Conductor*, Green.
  - B. *Method's & Materials for Conducting*, Stotter.
  - C. *Guide to Score Study for the Wind Band Conductor*, Battisti/Garofalo.
  - D. *Basic Conducting Techniques*, Labon.
  - E. Other: Fill in Blank
6. If you use multiple sources, please select all that apply below.
  - A. *The Modern Conductor*, Green.
  - B. *Method's & Materials for Conducting*, Stotter.
  - C. *Guide to Score Study for the Wind Band Conductor*, Garofalo.
  - D. *Basic Conducting Techniques*, Labon.
7. Please select each aspect of score analysis you cover in the basic or introductory conducting course:
  - A. Harmonic Analysis
  - B. Formal Analysis
  - C. Phrasal Analysis
  - D. Transposition
  - E. Score Marking
  - F. Internalization of melodies (Aural/Singing)
  - G. Timeline or Flowchart
  - H. Anticipating conducting problems
  - I. Anticipating ensemble problems
  - J. Sound to Gesture
  - K. Other: Fill in the blank
8. Please select each aspect of score analysis you cover in the advanced or secondary conducting course:



- L. Harmonic Analysis
- M. Formal Analysis
- N. Phrasal Analysis
- O. Transposition
- P. Score Marking
- Q. Internalization of melodies (Aural/Singing)
- R. Timeline or Flowchart
- S. Anticipating conducting problems
- T. Anticipating ensemble problems
- U. Sound to Gesture
- V. Other: Fill in the blank

9. Do you give students a process in which to analyze a score?
- A. Yes
  - B. No
10. How many steps is the process of score analysis comprised of?
- A. 1
  - B. 2
  - C. 3
  - D. 4
  - E. 5+
11. Which of these score analysis categories do you stress the most (rank 1-3)
- Theoretical analysis (i.e., harmonic, formal, transposition, etc.) \_\_\_\_\_
- Internalization of the score (aural/singing, playing on piano etc.) \_\_\_\_\_
- Externalization of the score (gestural, timeline/flowchart, error detection) \_\_\_\_\_
12. Which of these three categories do you consider demonstrates the **most** score knowledge from students?
- A. Theoretical analysis
  - B. Internalization aspects (Singing/Playing/Demonstrating)
  - C. Externalization aspects (Gestural, Error-Detection, Timeline/Flowchart)
13. Please briefly explain your reasoning to your answer of No. 12:
14. Is the use of a reference recording included in your instruction or sequence of score analysis?
- A. Yes
  - B. No
15. Why or why not?
16. Do you assess the individual student understanding of score analysis? (Y/N)
- A. Yes
  - B. No
17. Do you require students to demonstrate score knowledge *prior* to conducting excerpts?
- A. Yes

B. No

18. How do you assess student learning as it pertains to score analysis in your class? (Select all that apply)

- A. Theoretical (Based on their theoretical analysis within the score)
- B. Internalization (Singing/Playing/Demonstrating)
- C. External Demonstration (Gesture, Error-Detection, Timeline/Flowchart)
- D. Other: Fill in the Blank

19. Do you use a rubric? (Y/N)

20. How do you give students feedback on their ability to analyze a score or demonstrate their score knowledge?

- A. Verbal
- B. Written
- C. None
- D. Other: Fill in the blank

Please indicate your level of agreement with the following statements.

*Scale:* 1-Always, 2-Most of the time, 3-About half the time, 4-Less than half the time, 5-Never

21. The student's ability to demonstrate melody or select parts aurally or at the piano demonstrates their score knowledge.

22. The student's ability to complete a Timeline/Flow Chart demonstrates their score knowledge.

23. The student's ability to complete a theoretical analysis (formal, structural, harmonic, etc.) demonstrates their score knowledge.

24. The student's ability to error detect demonstrates their score knowledge.

25. The student's knowledge of a score has a direct impact on their ability to physically conduct.

26. When in the process of undergraduate conducting curricula is score analysis presented? (Select all that apply)

- A. The first course (i.e., Conducting 1, Beginning Conducting, etc.)
- B. The second course (i.e., Conducting 2, Advanced Conducting, etc.)
- C. The third course (i.e., Conducting 3, etc.)
- D. Other: fill in the blank

### **School & Course Characteristics**

27. What is your Institution type?

- A. 2-year Private
- B. 2-year Public
- C. 4-year Private
- D. 4-year Public

28. What type of credit system is your institution on? (i.e., Semesters, Quarters, etc.)

- A. Semesters
- B. Quarters

29. How many undergraduate music majors are enrolled at your institution?

- A. 5-10
- B. 10-20
- C. 20-50
- D. 50-75
- E. 75-100
- F. 100+

30. How many semesters is the instrumental conducting curriculum at your institution?

- A. One
- B. Two
- C. Three or more

31. What best describes the students that take the beginning/introductory conducting course at your institution?

- A. Instrumental only
- B. Instrumental and Choral
- C. Other: Fill in the blank

32. What type of music students take the second conducting course at your institution?

- A. Instrumental only
- B. Instrumental and Choral
- C. Other: Fill in the blank
- D. We only offer 1 semester

33. What is typical class size for the first conducting course at your institution?

- A. Less than 10
- B. 10-15
- C. 15-20
- D. 20+

34. What is typical class size for the second conducting course at your institution?

- A. Less than 10
- B. 10-15
- C. 15-20
- D. 20+

35. How many days does the class meet on a weekly basis?

- A. One
- B. Two
- C. Three
- D. Four
- E. Five

36. What is the average length of each class session?

- A. 50-60 min
- B. 90 min
- C. 120 min

**Demographics**

37. Do you hold a graduate degree in conducting? Select all that apply:

- A. Masters in wind conducting
- B. Masters in orchestral conducting
- C. DMA in wind conducting
- D. DMA in orchestral conducting
- E. None
- F. Other: fill in the blank

38. How many years have you taught the undergraduate instrumental conducting course?

39. Would you be willing to do a follow-up interview to discuss these aspects further?

- A. Yes
- B. No

## **APPENDIX G**

### **Proposed Interview Questions**

#### **1. Teaching Practices:**

- Can you elaborate on your approach to teaching score analysis in the undergraduate instrumental conducting course?
- How do you adapt your teaching methods for different levels of conducting courses (introductory vs. advanced)?
- What challenges, if any, have you encountered in teaching score analysis, and how have you addressed them?

#### **2. Resource Utilization:**

- For those using a primary source, what led you to choose that specific text, and how does it inform your teaching?
- If utilizing multiple sources, how do you integrate them cohesively, and what advantages do you find in this approach?

#### **3. Score Analysis Content:**

- How do you decide which aspects of score analysis to cover in the basic and advanced conducting courses?
- In your experience, which aspects of score analysis do students find most challenging, and how do you address these challenges?

#### **4. Assessment Methods:**

- Could you share more about the rubric, if applicable, that you use to assess students' understanding of score analysis?
- How do you balance assessing theoretical, internalization, and externalization aspects in your evaluation process?
- Have you observed any common misconceptions or gaps in students' understanding of score analysis?

#### **5. Feedback and Evaluation:**

- In what ways do you provide feedback to students on their ability to analyze a score or demonstrate score knowledge?
- How do you approach assessing individual student understanding, and what factors contribute to your evaluation process?

#### **6. Reference Recording and External Resources:**

- If applicable, how do you incorporate reference recordings into your instruction, and what role do they play in score analysis?

#### **7. Demographic and Institutional Context:**

- Can you share any unique characteristics or challenges specific to the undergraduate conducting curriculum at your institution?

**8. Professional Background:**

- How has your graduate degree in conducting influenced your approach to teaching score analysis?
- Over the years of teaching, have you observed any evolving trends or changes in how students approach score analysis?

**9. Follow-Up and Future Research:**

- Are there any additional insights or experiences related to teaching score analysis that you believe would be valuable for this study?

## APPENDIX H

### Open Ended Question Responses

**Question No. 12:** “Please briefly explain your reasoning to your answer of No. 11:”  
(N=18)

- “We look for specificity of their interpretation when they sing through the music. If they have studied the historical and theoretical aspects of the music, used exercises to internalize the music AND make interpretive decisions, this will come through in their singing.”
- “The ability to hear chord qualities, as well as accurate singing and keyboard skills helps to inform theoretical exploration.”
- “If they know the music and have an opinion, they should be well-studied.”
- “Externalization requires other gross motor, fine motor, and mind-body connection skills that are separate from score knowledge. Unfortunately, we have limited tools to fully understand their internal state and gesture, because it is also the end goal, becomes a proxy for their understanding of the score.”
- “Piano/singing/internalization is the most important aspect of conducting.”
- “It is a demonstrable skill that translates to more efficacy in our secondary and tertiary conducting classes' Rehearsal Laboratory experiences.”
- "Externalization, through gesture and expression, is the visible manifestation of a conductor's understanding and connection to the music."
- “All these factors and others not listed interact in various hierarchical ways.”
- “The others build upon the big picture.”
- “The gesture is the culmination of analysis and internalization. I would add that it is not the gesture alone that demonstrates score knowledge, but the ability to listen, respond, and adjust gesture to match the aural image.”
- “Internalization can only occur after subjecting the score to various levels of analysis and must occur before any externalization takes place.”
- “Internalization aspects immerse students in the score, fostering a profound connection through singing, playing, and visualization.”

- “I don't think our definitions of the terms used in Q11 match. None of the three choices is apt.”
- “Theoretical analysis for my students includes a basis understanding of the composition as it relates to musical elements.”
- “I would put equal emphasis on all for 2nd semester students.”
- “I believe that a student who can sing/play/externalize different dimensions of a given score accurately/expressively has likely been successful in gaining meaningful knowledge of the composition.”
- ““If you can't sing it, you can't play it.””
- “If you can't sing/play it, you have not internalized the music. If you haven't internalized it, you are not truly conducting.”

**Question No. 14 :** “Briefly explain your reasoning to your answer for No. 13:”

(N=18)

- “We do not use them in class, but we have (usually quite lively) discussion about the pros/cons of using recordings and provide guidance on when we feel conductors should move away from listening to a recording of a piece.”
- “More for interpretive/comparative purposes.”
- “Reference recordings are a tool.”
- “A lot of this work is done independently with scores of their choosing.”
- “For young conductors reference recordings - multiple recordings - are crucial in forming a sense of the sonic landscape of the work.”
- "Reference recordings provide a baseline understanding, but I emphasize students developing their own interpretations."
- “We ask students to use reference recordings sparingly, so that their internal audiation skills and aural image developed is more intrinsically tied to their own study and interpretation.”



- “Because it is important to work with the received wisdom in musical interpretation. However, we work with a class pianist and I urge each student to ferret out a version of the music we are working on which synthesizes the traditional norms with personal choices.”
- "I don't use recordings in class, but we discuss their pros/cons. It's crucial for conductors to develop their own interpretations."
- “I encourage students to listen to as many recordings as possible and to be informed about who/what they are listening to.”
- “I use recordings only to point out how different conductors make different interpretative decisions. I discourage the use of recordings because I find students try to recreate what they hear in the recording rather than develop their own aural image.”
- “Why not? It is easy to find a wide variety of interpretations for most standard lit.”
- “Using recordings helps to establish a baseline/cursory understanding of the composition.”
- "I encourage sparing use of recordings. Students should develop their own internal vision of the music."
- “Students are able to seek them out if they choose to use them.”
- “Recordings are omnipresent in current times. I don't believe it to be detrimental for students to use a quality recording for studying a composition.”
- “Recordings are external sources. Internalization comes from being responsible for making the sounds happen (singing, playing at the piano, etc.)”
- “I use it LAST.”

## **APPENDIX I**

### **Interview Consent Form**

#### **The Ohio State University Consent Form**

##### **Consent to Participate in Study Interview**

You are invited to participate in a web-based online or in person interview on current beliefs, teaching, and assessment practices regarding score analysis in undergraduate instrumental conducting courses within universities of the expanded BIG10 conference. This is a research project conducted by Dustin Ferguson, a doctoral candidate at The Ohio State University. The interview should take approximately 35-45 minutes to complete.

##### **Participation**

Your participation in this interview is voluntary. You may refuse to take part in the research or exit the interview at any time with no penalty.

##### **Benefits**

You will receive no benefits from participating in this research study. However, your responses may help us understand further the topic of score analysis in the undergraduate conducting curriculum.

##### **Risks**

There are no foreseeable risks involved with participating in this study other than those encountered in day-to-day life.

##### **Confidentiality**

Your interview answers will be published within the dissertation document, but names and institutions will be replaced with pseudonyms to remain anonymity. The interview will collect demographic data pertaining to educational experiences, using generic names will be included in relevant publications or presentations.

##### **Contact**

If you have any questions about the study or the procedures, please contact me via e-mail at [ferguson.1109@osu.edu](mailto:ferguson.1109@osu.edu). If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at [hsconcerns@osu.edu](mailto:hsconcerns@osu.edu).

##### **Electronic Consent**

This form serves as your Informed Consent documentation. By voluntarily participating in the interview, you are giving your consent to participate.

## APPENDIX J

### Dr. Thompson Interview Transcript

[00:01:24.270] - Dr. Thompson

Hello.

[00:01:25.270] - Dustin

Hey, how are you?

[00:01:27.510] - Dr. Thompson

I'm doing fine. How are you, Dustin?

[00:01:29.680] - Dustin

Cold, snowed in.

[00:01:33.190] - Dr. Thompson

We're not snowed in. We're just very cold. I mean, we have snow and ice, but you know.

[00:01:37.500] - Dustin

Yeah, I'm from Florida, so it's a different world for me.

[00:01:43.960] - Dr. Thompson

That's fair. Yeah. I think right now it's nine degrees, probably below zero. They canceled public school today, which kind of annoyed me, but my daughters also walked to school, so in some ways, I was kind of like, well, it's probably good for them not to be standing out outside for 20 minutes.

[00:02:03.510] - Dustin

Yeah. Well, thanks so much for taking time to meet with me. I'll keep it rather brief, and we'll just hit all the points. Do I have permission to record the meeting and record your responses?

[00:02:20.810] - Dr. Thompson

Yes.

[00:02:21.190] - Dustin

Awesome.

[00:02:21.640] - Dustin

Thanks so much.

[00:02:22.990] - Dustin

So, just very briefly, which conducting courses do you teach?

[00:02:28.400] - Dr. Thompson

I teach the first, year long sequence of undergraduate conducting. So, their (students) first introduction to conducting. So, I do it over the span of two terms. Some people only have to take

one. The music education students obviously have to take two, but it's instrumental focused.

Occasionally, I do get voice majors, but generally it's instrumental music. The other course that I teach is just in the winter term for instance, which is everybody else's spring...we call it winter, and that's kind of the fourth level. So, we have the two courses in undergrad (curriculum), and then the Associate Orchestra Director teaches an advanced class in the Fall (semester), and then I teach the advanced class in the winter. So, that could comprise any student who's taken the first, year long sequence. It also can comprise of master's students who want more opportunity to conduct. Some doctoral students, like composers who want to be able to conduct their works. So, as long as they've taken that first sequence, they can take this class.

[00:03:49.410] - Dustin

Now that first year long sequence, is it required that they have to take both semesters of that, the undergraduate instrumental students, or just the one semester?

[00:04:00.470] - Dr. Thompson

Well, in our school...we were just talking about this. We don't require any of our performance undergrads who are instrumentalists, beyond winds, brass, percussion, or strings, to take conducting at all. Which doesn't even fulfill the NASM requirement. So, there's an issue. Pianist, vocalists, and keyboardists, like organ majors, they have to take conducting, and music ed students all have to take conducting. So, the only ones that have to take conducting with me are music ed.

[00:04:33.170] - Dustin

Okay.

[00:04:33.830] - Dr. Thompson

And then occasionally a keyboardist will take it. A lot of times keyboardists will take choral conducting as well, or instead of (the instrumental course). So, we get kind of a mix there.

[00:04:41.910] - Dustin

And the other students, if they so choose to, they could still take it like an elective?

[00:04:50.220] - Dr. Thompson

Yes.

[00:04:52.630] - Dustin

How often do they meet? Is it the same amount of time for both semesters? Or is it pretty standard for the whole year, or does it change a little bit from fall to winter?

[00:05:04.930] - Dr. Thompson

It's actually standard. So, we're Monday, Wednesday, Friday, 9:30AM to 10:30AM. So, we get 3 hours a week, even though it's a two credit course.

[00:05:12.910] - Dustin

And is it only one section per day? One class that meets?

[00:05:15.710] - Dr. Thompson

That can vary, most likely. Looking at kind of...I mean, we have a new director of bands, so, we're going to be kind of restructuring a few things within our program. So, my suspicion is yes, that will

eventually just be one (section) in the fall. I usually do it as two, although with a graduate student instructor to help. We've done it as one, and it's worked out pretty well, so, we might keep it that way. If we actually do start changing the actual curriculum, following NASM standards, then there's going to have to be a restructuring there because we'll have a whole host of other students who have to take this course.

[00:05:51.400] - Dustin

Yeah. So, you mentioned the graduate students. Graduate TA (teaching assistant), conducting TA, assisting with that. Is that the norm?

[00:06:03.730] - Dr. Thompson

I have at least one student with me. And a lot of times we split up the group. So, if we have four-part excerpts, then I split the group in half, and you've got at least five players, so, you can kind of rotate. Usually, it's like eight players or so in each section, so, we kind of go two days and then we just alternate the groups. So, they'll work with the grad student one week, but then the next time we do an excerpt, they work with me and go back and forth.

[00:06:28.190] - Dustin

Cool. Could you briefly talk about your approach to teaching the score analysis or score study portion of the class to your undergraduate instrumental students? And does that take place in both semesters? Do you scaffold your way through that (score analysis) throughout the year? And just talk a little bit about that.

[00:06:51.470] - Dr. Thompson

So, I found that the score study was one of the weaknesses, and it felt like people just didn't teach it very specifically in general. So, what I do...I really try to kind of ease them into it. And I do flowcharts with the students pretty regularly because it forces them to have to extract all of the information that I want them to extract out of the score, and it makes them have to prove it to me, that they've paid attention to it. Whether or not that's actually happening when they're on the podium, that's a different situation. So, even when they have their first (assignment)... we do a fair amount of conducting that's not pattern related. So, I'm not doing excerpts in the beginning. So, in the beginning until halfway through the first term, that's when they actually get their baton, and we actually start conducting pattern. Everything else before then is more about response, like learning how to make gestures and have the appropriate response to those gestures. So, trying to attach gesture to ear before they get completely bound up by conducting pattern, and then that's the only thing they do. So, when we get to actual pattern based music, it's all excerpts, in four parts. So, I kind of do a week-long sequence of score study with them before they start conducting those excerpts, and then they create flowcharts just for those. Which are very easy because it's one to two phrases of music and it's only four parts, SATB, and most of the time, the soprano (part) has the melody, with occasional exceptions. So, they're easing into that process with each excerpt. So, every time they conduct an excerpt, they have to do a flowchart. And I have a rubric very specific for them. I have them extracting out all the different elements of the music. I have them creating descriptor words. Tell me what the emotional impact of this piece is. Tell me what kind of quality you want it to sound (like), what kind of atmosphere you want it to take up. And ideally, that's all merging together to inform them how to move. And then at the end of the first term, we do a grade three band work, which we've typically done *Three Ayres from Gloucester*. I've tried to be more diverse, but nothing else works as well as that. And it has a piano reduction score, so I can have my pianists



play and they pick a movement from that. So, they do have to obviously then build that up, that flowchart in score study into there (the piece), and they only have to do one movement of the three they pick. But they've at least gotten practice for it throughout, so, that by the time they get there, it doesn't feel like, "Oh my gosh, this is one huge project that I haven't had any experience with. Now I have to do it for 20 parts instead of just four." But they have to trail it the whole way through. So, the orchestrational part of the flowcharts is a big deal. Who has what part, when, and being able to identify that consistently throughout the entire score. That is to me, a really big important part of you (the student) learning the notes and then also telling them what they have to listen for. The other element before we get to that final (assignment), is I do go through a whole big transposition part with them, because obviously when they're doing the excerpts, they don't have to transpose. They have them all in concert pitch or whatever pitch the instrument they play on. But now, they actually have to transpose when they get to that band score. So, I do a whole transposition unit with them and a transposition test before they actually have to do that. So that's the first term sequence. The second term we go back to some excerpts again, still doing the flowcharts the same way. So, for those who somehow pop in...I even have one student who's coming back and has to fill up a couple of things (requirements). So, she didn't have this...I mean, this is my tenth year, so, she wasn't here, she was here before (me). So, she's having to kind of catch up on that. But we do that for some excerpts, and then we do a string piece. So, we're doing *Brook Green Suite*, same concept, but now it's totally string based. Then, I actually do movements from *Pictures at an Exhibition* and movements from *Lincolnshire Posy*. So, I want them in front of bigger scores. And, they all have piano reductions as well. So, my pianists can play.

[00:10:56.290] - Dustin

So, before I kind of dig in a little bit more. In the second semester, you basically keep building on the same kind of foundation that you set in the first semester. Is there anything that stands out in that second semester that they haven't encountered yet in that first semester? When it comes to score analysis or study, is there a new aspect to it that you add, or is it just more detail?

[00:11:24.410] - Dr. Thompson

It's more detail, obviously, with doing *Pictures* and *Posey*, there are many more parts to have to encounter, and a lot of variety of who plays what and where, and the music is just more difficult. Like they have to do the *Promenade* or they have to do *Horkstow*. So, they're having to do harder physical things as well, in that regard. In terms of mixed meter, what I also do in the second term, that's probably the biggest component to build up to, is they actually have a rehearsal they have to do at the end of the term. You have to rehearse the group.

[00:11:57.670] - Dustin

You add an element of rehearsal prep or strategies into that?

[00:12:03.820] - Dr. Thompson

(Yes) And lesson planning. Even though they're pretty short, I want them to be able to create...like okay, we have ten minutes. I mean, honestly, you can do a lot of things in ten minutes in a space of a rehearsal. So, what is your goal for these ten minutes? And then I want to see them communicate effectively based on what they're hearing. So, they're actually responding, but then they're connecting their gesture to what it is that they're speaking about. So, they don't just do the same gesture, but if

they're saying, "this needs to be more lyrical," then I want to see you be more lyrical with your conducting to match that.

[00:12:39.110] - Dustin

What challenges have you come across in your years teaching either the first one or both, the whole sequence with just score analysis and score study? And have you changed anything or tweaked anything? What has been the biggest proponent that you've changed?

[00:13:01.930] - Dr. Thompson

This is actually something I have tweaked. So, this isn't how I started it when I first started teaching here, and that was mainly because I felt like they weren't doing enough, just digging into the score and being responsible for actually extracting it. They think they know the score because they'll listen to recording and go, "I know how it goes, and I know how to conduct through it," but that's not knowing the score. And so, by doing these flowcharts, and then when they're conducting, I'm really pointed. "I can tell you're only listening to the melody. And you know why I know that? It's because you're totally not paying attention or giving a cue over into this spot, or you don't understand how the harmony goes." They always fall into certain pitfalls. I know the spots, in the music especially, that they're almost always going to screw up on because it happens consistently, and they listen to the melody and they know how the melody goes, then maybe if they're lucky, they're listening to the harmonic rhythm, but they make very cursory decisions, usually based off of melody. And I'm like, "Well, harmony is actually a driver of phrase, not melody. Melody rides on top, but if you make decisions without the construct of harmony, the other element is that harmonic rhythm, that rhythmic pulse underneath there." They aren't often listening for that, so, they're either listening to the melody or they're listening to the instrument they play.

[00:14:31.670] - Dustin

Right, which is kind of the go-to. And even when I was first learning, it's so easy to latch your ear onto. When you first started to kind of structure this portion of the class, did you have any specific influence that you could think of that either made you want to structure it this way? Is it a culmination of previous study or a text of some kind or anything?

[00:15:10.690] - Dr. Thompson

I think it's just more out of what I felt what their weaknesses were and trying to assess every year. And just where are the issues that don't tend to get talked about in conducting texts. They don't really even go into that much detail about score study in general. And I used to do a lot of excerpts and not get into repertoire, but I felt like they actually needed to be in front of a score and be held accountable to be thinking about it like a conductor, because they can get in front of a score in their theory class, but they don't remotely look at a score the same way. I just felt like, to me, I was just assessing them, going, "They need to be in front of more repertoire." They need to actually see real scores and not just four parts, because then all of a sudden, they're going to be done with my sequence and then they actually have to apply it. And they've never had any deliberate connection between seeing a score. The only times they probably look at it again in theory, unless they're a really astute musician and they actually care to look at the score in their ensembles...which we can make it available to them, but you can lead them to water, but will they actually drink? I felt like I needed to be more deliberate because I felt like the students...they were like, "What's the system? How do I do this?" And I always felt like it was just ambiguous answers to them, and they're not going to get it from anybody else in terms of actually how to score study in this way. So, I felt like it was just necessary for them to be in front of that, those scores. But I also am like, well, the reality is I don't

have the sheer amount of players in my conducting class to be able to actually make that happen logistically. So, I do still need the excerpts because they need to actually learn the technical things as well. So, merging those things is more just because I've done the class enough times to feel like, okay, what are the things they really need to get out of this? And what do I feel like I was missing by the time I got out of my conducting sequence when I was in undergrad.

[00:17:12.500] - Dustin

Exactly. I want to come back to the...you mentioned that they do some of this in theory now, because I know that every school will be different. Are there aspects that, you know that is covered in your theory or history classes, or do they have an aural skills class specifically, or is it tied into the theory class there?

[00:17:33.750] - Dr. Thompson

It's not tied into theory. I mean, there's a whole overhaul of things that needs to happen with regard to how do we do theory and aural skills. So, honestly, they really siloed themselves. I don't find that it connects terribly well. Again, they've seen the scores even when I ask them. "Yeah, I've seen scores," but they don't understand how to actually learn the score. They listen to a recording, and they follow along.

[00:18:04.600] - Dustin

Right. What have they found to be most challenging in general? I suppose, as you kind of go through your sequence, is there a specific part? Is it just the flowchart in general, or is it maybe internalization, like trying to sing and play or anything like that?

[00:18:31.970] - Dr. Thompson

I do think that it's the internalization, and there are parts that I want to grow into. And for now, this is the sequence that kind of works with the time that we have. I do think that even extracting those things, and they can show me, these are who has what (part), but being able to listen for that in real time is where it still kind of falls apart. But the reality is their brain is still doing a lot, so they're still learning the gestures and if your brain is focusing on still just trying to teach your body what to do, you don't really have the capacity to listen that well. So, I feel like there's only so much I can get to within the space of that time. And that's why I chose to go the rehearsal route, because I'm like, well, that's going to be something they're going to have to actually do. And when they have their secondary methods courses in music ed, there is an expectation that they're just going to be able to have a score in front of them and know what to do. So, I did assess it with them and kind of discuss (with faculty) and even music ed faculty have said that the students come through with a lot more understanding of how to actually read a score now. So, they're able to do that within the context and actually make it happen so that if they can learn that better, well, then they're not completely buried, and they can actually start to listen and rehearse. The reality is, it's tricky because there's a lot of physical components that comes down to it, too. Even if they can have the right answers, taking the time to inform their bodies, or train their bodies to do what their brains have told them to do, based on what they score study, is definitely still a weakness. Meters too, I mean, I try to free them up, and I do actually make my students conduct without time (beats). Force them to have to...they have to start them (the ensemble), and they have to give cues at the right time and that kind of thing and not screw up the ensemble, but I want to see them show more than just this. "Okay, so you're going to first conduct it this way, but now I want you to conduct it with bigger phrases, like show them where the phrase arrivals are without conducting time," so, that they can learn that the ensemble is the timekeeper, not them. They (conductor) need to still be in good time, because nothing is more

frustrating than when a student or conductor screws up the time of the ensemble, which happens more than it should. I'm trying to dovetail all those things, so, I have definitely added a lot more score study. I really don't think I got any score study when I was in undergrad. I'm more deliberate about that.

[00:21:25.790] - Dustin

When you assess them, and I know you mentioned you have a rubric, which is great. Which aspects are you assessing? And/or could you just go into more detail? Like, is it just you have them turn in their flowchart, and you're looking for specific things that they know you're looking for on that flowchart? And is there any other component? I know some places will have students in addition to the flowchart, or maybe the flowchart is later, but before that they have them say, "I want you to play the tenor line from bar here to here while you sing this here to here." Before they even get to the flowchart, do you do some aspects like that?

[00:22:06.810] - Dr. Thompson

Not in that particular sequence. I do it with my advanced class, but I haven't done it with my second class or my first series.

[00:22:16.170] - Dustin

So, in that first series, you're really building up and working them through that flowchart with the excerpts and starting small. And then before you kind of go from there, is there any other type of feedback that they get regarding that? It doesn't have to just be the flowchart, because I know that I'm sure they turn that in and then you get it back to them. But is there anything else that they kind of get feedback on?

[00:22:50.950] - Dr. Thompson

Do you mean with regard to specifically score study?

[00:22:54.390] - Dustin

Yeah. And maybe that's just it (the flowchart). And I know that might be a really binary kind of question, but I just wanted to ask anyway just to see what other people are doing, or what parts of it they're assessing. Maybe some assess their ability to do the harmonic analysis first, and they're just checking for that. Or maybe they're just checking for the flowchart to see if they have when these people come in, you (the student) know what the shape is here or the phrase is, things like that. Anything come to mind?

[00:23:31.700] - Dr. Thompson

All of those things are actually included in the flowchart, so we're really assessing all of them at the same time. When I do that, have them do a harmonic analysis, I don't make them do every single chord, because I don't feel like that's realistic. And truthfully, they tend to think too vertically, and then they forget to think horizontally. And I'm like, not even composers compose this way, so why are we analyzing it in a way that composers don't write it? But I do make them. They have to, obviously, know the key center. They have to know the function of the phrase. They have to know the cadence points, because all of that informs overall shape, and then they have to know the role. So, they're learning things, but I don't necessarily make them have to name every single chord. And if we do *Lincolnshire Posy*, they can't do I-IV-V, for everything, because there's a lot of non-functional harmony there. So, I try to give it to them in a mindset of, "how would a conductor typically do this?" We do assess the flowchart in and of itself, which I would love to see that there's



an ability to kind of dovetail. I mean, some do conduct from just the flowchart, but I still want them to actually conduct from a score, but I do make them do (conduct) the flowchart first. They have to turn in the flowchart to me before they ever conduct.

[00:24:53.000] – Dustin

Ah okay, that was my next question.

[00:24:57.020] - Dr. Thompson

Yeah, that's the kind of purpose is it's not just something that you're doing after. The fact is, the whole point of doing this is not to just make something look pretty, but by going through each step. You're having to be held accountable for knowing what everybody's doing at every single time. So, there's the phrase component to everything, and not even just how long is this phrase, but how is it divided? Where's the high point of the phrase? They have to mark all those things on this flowchart. So, there's actually a fair amount of information they have to put on there, and even rhythmic component, dynamic component. I'm trying to cover all the elements of music and rhythmic roles. So, "What's the rhythmic cell? Who's playing what? How are the percussions supporting them, et cetera." Which usually gets forgotten.

[00:25:47.790] - Dustin

I have just a few more, and I know we're running out of time. Do you allow them to use a reference recording, or do you introduce one at any point, or do you try and stay away from that? What are your thoughts on using a reference recording in general?

[00:26:05.990] - Dr. Thompson

Well, the reality is I can't control what they're going to do outside of the class and they're almost always going to use recording. So, my thing is if you want to use recordings, use as many as you possibly can so that you're not getting trapped into one interpretation. Even when I am programming new music. The truth of the matter is, I'm going to get a score and I'm going to get a recording, but I am never going to just use a recording to inform myself if I'm going to do it. The score is still more important ultimately and more informative than a recording. I do not give them specific recordings when they're doing excerpts. However, I do say, "Go listen to this piece as a whole because you're just getting a tiny little chunk of it and you're not going to probably get as much information from that." But if we're doing the opening of Schubert 8 (8th Symphony), go know what it sounds like and what it feels like. Where is this fitting of the piece? Because they're only getting a tiny snapshot of it. So, I do certainly encourage them to just like they would if they're learning any excerpt in any orchestral audition, you got to know more than just what's on that page. You have to know how it fits into the whole. But other than that, I try not to use...I'm very...I'm like, you can go to YouTube, especially if we're doing a grade three band piece, but you probably don't want to listen to the vast majority of things that are on YouTube because they're all going to suck, in reality.

[00:27:34.690] - Dustin

Yeah. And do you have any insights with regards to teaching this course and teaching score study or score analysis that maybe we haven't covered some extra things that maybe you've encountered that you're thinking about that you would like to add or that you would add to your course, change, or what you find students need more of. I know we kind of talked about that a little bit, but anything that you would like to add.

[00:28:07.790] - Dr. Thompson

I think that...again, this is when we really think holistically about curriculum, assessing them for what they can hear in sightseeing and just be able to audiate. I would like to do more than that, or more of that within the context. It's just what do I give up? And the part that ultimately comes down to it is, especially for those who are music ed students and going to go out, I'm like, I can encourage them to do this, but what's the reality of their situation? What are they going to actually do when they're teaching, and they're going to get a score and start conducting it and think that that's it? "I can conduct through it, I know it." And so, I'm doing everything I can to try to deliberately get them out of that mindset. That score study is filling up your brain with the music first, filling up your brain with not just the objective components of what is in the score, but what are the interpretive elements? What is the phrase shape? Because the students, I mean, I asked them, as instrumentalists, when they're only themselves, how do you decide a phrase? "Well, I just know it's intuitive." And it's like, well, it is when you're the soloist, and it's just you having to be held responsible for that for yourself. But when you have to communicate this to a room of 60 people, you have to have one interpretation and you have to know how to communicate that. And you can't just assume that they have any clue. And the truth is, most of their students literally have no idea how to shape a phrase. They don't even play the right dynamics. So, all they end up relegating is that they don't think bigger picture about what are the real communicating ideas of this score. Why does this music exist beyond giving students something to do? Then they're only going to be relegated to just being an objective conductor, and all they're going to do is just, are you pressing the right button at the right time? You're playing the right rhythm, are you aligned? But they're not going to be listening to bigger things. Because I hear it all the time. Anytime I go and observe a group, oh, well, you're not articulating with a legato articulation because you weren't listening for it. So, I'm trying to get them

to take out of the score those kind of specific things to say. These are the things you need to be listening for, not just is it actually lining up with what it looks like on the page.

[00:30:45.820] - Dustin

Yeah. And then inform their physical gesture to hopefully help aid that.

[00:30:51.250] - Dr. Thompson

Yeah, it's art. It's not just pressing button. So, what are they doing to get to that level of musicianship and not relegating themselves to saying, well, my students can't do that because I just find that to be annoying language. If they can say "dee" and they can say "tee", then they can articulate different ways.

[00:31:14.470] - Dustin

Yeah. Do you ever find that you will have students that struggle with figuring out that part, the phrase part or the expressive part? And how do you help those students? Like, while they're score studying and they have to be able to make informed decisions like that, how do you go about either training them to do that or helping them get better at it?

[00:31:42.290] - Dr. Thompson

At being expressive?

[00:31:44.850] - Dustin

Yeah. Or making the phrase decisions? Both.

[00:31:49.010] - Dr. Thompson

Well, I mean, I do. Okay, so this actually starts in the beginning of the term for me, the very first term. So, their first exercise is a single sounds excerpt. So, they literally have to. They create music that ensemble doesn't see, and they have to conduct it. And then ensemble is going to make the sound without totally related to gesture, not related to what they see on the page, because they don't see the page. So that's the first component is going, you do this (gesture), and this is what they (the ensemble) give you. And they have to do it with a metronome, and they have to show rests. And I build them up to it so that they're not having to release a note and prep a note at the same time, but they're also not connecting notes. So, I want them to stay present through an entire note from beginning to end with every single note. And they have to do ten notes, and they have to have different things on the notes. The next thing I do is have them sing a simple song. So, they do *Twinkle, Twinkle, Little Star*, and *Mary Had a Little Lamb*, but they aren't allowed to conduct the pattern. They start the group, they show phrase, they show an arrival. I say, "Every two bars you have some note that is where you want the music to go. You're going to put an articulation on it. You're going to show something." But they're having to think about it, that's the destination point. Your dynamics have to make sense with that. I'm like, "Don't put a staccato on a half note because that makes no sense." They have to make informed decisions. But I kind of force them out of the, "I'm conducting time, which gives me something to do now." I'm actually forcing them to conduct phrase. So, I make them do that first before I ever tell them what a four pattern is. Now, as soon as they get to pattern, they're going to completely forget everything they just did, and they're going to be beating time. But because they've experienced it, then I kind of pull those things together. So, when they get their first conducting exercise, they actually have to do it two ways. They have to do a conducting pattern because I want to conduct it, and they also have to conduct the phrase. And if they just sit there and do nothing, I'm going, well, "You haven't made decisions." By taking away

pattern, the only thing they can do is show shape. So, I'm forcing them right into that right away, because as soon as I take away that pattern, they're like, "Well, what do I do?" I'm like, yeah, you show the music, and you'll let the ensemble take time. So, that has become pretty effective. And I don't do that for every single thing that they conduct, that they're always conducting it two ways, but I do it strategically a couple of times in each term to force them into having to make that decision, because if they get up there and literally show nothing, I'm like, well, "You haven't made decisions, because if you made the decisions, you would be able to show me." And they can surprise me. Truthfully, sometimes they're better at actually showing the shape when they take away the pattern. But I'm like, okay, so now we try to pull those things together. And so, we're doing exercises to go, okay, here. Or how can you make shape with your pattern? We're trying to be as pliable as possible. The other elements that come into play is they all have, typically, ambushers that relate to their instrument that they play. If they don't want to bend a joint, they never know how to use their wrists properly. So, I do everything I possibly can to move.

[00:35:19.500] - Dustin

That's interesting because I know some that may focus less on the wrist.

[00:35:26.690] - Dr. Thompson

I hate that because you force your arm to have to do more than it needs to do, and if you force your arm to do more, then it's going to creep up your body, and then your body has no room to be expressive. So, I'm trying to always be like, get pattern out to here, and it (Dr. Thompson makes a physical gesture). So that all this (gesture) can do everything else and not be locked into having to be pattern related. So that's how I approach it.

[00:35:48.360] - Dustin

And then I'll make this my last question. Which aspect of the score study do you find to be the most precedent or the most important for students? Is it the flowchart, or is it the internalization part? Like, they really need to internalize the harmony, the rhythm, the phrase? Or is it the gesture part? Is it being able to externalize what they gathered from the flowchart.

[00:36:23.460] - Dr. Thompson

I think ultimately what it is true internalization and being able to do it in time.

[00:36:30.180] - Dustin

In time, yeah.

[00:36:33.700] - Dr. Thompson

And I remember feeling the same way. I have actually good ears, but when I was on the podium, I felt like I had horrible ears. I was like, I can't hear anything.

[00:36:41.900] - Dustin

Yeah, you have to relearn how to listen.

[00:36:44.810] - Dr. Thompson

Well, it's kind of the same thing that our young students are doing when they're learning an instrument. You're literally going, okay, I have to press this button at this time. Well, how do you have time to hear what everybody else is doing if it takes that much focus to just do that? So, I give them a bit of leeway. I recognize that they're not going to hear everything right away because they're

learning the gesture. You can't expect your brain to just be able to do all that right away. That's just not humanly possible. I do think that the internalization of being able to hear on the podium is where the weakness really comes from. So, I'm trying to do all the things I can to help them get that into that internalization level, but it has to develop. If their gesture also isn't fluid and trained well, then they're only going to be focusing on gesture. They have no room to hear. But if their brain isn't informed, well, they might look nice, but what are they actually saying? We're teaching all these elements at the same time. So, I'm trying to attack them in multiple different ways, knowing that I will not get them to be able to do this fully by the end. But I'm just trying to at least get the building blocks that then they take with them.

[00:38:10.100] - Dustin

Well, thank you so much. I think I've got plenty. I'll have to transcribe it, and to be honest with you, I'll probably have a software transcribe meeting, and then I'll probably send your stuff to you just so you can be like, yes, this looks right, I said these things, and then that'll probably be it. But this has been great. Thanks so much for meeting with me and taking time out of your day.

[00:38:32.490] - Dr. Thompson

Very welcome. Thank you. Good luck.

[00:38:34.820] - Dustin

Thank you. Bye.



## APPENDIX K

### Dr. Allen Interview Transcript

[00:00:00.000] - Dr. Allen

'They shut things down for the day. But here we are. I think we really only got an inch or two overnight. But nevertheless, kids are home. I just finished the morning of helping my five-year-old through eLearning on a tablet for the first time. So that was interesting, But yeah. And then, of course, the university never shuts down. So, I still have classes in rehearsal on today.

[00:00:31.660] - Dustin

Yeah, tell me about it. It's like if the public bus system is still running, we still have class.

[00:00:38.790] - Dr. Allen

Right, exactly. How are things over there?

[00:00:43.930] - Dustin

Give me one second. I'm going to stand. Things are going great, but busy. We're getting ready for CBDNA, so we're taking care of... We're trying to do logistics for that.

[00:00:54.200] - Dr. Allen

'That's right.

[00:00:55.610] - Dustin

And so that's the meeting I just got out of for CBDNA. And got to check in with all the performing ensembles and see what they need and making sure the sessions are good and things like that. And then besides that, it's apply for jobs as they pop up and keep writing and finishing this dissertation as much as I can.

[00:01:16.290] - Dr. Allen

Great.

[00:01:17.020] - Dustin

Yeah.

[00:01:17.880] - Dr. Allen

So you are in your final year, I gather then?

[00:01:22.620] - Dustin

Yes. This is my final semester. They really push us out here. I mean, it's not that I can't finish it at a later time, but that's been the trend here, three (years) and done.

[00:01:36.510] - Dr. Allen

Right.

[00:01:37.820] - Dustin

So, the goal is to defend in late March and graduate in May.

[00:01:44.990] - Dr. Allen

Great.

[00:01:45.770] - Dustin

Then I have my recital next month, some final concerts, and that'll be it.

[00:01:52.200] - Dr. Allen

Great. Good for you. That's great. Well, yeah, I'm happy to help in any way I can here. I will say I have a rather hard meeting at 1:15, and I would need to cut out a bit before that to get myself over to campus, but I'm not sure if you need it.

[00:02:14.970] - Dustin

I'm going to cap it at 30 minutes, if that's okay. Okay. It's not a hard cut off, but the first one that I did, I kept through around 32, 34 minutes or so.

[00:02:27.010] - Dr. Allen

Great.

[00:02:28.080] - Dustin

And before we start, is it okay if I record the meeting, record your responses?

[00:02:34.180] - Dr. Allen

Yeah, that's fine.

[00:02:35.580] - Dustin

Awesome. So, I'll just jump right in. I have plenty of questions written down, but I might meander around them based on where it goes from there.

[00:02:48.160] - Dr. Allen

Sure.

[00:02:49.510] - Dustin

So first, what is the setup of the undergraduate instrumental conducting courses at Indiana? How many do you offer? Who is required to take it or not? Is it a sequence? And if so, what's the sequence structure?

[00:03:06.830] - Dr. Allen

Within the bounds of our department, which is the Department of Bands and Wind Conducting, we do lead the instrumental side of the conducting courses for the undergraduates. And as far as the sequence, we actually cover both undergrads and graduate students. Graduate students that may have interest in conducting, maybe are declaring a minor field in wind conducting, which is certainly not as often, but occasionally they take graduate-level non-major conducting classes at the 500 or 600 level in terms of the designation of classes, whereas the undergrads take 300 level courses. The first class that we offer in the undergraduate track is designated MUSG 370. That's just basically the intro to instrumental conducting. That is the first class in our sequence of three courses, basically.

That course mainly covers, as it would suggest, just the very beginning, foundational ideas about movements and patterns and just mostly the raw initial technique of conducting. There is some discussion and lectures on the topics of score study and score marking. There are elements usually of score analysis that are required in that class as ongoing assignments throughout the course based on the repertoire that they...even if they're short excerpts, they do a brief score analysis of those excerpts. And pretty much all our classes, and the beginning class or the introductory class is no exception, the classes are based on a laboratory format. Probably unsurprisingly to you, where each student experiences a rotation with our colleagues (instructors), and the class it makes up, usually requires the class to create an ensemble, based on the...usually rather odd mixed instrumentation, but it usually works out. Particularly if the students are ed (music education) majors and they are working on secondary instruments, that sort of thing. So, whoever is leading the class typically leads them through various units in terms of techniques and skill acquisition early on. Then pretty soon after, the students start a regular weekly private lesson in addition to in-class laboratory experiences. So, that runs concurrently. And that class, having taught that class for several years, I am pretty well aware of the typical (curriculum) in that class. It has slightly evolved over the years, but in terms of the course offering, it's offered every day, Monday through Friday. That class in particular gets a lot of facetime with the instructor and associate instructors, the graduate students in our department. Our graduate students in Wind Conducting assist with all conducting classes on a rotation as well, according to semester. And that's really an important part of the graduate Wind Conducting curriculum here so that they have that time individually with students in a private lesson setting, but also assisting the larger class when the class reconvenes in those lab settings. And those graduate students often give feedback (to students) after they go up for a conducting round. And that experience we find to be extremely valuable for the graduate students. But in any case, that introductory class goes through that sequence of moving through various skills, whether it be

conducting basic meters, conducting short excerpts with a good deal of expressive variety of different dynamics, tempo changes, various patterns. Certainly, a focus on more connected legato styles, more separated staccato or marcato styles, that sort of thing. And they progress the semester through all of that. And then certainly extended meters, asymmetrical meters, things that are approached more often than not. It's like later on in the class sequence that they approach those techniques, and then they apply it to excerpts from a textbook, accompanying textbook, or workbook that has SATB four-part excerpts. Early on when I started teaching at IU, we were working out of the Stotter techniques for conducting (textbook) for those lab experiences. In the last couple of years, we've been using more the Haithcock, Doyle, and Geraldini textbook. So, we've been trying that out. I think it's fair to say we found a good amount of success through that, and we've been able to adapt curriculum pretty well to our philosophies. But typically, which brings me to the next sequence, MUSG373, which is listed as instrumental conducting, and it's the intermediate or more advanced level undergraduate course sequence. Usually, students from the first class either go directly into that second course or they take a semester off depending on where they are in their degree program, but they usually don't delay too long between classes. And those skills transfer over pretty organically. In that second class, and I'm teaching that class now and have been for the last handful of semesters, it does focus on techniques and developing techniques, but for the most part, I'd say it's probably about 30 to 40 % technique development and 60 to 70% rehearsal lab experiences and applying technique to real, as close as we can get, to simulated lab experiences and actually taking a full score piece and rehearsing it for a period of time, whether it be 12 to 15 minutes or 15 to 20 minutes, depending on how many students are in the class and how much podium time we can dole out. But in a way, the class sequence, at least my presentation of the class is sequenced in a similar way to what I did in the introductory class. Where early on for the first couple of weeks, we're focusing on either reviewing, solidifying, reinforcing ideas from the first

course, and then building upon those techniques with perhaps just a little bit of variation in a more advanced way, thinking more about interpretation. In the Haithcock book, there's a lot of great resources, lessons that are based on the Laban effort descriptors and that whole system and applying them intently through single sounds. The "How-Now" exercises or game to develop having a certain effort descriptor in mind, like float, press, dab, or slash. And I'm approaching it in those ways. I usually use that as a basis for technique development and developing the idea of intent, aural intent to gesture, and the production of sound in the first couple of weeks. We're right in the middle of that right now. Then we're about to...in that class that I'm teaching, that second sequence, to start the conducting rotations. Which are based on those short excerpts in the appendix of the Haithcock text. So, much the same as in the first class. It's more comments from myself and from graduate instructors that are based on more technique versus any rehearsing of the lab ensemble. But the way I've got it worked out in the second course is three times over the course of the semester, they have a rehearsal lab, which is, as would indicate, more of a focus on the actual rehearsal process within a longer period of time up on the podium. To prep them for that, I usually provide readings. I lecture on the topic of rehearsal techniques, and I try to make a big deal about having a coherent beginning, middle, end to a rehearsal, no matter how long you're dealing with. With having clear objectives, and basically being able to align pedagogy with the techniques they're developing gesturally. Then they get up and conduct on those pieces that I assign. They're usually maybe like younger band repertoire. They could kind of be like transcriptions or flex transcriptions of orchestra pieces as well. And they just lead the ensemble through different objectives that they lay out. In advance of any of those rehearsal labs, I have an extended private lesson with myself and or graduate students. So, they have plenty of time to practice the techniques, gestural techniques that are warranted in a piece, but also mostly talk through their game plan for the rehearsal. We talk about different ways they can break things down and scaffold, break things apart, put them back

together. And through that discussion, individually, they come up with their plan and their personal style to how they're going to attack a rehearsal for about 15 minutes. And the capstone in the last week, or the second last week, of classes, I have that class go up and conduct a full-score piece with one of our band ensembles. This semester, it's our second band, the symphonic band. That usually blows people's minds. It's a full group, and they're quite good, too, so they're very responsive. That's always a real treat for them and for the band, too. That's the last culminating thing, and the last week (of class) is just wrap up. We reciprocate, the two classes reciprocate, supporting each other because the MUSG370 class, the introductory class, on certain days during the week, at a certain point, over the course of the semester, they come in and combine with the second sequence class and create a larger lab ensemble for those rehearsal lab experiences to cover the full score and multiple voices and everything. Then the second sequence class, the more advanced class, reciprocates that support in the final week, and they help out with the introductory classes' capstone experience of conducting. Not rehearsing, but just conducting through and practicing techniques on a more full-score piece as well. The two classes support each other. Then lastly, the third class of the sequence is led by my colleague Eric Smedley, and that's the more advanced conducting class where it's not actually a requirement by undergrads, but if undergrads are declaring a minor field in wind conducting, then that is one of the elective options for them to satisfy that degree. In addition to maybe taking like wind literature or score study, that sort of thing. So that's mainly the three core classes, especially in the undergraduate curriculum. And as I mentioned, there is a graduate level version of that third course, sequence, the advanced conducting, for any graduate students that have an interest or are minoring in conducting as far as their master's program. And we get all sorts of people in those sorts of classes, those elective classes. They might be composers, they might be...there's certainly a lot of performers interested in that.



[00:17:09.570] - Dr. Allen

But yeah, that's the main sequence. So, three with the possibility of four, if there's graduate students interested.

[00:17:16.880] - Dustin

So, let's start with the beginning class.

[00:17:22.560] - Dr. Allen

Sure.

[00:17:23.770] - Dustin

What is your approach to teaching score study or score analysis in that first class? And then we can go into the second class if it changes at all. But especially for that first semester that they're taking, could you walk me through how you start them? Do you scaffold on top of that as you go progress through the semester? Does it change at all? Or just give me a broad overview.

[00:17:53.200] - Dr. Allen

Sure. Over the course of time that I taught that beginning class, because all my colleagues do maybe slightly differently, but my approach when I taught that class was to have an initial lecture discussion about coming up with parameters, defining what score study and analysis really is, both to me and to other folks in the field. There's usually a couple of quotes that I come across and reactions to those. I would usually play the short video clip of Larry Livingston talking about the process of studying scores, preparing scores, and how that maybe translates to gesture. Then have a Socratic method of engaging them in that way through discussion, stirring their own thoughts. Then I would lead them

through my own process and own thoughts through that lecture of largely the Battisti/Garofalo method and using that as a framework just so they have some options. Through the whole course of that initial discussion and lecture, when I'm presenting that framework, I am usually very careful to say or to remind them that everyone's method is going to slightly differ. Also, when following a rigid structure like the Battisti and Garofalo, it's important to remember that not every piece necessarily needs every bit of those boxes checked off because different pieces have different needs and warrant extended time in one area versus another area, perhaps. So, I tried to present it in a way that this is a system that you need to adapt to the situations that you might be in. But nevertheless, that could be a good guide for you. I even show them the flow charting and all of that as a tool. But at that level, I certainly don't require them to produce their own flow charts or anything like that. But it's more about discussion and presentation of that. I show them examples of my own scores, even our graduate student scores, just to just notice how that study may translate into the actual score marking. We talk about study scores and how you may mark those scores versus performance scores. I'm bleeding over to the score marking territory because usually in that class, I would separate those two topics. That's intentional to say that score marking does not actually equate to score study. Score marking is something that happens as an outgrowth of the study. There's a style of marking as you're analyzing things, maybe study score where you're marking things more busily, you're including everything, and then a more practical performance score. For instance, my colleague, Tiffany Galus. Do you know Dr. Galus at all? Have you come across that name?

[00:21:18.040] - Dustin

I've heard the name, but I've never met her.

[00:21:20.190] - Dr. Allen

Yeah, she's our Associate Director of Athletic Bands. But she and I...I always use her as a great example with our students that she and I have a very different method of marking their scores. I think she uses a very intentional, more rigid color-coding system and everything. I always use that example because that might resonate with some of you (student). "With some of you, you might not want to do that." I don't know if I'm in the minority, but I would usually leave their style of marking up to them. I would review their style of marking, but I would make a point to say whatever style and approach you do take after showing them lots of different options and ways to do this. Also, adapting material in terms of marking from Battisti's, *On Becoming a Conductor*. There's a great chapter in that book that covers different ways of marking. I would usually present that. My whole thing was showing them lots of choices and options and indicating that whatever resonates with them or makes most sense or was most helpful to them, certainly try that, adopt a way, but stay consistent with that way, at least through the duration of this class. So, I can see that consistency from point A to point B in the course. But other than that, practically speaking, in that introductory course, I would not have them submit a full analysis. I would not have them submit a "Teaching Music Through Performance and Band" style breakdown of every component. But, we would typically have them submit a written narrative of what they studied, breaking down elements of the score, or in their case, the excerpts. If they're conducting *Ye Banks and Braes*, the Grainger setting, or the adaptation in the Stotter, for example, we would ask them, "Through a narrative in prose, talk about the background of the piece, the text, perhaps, of the folk setting, the rough form, phrase form, or total form of the excerpt, "Is it A-B-A form?" Then the key area, the written tempo, the stylistic marking, and then talk through elements that creep up harmonically, "Is there a certain chord, arrival, or cadence that's noteworthy?" Again, what is the phrase structure? Then that would drift in their narrative of talking about their planned approach to conducting the piece, how they are

planning to use their left hand creatively, “Where is the peak moment of the excerpt, and how am I going to craft my gesture to lead to that point?” That discussion is a two-part in that assignment, talking about the construction of the music itself, but then at the later portion of the scores analysis that they turn in, how they're going to apply that knowledge to what they're practically going to produce in terms of gesture. So, that's the way that we actually measure understanding and allow them to describe their process of picking apart an excerpt.

[00:25:26.400] - Dustin

Okay.

[00:25:27.390] - Dr. Allen

Yeah.

[00:25:28.370] - Dustin

I have a couple of follow-ups. So, I guess what's your reasoning behind using the Garofalo? Which I love that resource, and I actually use that as well, but have you always used that? Did you make a switch at any point? And is it because of a particular reason? Is it because it's methodical and how it describes a process that way? And then the second follow up to that is, do you teach those specific concepts within score analysis? So, you have them break down the melody or have them break down harmony or rhythmic aspects, and you hit each one of those things?

[00:26:16.250] - Dr. Allen

Yeah, I think what you said is exactly what I would say. My use of that is both personal, that I personally came up utilizing that and adapting my own style from that, and similarly, the way I

present it is, as I mentioned, there's this presented rigidity of this system. But take that with a grain of salt, where just like I felt, I had to discover it for myself, finding ways to adapt the system to your own personal style and what resonates with you. But yes, it's the methodology of it, the fact that it's very methodical and it's very easily followed, especially at that level, because I always found at that level, they are looking for what's the right answer for how to do this. And over the course of the semester, it's breaking that down a little bit through discussion, through private lesson discussions too, one on one, that there's not just one way, and it's almost the wrong question to ask. But for me, at least, it's a good starting point because it does a good job of explaining things and quantifying things that's digestible. And I use it more so as, not so much as a dogma, but as a launching off point. I make a big deal about that and how I present it. This is just merely a tool or a set of examples of where you might go or where you might just get started. Because as I'm sure you would agree, students at that level are just so overwhelmed with the whole idea of it. It gives a good guiding light. Then again, I make a big deal of like, this is where you might depart from the system or just utilize one part of it, or this might be your method of breaking down texture and melodic contour, and melodic dimensions. And that might be useful for this piece, but in another piece, you might want to set that aside and focus on another element. So, I present it that way.

[00:28:40.190] - Dustin

What do you think they need as far as that process goes? And I know that this might be reiterating what we have already talked about, but what do you perceive students now need or even after they leave, most conductors or band directors that you've seen, what is it that you think that they need more of? Do they need a process? Is that what you're coming across? Do they just need a process to stick to or start with, or is there a certain aspect of it?

[00:29:22.850] - Dr. Allen

I think that's right. I think they do need an easily tangible, something that they can wrap their arms around process where there is more strict methodology to start out with. And to address the second thing you said, I agree as well, as there are certain aspects of it that I have found that students often need reminding of and to have a cross-disciplinary, in a way, connection. I've always found that students don't realize just how crucial their knowledge of music theory becomes. When I do remind them of that or point to or ask them to do a quick harmonic analysis of this chord or this phrase of how the chords are functioning here, it's often like a light bulb moment. It's like, "Oh, yeah. My knowledge of that is important here and it's applicable." I make a big deal about the function of harmony. Indeed, that's a lot of the times the way that I approach, certainly tonal music, in my own analysis of where are the moments of greatest dissonance and tension and how are we leading to and through those moments or receding away from those moments. The only way to identify that is to be well-versed in not only knowing how to do a harmonic analysis of a passage, but do it quickly, and that only comes from practice. I think that that's one thing that might warrant greater connection through or more emphasis in. I found that students are pretty quick to be able to dissect and to have some aural image or interpretation of things, like articulations and general style. I think that comes pretty easily to them because it cooperates with their study on their individual instruments and what they're maybe receiving from their studio teachers on a weekly basis. But the application of harmonic analysis and music theory, I think, is something that I found I've had to make the connection for them. Sometimes, that actually works out to more efficient, and sometimes they just get overwhelmed with that, too. But I think just for me in my role, in the brief time I have them, just merely making the connection and making them aware that, yes, this is a very applicable skill that will serve you in your score study and in your playing, too, in your total musicianship. And breaking that sentiment that those music theory and even music history classes, are just a box to

check and a chore to get done. With regard to music history, that's a big deal, too. I mean we're talking in the Stotter, there's those Susato excerpts from the *Danserye* and all that. Talking about that renaissance style and asking them questions in a private lesson of like, "Okay, stylistically, what should we do here? What's your opinion? And what did your study bear out?" Like, "What time period is this from?" At first, early on in the semester, they're just like, "I don't know. Yeah, I haven't thought about that." It's like, Well, maybe you should. How their intuition, and oftentimes, our students have good intuition because they're good performers, but how their intuition can be more concretely justified through concrete knowledge, through things like historical period and how the stylistic approach will and should run parallel with that. I think those two things are big.

[00:33:52.460] - Dustin

So, if you had to place, especially for that beginning course, or it could apply to both the first or the second, where do you think we should place emphasis on the score analysis? Do you think there should be more emphasis on the theoretical, the actual analysis part, whether it's the historical background, the theory, the harmonic? I guess you could also include the melody and the harmony in there. Or is it the internalization of the score, them playing it on the piano or singing through the lines? And then the last option is obviously the external part, which is conducting it or showing it gesturally.

[00:34:43.760] - Dr. Allen

I think that with our classes at all levels, we all have a unified philosophy of making a big deal of connecting gesture to sound in some way. It could be them sitting at the piano, but more often than not, it's them singing. We do advocate for them singing each line and in a private lesson, singing while they conduct. More often than not, it's without fail, really. When we ask them to sing through

an arrival point or just a melody and ask them to sing while they conduct, their singing and innate musicianship comes up through their singing, through the performance of it. While they're conducting, the approach to conducting starts to match what they're singing. Especially around here, they often have a lot of internal chatter going on when they're conducting. That natural musicianship, there's a roadblock to that. But when they start producing sound while they move, we see that they move a lot more expressively, and it fits their innate musicianship. We really preach that a lot. "Can you sing that passage while you conduct?" Then as they're doing that, oftentimes afterwards, we would say, "Yes, do that. How you just moved as you connected to the sound is exactly what you should do when you're not singing and you're leading others." So, I think that's fair, having greater emphasis on that or at least a consistent emphasis, and we've certainly found that here. I had a thought as you were asking questions as it pertains to score study. That's a tough one to crack at our institution, because within our conducting curriculum, there are separate classes purely devoted to score study. Especially if they are declaring a minor field, they have that opportunity to dive really deeply into that subject. So, I think the issue or the balance we need to strike in the conducting classes is to have enough an appropriate time for them to actually physically get up and conduct, that third option that you mentioned. And I think that it really is true that we can see when students have internalized and through the questioning and discussion we have when they're on the podium. So, that is certainly, practically speaking, I think it's a fair method and it can be effective, especially with regard to what I just said. I mean, the balancing act you need to do where you can only do so much written work and talking about things. In those classes, they're inherently laboratory experiences. I think we've mainly taken the stance that the classes have to predominantly getting up and conducting. Then if they want in-depth study, they can take this separate score study class. But I've even considered with that beginning class, and certainly the second course sequence, having more like project-based things where it's not so much about them doing the score study



process or submitting a full analysis on a weekly or biweekly basis, but maybe having one or two big projects that they're doing on their own with some coaching, through private discussion or through check-ins by the professor. "You've been assigned Cajun Folk Songs for the semester. By this date, you will have had these components of the full analysis completed and turned those in for comments. Then by the end, you'll have these other components completed and turned in." Then by the end, having an experience and also a document they can have on which they can base future study off of. "This was my process, this piece, so that seemed to work well or that didn't work well. That seemed like busy work to me, so I'm going to shed that or alter that." You know what I mean? Having a model moving forward, a template to work off of. So, I haven't really enacted that yet, but I think that in my next steps forward, I'm looking at maybe doing something like that to cover more thoroughly the score study piece.

[00:39:43.520] - Dustin

Okay. Just A couple more. Do you allow them or use a reference recording with regards to the score analysis part? Do you tell them to listen to as many as you can and it's fine, just don't lock yourself into one? Or do you try and discourage the use of a reference recording until a certain point in the process?

[00:40:06.370] - Dr. Allen

Yeah, we don't do much micromanaging in that respect, but we do mention that the listening should likely occur early in the process, and you should listen to multiple. So, we would say just what you said. But after that point, we might have some check-ins here or there, especially if they ask, or continue to ask about the recording philosophy. But generally speaking, we just lay out. "Listen to a

lot, but don't let it be...don't let your interpretation go towards one (recording). Try to adapt to multiple recordings.”

[00:40:45.300] - Dustin

I have two more. First one, do you go more in-depth with the second semester course with regards to score analysis or score study? Does it change at all, or do you just build on top of it?

[00:41:18.040] - Dr. Allen

I definitely build on top of it. Again, I don't think that so far in the more brief time I've been leading this second class I haven't done more intensive work in it, but I'm finding now that I think I should. So, at this point, it's more just building up the previous class's skills through just application, getting up and conducting thoughtful questioning, that thing. Yeah, in the moment stuff.

[00:41:55.650] - Dustin

Follow-up. You said you're finding that feel like you should do a little bit more? Is there a reason or what are you perceiving from the students that makes you go, “Okay, I think they need more of this?”

[00:42:09.480] - Dr. Allen

I think it's through the questions that they bring in in the private lessons, getting ready for any conducting laboratory experience. Again, it seems like they're oftentimes, maybe not until the latter half of the class, it's not until then that they grow into feeling confident enough, bold enough to make their own choices. For me, I always feel like any hesitancy there often is as a result of not enough close study, not enough time on their own, generating questions and having a stance on

what they want to do with the music. I find that, especially in the first half of this class, it takes a lot of cajoling for myself and our graduate students of “What do you want to do? You don't seem to know or that seems to be a little unclear. It seems that you haven't really committed to that.” And so, it's a lot of like, “Oh, I don't know. Does this seem right?” It's like, “Well, I don't know. Does it?” So, it's that, in-the-moment line of questioning and response that usually tells me that not enough time has been spent. That's usually what I would tell them. “Why don't you go back to the drawing board here and investigate this?”

[00:43:29.020] - Dr. Allen

I would just lead them a little bit towards that. And eventually they get there. But I'm finding that I need to probably create a more effective way to get to that point earlier in the class.

[00:43:41.600] - Dustin

Last one, I think. How do you check on them before they have an excerpt...Because I know that it'll be different in the second semester. But, for the first semester, you have those excerpts that you work on. Do you do a comprehension check? Or do you check something before they conduct the excerpt? Are they turning anything in, or do they have to demonstrate gesturally a certain number of things or sing certain things before they conduct?

[00:44:22.890] - Dr. Allen

Yeah, it's mostly just the fact that I am sure to always have a private lesson before any time they get up and conduct, whether it's myself or with a graduate student. And they are required to come into those lessons with at least a couple questions that they've generated that could be worked through collaboratively with whoever's teaching. And then in the moment, in the private lesson setting,

whoever's instructing, gives feedback, and like I mentioned, ask questions from that role too...this seem to work well, but this is a big question mark there. "What can we do there? What are you thinking?" And offering suggestions gesturally, but also more thoughtfully asking what they're hoping to accomplish there. "This is what I'm reading, and this is what you're showing or not showing." Approaching it from that standpoint. And that usually indicates a level of comprehension. And it's not really a quantifiable thing, but It's an organic thing that I work very closely with our graduate students to check in with them, like how is such and such doing (a student)? "Oh, they seem to be really struggling with tension in this part of the arm as it relates to legato. I mentioned this tool or this idea or analogy or this postural position that they might want to adopt further so that it helps enhance that or combat idiosyncrasies."

[00:46:02.080] - Dustin

Great. I think unless you have anything else that you want to add with regards to teaching undergraduates with score analysis, or any closing thoughts?

[00:46:13.670] - Dr. Allen

Not really. I think I mentioned everything I can think of. So, that's really what I've got.

[00:46:20.820] - Dustin

I got plenty to work with. Yeah, it's great. So, thanks so much for taking the time to meet with me. Before I put anything in that portion of the document, I'll send it to you to just to approve that, yes, this is what I said, and I'll do that.

[00:46:38.590] - Dr. Allen

Great. All right.

[00:46:41.020] - Dustin

Dr. Mickelson says, hello.

[00:46:43.000] - Dr. Allen

All right. Please say hello back. I really enjoy. Anytime I get to talk to him, he's such a great person.

[00:46:53.560] - Dustin

All right. Thanks so much. Have a great weekend and a great rest of your day.

[00:46:57.010] - Dr. Allen

All right. Thank you. Take care, Dustin. Bye-bye.

## APPENDIX L

### Dr. Parker Interview Transcript

[00:00:00.000] - Dr. Parker

Hey there, Dustin.

[00:00:18.570] - Dustin

Hey, how are you?

[00:00:19.820] - Dr. Parker

Good. How are you doing?

[00:00:22.020] - Dustin

I'm doing great. It's a little bit chilly and a little snowy out, but not too bad.

[00:00:29.200] - Dr. Parker

We're facing the same thing.

[00:00:33.210] - Dustin

Did you guys still have classes today?

[00:00:35.870] - Dr. Parker

We did, yes. And even earlier this week when it was way down into the negative 10's. They just run what they call frostbite shuttles.

[00:00:53.270] - Dustin

I've never even heard of that. What is that? What is a frostbite shuttle?

[00:00:58.120] - Dr. Parker

They run more busses around not only campus, but some of the surrounding campus area, just so students aren't walking from their apartments to campus.

[00:01:12.490] - Dustin

That's nice, I guess.

[00:01:13.810] - Dr. Parker

Yeah. You don't want people freezing on their way to class. But when I was at Ohio State, I don't think...I think there was one time where we canceled classes due to snow, and we had just gotten back from a bowl trip. And I remember I parked my car in the stadium parking lot, which I don't think that one exists anymore, but we had to dig out. Oh, my God. That was the only time I think they ever canceled classes.

[00:01:48.080] - Dustin

Yeah. It's like if the public bus system is still working, we're still in class. But all the surrounding public schools, like high school and all that, they cancel.

[00:01:56.720] - Dr. Parker

Right. We had some schools that went remote this week just because it was just late last week and early this week. It's just too cold for kids to stand outside and wait for busses.

[00:02:14.780] - Dustin

Yeah. Well, thanks for meeting with me again. I really appreciate it. I have you and I have one more next week, and then it's hopefully defend by end of March.

[00:02:27.340] - Dr. Parker

Fingers crossed. All right. That sounds great.

[00:02:30.280] - Dustin

Yeah, they're good at pushing us through. So, it's been good. And now we're getting ready for CBDNA.

[00:02:40.510] - Dr. Parker

Oh, great.

[00:02:42.020] - Dustin

Yeah. So first, just as a formality, is it okay if I record all your answers and your responses?

[00:02:51.260] - Dr. Parker

Absolutely.



[00:02:52.230] - Dustin

And at the end, of course, as I compile these and use what I need, I'll send back to you what I'm going to use so you can just confirm that's what you said.

[00:03:04.750] - Dr. Parker

Cool. Great.

[00:03:05.900] - Dustin

In general, what courses do you offer for undergraduate instrumental students? Could you just give me a broad overview of what they're required to take, how many semesters that might be, and maybe if it's beginning, advanced, or is there a supplementary one.

[00:03:28.840] - Dr. Parker

So, we're still on quarters here at Northwestern, not on semesters like the rest of the world. So, all of our undergraduates, regardless of major, are required to take Basic Conducting. That's the course title. So, in any section of that class, there are six sections per calendar year, two per quarter, with about 30 students divided between the two sections. So, in any one of those sections, you could get a mix of strings, vocalists, wind players, and percussionists. So, everybody's required to take that. And then we have three advanced conducting classes that are broken up into the different disciplines. So, there's advanced choral, advanced orchestra, and advanced wind conducting. No one is required to take those advanced courses except for our Music Ed majors. They are required to complete that course prior to student teaching. For everybody else, it's an elective course. So, a lot of our performance majors, which is the majority of our student body, a lot of them still want to take an advanced conducting course, but they're not required to do it.

[00:04:59.730] - Dustin

I'll start with the beginning course, then we can hop to the second course. But as far as the curriculum goes, what is the general overview regarding score study or score analysis, what is it that you teach in that course? Do you cover it extensively and what system do you use, if any, or if there's a resource that you like to use, things like that?

[00:05:35.910] - Dr. Parker

Yeah, that's a really excellent question. I teach two sections of basic conducting every year, fall and spring, and then other people do the other sections. So, everybody goes about it a little bit differently. The requirements are the same, of course, but how we approach it's a little bit differently. I use the Battisti and Garofalo text as a basic framework for how I do it. And my class over the 10 weeks is broken down into four units. And each one of those units has different things involved. Some score study and some not. But in each one of those units, I'm focusing or drilling down on one step in that Battisti and Garofalo process. So, unit one, we're doing the score orientation, and unit two we're doing the (score) reading, and so on and so forth. For my class, and this is particular to me, we use the Holst, *Suite in F*, as our "Movement one is unit one, and movement two (is unit two)..." I actually do the vocal version of it because I've got vocalists, so we need to do some choral conducting. So, we use *I'll Love My Love*, so on and so forth, and we use whatever movement we're on as the material that we're going to study.

[00:07:09.470] - Dr. Parker

So, for the score orientation, we use the Holst first movement, and we talk all through that. For score reading, it's nice because we're using the choral version, so they don't have so many lines to get

through when they're practicing it. And then so on and so forth, the analysis, we use the third movement, and interpretation, we use the last movement. I'm trying to think if I'm covering all the elements of your question But, that's my basic skeleton for how we do it. And we do a little bit each day. We meet three times a week for two hours. So, I tend to start the first half hour with some movement and things like that, just some exercises. And then usually in the second half hour, we do some score study stuff. And then in the last hour, we do the actual conducting portion. So, it's about a half an hour each class that we're devoting to some score study issue.

[00:08:20.980] - Dustin

So, you introduce this almost from the very beginning, like the first class, first week, you introduce it, and it's all the way through?

[00:08:28.390] - Dr. Parker

Right. It's not just, "Hey, week six, this is score study week." It's an ongoing thing for me. I think knowing the other instructors, that's fairly consistent. They don't just do it as one discrete episode or a series of episodes in their course. It's sprinkled out throughout the entirety of the course.

[00:08:54.310] - Dustin

For the Garofalo and Battisti, what led you to use that? I know that that might be just because that's what you used, and you really like that it covers everything. I personally like that it's very systematic and it gives you that step by step (process).

[00:09:10.230] - Dr. Parker

Yes, it was something that I was brought up with. I think that was required reading when I was an undergraduate. But that said, I'm very familiar with the other texts, but I just found it...for our purposes I found it more straightforward. I like that there's a systematic approach to it. I think the text is easy to read. Yeah, so it became my choice because it seemed to fit within our particular schematic. And with the whole four units thing and the four steps, it just made perfect sense to go ahead and use it.

[00:09:59.560] - Dustin

As far as checking their comprehension, how do you go about assessing them along the way? Do they have assignments that they'll turn in and you're checking for completion, or could you talk about that?

[00:10:17.710] - Dr. Parker

Yeah. So, the first two steps, the content and practices are covered in the midterm. So, I will give them a score that they've never seen before. And in the midterm, they're required to write basically a long form answer about what are the pieces of information that you can glean from just seeing...I'll give them the first three pages or whatever of the score, and they have to write about it. So, I'm assessing that. We practice that during class as well. I'll bring in different kinds of scores because I want them to see different kinds of scores, like an orchestra score, a choral octavo, all different kinds of things. Some scores that have different kinds of notation too, so they're practicing it, but I'll assess it during the midterm, formally. For the analysis, they do have to do a graph (flow chart) for me, similar to the one that's the example in the Battisti and Garofalo book. And they have to do it on the third movement of...no, scratch that, I changed it. We practice the analysis with the Holst

third movement. But they end up having to create a flow chart based on something that they do for their final. It's my way of prepping them for their final, which is doing two movements from the Orff dectet, the *Carmina Burana* dectet, the *Tanz and the Amor volat undique*. They have to do a flow chart for the *Tanz* and I demonstrate or illustrate that for them. We work on a flow chart collectively for the third movement. That's how we practice it and then I assess it by them giving me this chart. And then the interpretation aspect, I assess in the...there are two things that I do. One, there's an assignment that they have to do. It's really the only paper that they write for me, but they have to do an interpretive analysis, and they can pick the piece. It has to be at least 30 minutes in length. They have to find three different performances of the piece, obviously led by three different conductors, and they have to discuss the different expressive elements or interpretive elements and talk about the differences between all of those. The way I practice it in class with them is I try to get them talking about, specifically in this fourth movement of the Holst, the interpretive decisions that they have to make as a result of doing a number of things for me. They have to do some analysis of that movement, too, because you can't do interpretation without analysis.

[00:13:47.360] - Dustin

In your time doing this course, what aspects of that do you find students find most challenging?

[00:13:58.840] - Dr. Parker

Oh, truth be told, it's the orientation part, because I play games with them, where I talk to them about...“We see *Symphony No. 4* by Brahms, what expectations does that set up for you?” Before you even start going through the piece, you ought to have a number of expectations. And I find when I pull on those music history threads, they are like, “What?” “Okay, so Brahms...who was he? When did he live? What music did he write?” And I try to get them to be a little more intellectually

curious about the endeavor and thinking about what pieces was he working on at the same time that he was writing this symphony and what pieces came after and came before. And that's a level of depth that sometimes they're not...and I don't know, maybe I've just done this too long, but they're not accustomed to doing on their own, and they really have to be poked and prodded to do it. Whereas the analysis stuff, a lot of them are already pretty good at it because they're good at theory. Sometimes their transposition skills aren't great, which I have to go over. But it's really that first step is getting them to have enough questions going into the process that they know what they're looking for and what their expectations might be. When those expectations are broken, you set up some expectations like, "Oh, I expected this movement to be here rather than here." Or something like that. But it's not the analysis, they seem to enjoy the analysis part. They want to get to the analysis part and they don't want to think about the contextual stuff.

[00:16:19.220] - Dustin

Yeah. Would you say that's a common misconception with (students) or a gap in the student's understanding as they come in to start (the conducting course)?

[00:16:36.150] - Dr. Parker

Yes, and we talk about that quite a bit. Part of a first discussion with them is, what do they often ask... "What do you know about conducting?" They're 18, 19, 20 years old. They've had a lot of conductors in their life so far, at least a few. And even if they've only had a couple, they've seen a lot of conductors. "So, what do you know about conducting?" And they don't, I think, conceive of this notion that there's more to studying a score than just breaking down what the chord is and what the cadence is and where the phrases are. Yes, that's part of it. Of course, it's part of it. But there's so much contextual information that you have to uncover in order to really understand what the

composer is trying to do. And I think that's just when they get out of the course, that's often a reflection that they have. "Oh, I didn't realize that there was so much..." they call it homework. There's so much homework that you have to do as a conductor just to know about the composer and the time period in which it was written, and the stylistic implications of a piece being written in the classical period as opposed to the romantic period. And they suddenly understand, that there's a lot of stuff that you have to know going into it, and if you don't know it, then you have to go find it.

[00:18:16.650] - Dustin

In the course, do they have...as far as the actual conducting goes, do they conduct excerpts? And is it a chamber ensemble type of environment?

[00:18:31.750] - Dr. Parker

Yeah. So, it's highly variable. Sometimes, I'll have a section (course section) where it's almost exclusively wind players, which is great. You can do pretty much anything. Sometimes, depending on just the makeup of the particular...I'm talking about the class, meaning the sophomore class or junior class. I could have a mix of strings, singers, pianists, or wind players, and that's pretty much what I had this past fall. But I like the Holst because it's basically four-part music, and I can make it work. Like, "Here, violin (player), play the flute part." They conduct most of the first movement, they conduct that choral version of the second movement, they conduct all of the third movement, and most of the fourth movement, but we do it in pieces. Then for their assessment, they have to do the whole thing for whichever movement we are on. I think the first movement, the beginning to letter H or so. So, they don't do the whole movement, but I used to use the Hunsberger text (The Art of Conducting) with all the excerpts, and then I moved away from it when I thought this Holst aligns with some of the objectives of the course and some of the score study concepts. So, I settled

on just doing that. But the ensemble is just an ad hoc chamber group based on the instrumentation of the students. And then I always feel bad if I have three or four singers, but I usually give them percussion stuff to play.

[00:20:19.360] - Dustin

I know that you go through the units as you do this. So, is it safe to say...their (student's) score analysis happens before they ever actually conduct through an excerpt?

[00:20:34.810] - Dr. Parker

Yes and no. Early on, I'm just trying to get them to move. Probably in terms of the pedagogy of the course, I'm heavy on movement and a little less so on the score study at the beginning, and then it evens out as the course goes on...I should probably do this (makes physical gesture) on Zoom rather than this. So early on, they have to do some...I would say triage analysis, phrases and things like that. And I want to know, can you figure out what this cadence point is and things like that. Nothing that's too detailed because I haven't gotten to that analysis step quite yet. But once we do, then they do have to do some analysis. And I'll tell them ahead of time, "Here are the things that I want you to cover as part of your analysis before you get up and conduct."

[00:21:37.230] - Dustin

Where would you place more importance within score analysis? As far as the theoretical part, like what you were saying, they're really great at that analysis and doing the harmonic or the internalization part, where they have to either sing through parts or they're singing through the rhythms or the melodies. And then there's the gestural part, where they're trying to connect from in here to out here (gestures from head to conducting pattern). Do you cover those second two? How



to internalize. Do you have to walk them through like, “Okay, now you got to sing through the melodies here and I want you to do that for this part of the Holst.” Maybe that works because they have to learn that vocal part anyway, and they're having to sing it, but just as an example.

[00:22:35.930] - Dr. Parker

The internalization and working on their audiation is complicated, right? Because when they're audiating, I can't assess it. It's literally like something I can't hear. But I give them a process that they can follow to help them, internalize. So, a lot of them are not...actually the vocalists are the worst sight readers and sight singers, oddly enough. But we do a lot of singing, singing different lines. When they get up and do a conducting episode for me, it's like 15 minutes or something like that. But they know they've got to be on alert that I might ask them to sing the second clarinet part or something like that. So, they're on blast for that if they don't know it. But I do talk a lot about having to internalize, “You have to get an aural image before we even think about the gesture.” Now, the only caveat to that is...early on (in the semester) I'm just trying to get them to move because they just have never done it before. But after that, when we're talking about specificity of gesture, specificity of intent, I say, “You can't have intent unless you know what you're going after. You can't have a musical gesture unless you know internally what you're supposed to be getting at. And then physically, you'll find something that gets to it.” But we do a lot of singing, we practice audiating. Now, again, they could probably sit there and sing *Rom, Rom, Rom, Rom, Rom, Your Boat* in their head, and I wouldn't know if they're doing it or not. But we do a lot of...even in that first step where you're not supposed to really be doing any analyzing, I still jump ahead and talk to them about the necessity of hearing things internally and feeling things internally before trying to figure out what gesture you're supposed to use.

[00:24:56.930] - Dustin

Do you think that both focusing too much on that would, I guess, get in the way of them trying to explore the physical movement aspect, especially in that beginning course?

[00:25:14.410] - Dr. Parker

Yeah, I think it could. I think when we're talking about basic principles of movement, I think coupling that with internalization audiation is probably not effective. Just getting them to be independent, left and right, ambidextrous, just something like this. I do some Elizabeth Green exercises with them, of course. And that is very...that's just an abstract exercise. So, in that sense, I'm training the body. Hopefully, as we get a little further on, and we're talking about the specificity of intent and specificity of gesture, I think that's when we can start to couple some of the internalization aspects. But at least in my pedagogy, there are some exercises that I'll tell them, this is completely devoid of any musical value. This is completely just to train your body to be responsive when you need it to be. I do like Mike Haithcock's text. I did use a little bit of it, and I pepper in a few things from his book, but he talks a lot about that, training the mind and training the body, so that those two things can come together when there's a necessity to bring about some musical intention.

[00:26:57.700] - Dustin

How do you approach the reference recording part? I know that you touched on it a little bit, but do you advise them to try and stay away from it until a certain point in their analysis, or do you say, "Listen to as many as you can so that you're not locked into one interpretation?"

[00:27:19.170] - Dr. Parker

I tell them what I do. And that is, if you really are not familiar with the piece at all, or you just need something to get you going, I think it's perfectly okay to listen to a reference recording at the outset of the process. Mallory will be the first to say she will never consider doing a piece unless she hears a recording of it. But what I tell them is, "If you need to listen to a reference recording just a couple of times, just to get a sense of the architecture of the piece and the general aesthetic of the piece, go ahead and do that. But then I advise, as you're working your way through the different phases, the different steps of the process, move away from that. Because if you're just listening to that reference recording over and over again, you are going to get locked into subconsciously, not even intentionally. You're going to get locked into hearing that in your head rather than hearing something that's individual and authentic going on in the process." But I tell them at the end of the process, when I've made interpretive decisions and I've chosen tempi, I've chosen balance and color, I will go back and listen to several different recordings by different conductors. And there will be things that I'll hear in those performances, and I'll think, "I wonder why they chose that tempo here as opposed to the one that I chose." And it either makes me reevaluate my decisions or confirms a decision, or maybe I will think they're (the reference recording interpretation) wrong.

[00:29:12.860] - Dustin

Yeah.

[00:29:14.140] - Dr. Parker

So, I tell them to listen to a couple of reference recordings at the beginning, and at the end of the process, if they want to go back and listen to a couple of different recordings, that's great.

[00:29:24.610] - Dustin

When it comes to score marking, how much of that do you cover with them or to what extent?

[00:29:34.850] - Dr. Parker

A limited amount. I talk about with them...I try to reveal myself to them and I tell them, "You can look behind the curtain, you can look at my scores." I tell them, "I used to be a rainbow warrior when I was teaching high school. Every line was a different color, the melody lines this color." And I said I did that because I needed to do that when I was young. I don't need to do that now, I'm 47. But I do tell them, "These are the things that I mark in my score." And I'll pass around my score so that they can see. And I do sometimes use different colors for things. But I'll go through the basic things that I think most conductors would mark in their score. We looked at some of Leonard Bernstein's scores that you can find on the...I think the New York Philharmonic website still has some (scores). Look at the things that he marked. And I did that because Maestro (the movie) had just come out. But I do say most of us, depending on the layout of the score, we're maybe going to mark in some time signature things that, at least to my old eyes, sometimes you can miss. Phrase markings, points of emphasis, special entrances, of course, the triangles, and if it's asymmetric and things like that. So, I cover it, but I just tell them, "Mark what you need. Don't feel like you're marking something just because you think you should mark it."

[00:31:26.640] - Dustin

Do you teach the second course?

[00:31:34.140] - Dr. Parker

Mallory actually does. Mallory does the advanced wind conducting course. She does it in the fall at the same time that my course is happening, too.

[00:31:49.210] - Dustin

Because my follow-up question was, if you knew how the score analysis changed from that course to the second course, does it go into more detail or anything like that.

[00:32:02.490] - Dr. Parker

I don't know the specifics. They do a little bit of score. She does a score study session with them. But her class is more akin to what a symposium would look like, where I think she's got 25 in the class, and they a lab ensemble. And then Monday, it's these people conducting Grainger, and then Wednesday, these people. So, it's more of them just getting up and conducting and her giving them feedback.

[00:32:46.780] - Dustin

Have you changed how you teach the score study and score analysis over the years? Or what tweaks have you made that you can recall or why you may have done that?

[00:33:00.290] - Dr. Parker

Yes. I can't say that I made drastic changes. They've probably been very organic over time. I never used to have them make the flowchart. We just did it in a collaborative fashion, but that's something that I've done now. The interpretive analysis thing, I didn't do. So, I think some of the work products, I probably changed over time. The basic layout of doing step one in this portion of the

class and step two, that's pretty much remained consistent. It's just how I have asked them to carry out those things have been a bit different. I've even thought about going backwards sometimes. I know it seems odd, but starting at the back end... "Okay, let's talk the interpretive decisions and doing a deconstructive process rather than a constructive process," just because I get bored. I don't like to do things the same way. So, I'm always thinking about, and I'm curious about, what's a better way to go about doing this? But I think I've just made a couple of small tweaks over time. Definitely using the Holst as the source material, that's been maybe the biggest change.

[00:34:32.670] - Dustin

Do you find that that flowchart really helps them synthesize and prepare them for that conducting opportunity?

[00:34:42.170] - Dr. Parker

Definitely for the Holst...or excuse me, the Orf. That they have to do for the final (exam). Because once they see that this five-measure pattern that starts at measure five, and how many times that repeats, and how then helps them practice, (Sings part of it) and they can see like, "Oh, I see the symmetry." How after the four-measure introduction, it's 10 measures of this, the A section of the big A section, and then the B section with the flute duet, that's 10 measures long. And then that A section comes back. So, it does help them conceptualize that framework, and it does help them practice.

[00:35:37.690] - Dustin

What do you perceive students need, or is there something that you've noticed over the years? And it could be even after they graduate or just younger students. What do they need as far as this goes,

or what do you see that they're lacking in terms of..."Oh, we really should be hitting this aspect a little bit more, or we could use a little bit more structure," or anything like that?

[00:36:10.320] - Dr. Parker

Well, I was going to say what they need is...the majority of our students are performance majors, and they want to be in a major orchestra someday. What they need to realize is that, and some of their teachers do emphasize this in their studio work, they need to understand that they need to go into that first rehearsal with whatever orchestra and not only know their part but have an understanding for how their part fits into the grand scheme of the piece. And a lot of their teachers will have them look at a score. Gail Williams is really famous for doing that. "Horns, who are you playing that with? Do you know? Go get a score. Find out." So, I always want to say what they need to know is that there is a purpose for being able to read a score that goes beyond being a conductor. You don't have to be a conductor just to read a score. You can be anybody and read a score. But what do they need or what can be better formalized?

[00:37:29.940] - Dustin

Yeah, or just any thoughts in general, concluding thoughts.

[00:37:33.110] - Dr. Parker

Yeah. I still think the internalization of sound is something that they need more of. We rely on our theory and our training sequence to get them prepared to do that. But I always feel like there's never enough time to really... Because the 10 weeks it flies by. There's never enough time to really bear down on that internalization of sound.

[00:38:08.030] - Dustin

Do you have some students that will struggle with that? Or even just being expressive in general?

And how do you approach that?

[00:38:23.130] - Dr. Parker

Yes, to the latter part of your question. I think it's very liberating for them when I talk about...there are a million different ways that you could sing that phrase, and all of them could be perfectly valid. You just have to pick one that's the most valid for you in this moment in time. But Rick Blatti used to do this. "I want you to try it and have four different ways of doing it." And so, I get them I'm thinking about that. "Don't get locked in on just one way. Try it a different way." And creating that sense that this is a lab, that you can experiment. I always say, "Nothing's going to blow up. Just try something." But it's getting them out of that shell. Because I think, especially in a school that's very much like a conservatory, they are so used to being told how to do something. "This is how you play it." Now, I think some of their teachers are not quite as stringent about that, but a lot of what we do around here is like, "Play it this way, or play it this way," that it has to be played this particular way. And then all of a sudden, they're being asked to think about it in a different way, and they're like a deer in the headlights. So, I think just giving them the space and agency and the courage and the encouragement to try different things.

[00:40:07.560] - Dustin

Yeah.

[00:40:08.190] - Dr. Parker

I don't know if that answers the question or not.



[00:40:09.920] - Dustin

It does. I think I have more than enough to work with. Thank you so much for meeting with me and helping me along here with my dissertation. Dr. Mikkelsen says hello.

[00:40:26.750] - Dr. Parker

Yeah. Please pass on my hellos and my well wishes to Russ on his new grandbaby.

[00:40:34.120] - Dustin

Yes. He has been enjoying that and missing that, I am sure.

[00:40:38.290] - Dr. Parker

I bet. And I look forward to reading your document.

## **APPENDIX M**

### **Dr. Palmer Interview Transcript**

[00:00:20.770] - Dustin

Hello, Dr. Palmer.

[00:00:23.010] - Dr. Palmer

Hello, soon-to-be Dr. Ferguson.

[00:00:26.880] - Dustin

Yeah. Just in case, before we start, do I have permission to record your responses and use them for research purposes?

[00:00:36.470] - Dr. Palmer

You do.

[00:00:37.360] - Dustin

Great.

[00:00:38.970] - Dustin

First, give me a brief overview of your time spent teaching undergraduate conducting instrumental conducting courses, whether at Ohio State or even before that, how long you've been doing it, and which courses specifically you've taught.

[00:01:03.590] - Dr. Palmer

I have 17 years of academic years of experience teaching a two-semester sequence of undergraduate conducting - a basic or fundamental first course and then a second course designed to be the extension of where students left off with the first. The first seven years of teaching conducting were at Concordia College and the following eleven years have been here at Ohio State.

[00:01:46.930] - Dustin

If you could give me a broad overview of the last time that you taught the introductory course for conducting, and you could describe it in any way that you would like, how you shape the curriculum overall for the student. Does that include some score analysis in there and just give me a very broad structure of what are your main goals to accomplish for a student in that course.

[00:02:25.550] - Dr. Palmer

My approach to the first semester course has largely been predicated on three main areas of development: one being physical or gestural in nature, another being dimensions of scholarly work (the inner instrument, studying, informing the intellect), and then the third being leadership - how do we effectively stand before a group and lead to make anything happen. Suffice it to say, of those three areas, the one that probably the students would say that they are developing most is the gestural. And that's not an inaccurate statement for sure. The leadership dimension, the ability to look confident, to project a sense of ease, to present yourself in a way that would engender a willingness to follow, actually happens a little subtly over the course of the entire semester. So it's a little bit of a sleeper. I think the scholarly part is probably the part that they don't enjoy the most because it has a lot to do with what's happening in their heads. It has a lot to do with learning transpositions and then the application of those skills, which are just skills that have to be both

learned and then used a lot, kind of like weightlifting and muscle toning in that regard. But the curriculum really centers around those three primary areas.

[00:04:02.040] - Dustin

So, when addressing those areas, do you have a source that you like to reference, that you use in the course? And do you use only parts of it, or are there parts of it that you use, or do you use multiple sources?

[00:04:23.270] - Dr. Palmer

At this point in time, I would struggle to remember where, as a conductor where I gained all of the pieces that are now “me.” And the course material is similar in that regard. So the short answer is that I don't use a single textbook nor follow any one resource strictly. While I don't have a lot of experience in teaching a textbook-centered subject matter, my friends who do say that there is no single textbook that absolutely gets you from point a to point b - because what a textbook doesn't know is who the students are who are learning. And at the end of the day, that's the most important dimension of teaching and learning. Who are you as a teacher? Who are the students in the room? Where are they in their journey? How do I meet them there and get them to a new place? And a book is not flexible in those ways. So a lot of the ideas that are central to each of the three areas of development in my teaching, have been a byproduct of trial and error, for sure. Trying things and going “Welp, that didn't work!” Or stressing something too much and realizing “Wait! They don't need that from me. They can figure that out on their own.” I myself started learning with the Elizabeth Green textbooks when I was an undergraduate student, and the Hunsberger was also in that mix as well. But I think I also had professors who used those in their learning. So at this point in time, I would consider that the curriculum I teach is largely my own. But I say that not from an

ownership perspective, but it's just become this entity that is an amalgamation of lot of different teaching experience and my own experience.

[00:06:26.380] - Dustin

I'll probably come back to that. Let's talk specifically now about the score analysis part for students. So, elaborate on your approach to teaching score analysis and what that entails.

[00:06:43.100] - Dr. Palmer

Yeah, so let me start the answer to this question with this: I think at the end of the day, the most important skill that a student who is going to be a conductor needs to acquire is the inner instrument and the ability to ingest music both accurately and vividly. I also think that's insanely difficult. I think it's a lifetime venture for most of us. And the ability to assess what's really happening in a student's mind is extraordinarily complex. But at the end of the day, I think it could be the case that a student could look on the outside like they're a very competent conductor. And the reality is, it's actually very much a facade, or a sham, or insert your favorite word there. The first experience that we use with on the first day of class in the first semester course is anchored in a tune that they all know: "America, the Beautiful." The exercise calls each student to commit to an interpretation of the tune, and then "conduct" another student in the class. They then have four minutes to get that musician to perform as closely and as accurately as possible the internalized interpretation and then record them. That microcosm of what conducting actually is, is a beautiful way into the pedagogy. Because at the end of the day, what this really is about is "Can I get what I hear in my head to happen with another musician? Can I get that vivid internal image to actually manifest self on the outside, externally?" So I think this is the primary conductor skill that we're called to somehow nurture in students. I also think that's problematic, not for all of the reasons that I mentioned just a moment

ago, but I don't think undergraduate students make enough decisions on their own. I think, broadly speaking, we don't, in the undergraduate curriculum, tell a student "Make this piece your own. Shape this piece the way that you feel like it should be." I think perhaps that's because at times we're consumed with efficiency, whether it's in the lesson studio or it's in the ensemble. It's all about "Get this good fast or ready for public consumption quickly." This issue is further impacted by the fact that there are so many recordings available to our students today. And so, it becomes very tempting for them to mimic others rather than creating their own ideas. And not that mimicry isn't part of developing who you are as an artist in some way, shape, or form. But I don't think most of our undergraduate students have enough experience making a decision and then living with that decision. I think most of them are consumed with the idea of "I just want what I am doing to be right."

[00:09:53.090] - Dustin

Would you find that is the most difficult thing for students? Especially in the first course, or just in general, to kind of come to terms with that. Making decisions and not knowing that there doesn't have to be a right or wrong decision, but that they get to make one. Do you think that you find students have trouble with that?

[00:10:13.030] - Dr. Palmer

I think we have troubles with this, period. I think the issue also manifests itself at the graduate level. And quite honestly, I can relate! It takes a long time with a piece of music to be able to bring thoughtful decisions into play. "What do I think about this passage and what do I have to offer?" That, for me in my process, takes a long time. And the reality is, at times, I just don't get far enough ahead in my own study to always feel completely confident in that way. So, yeah, I think that that's a

real challenge for our students. And again, in this time of intense standardized testing in K-12 education, our students are largely consumed with getting the right answer. “Was that right? Was that good?” And this is not necessarily good for our profession. I'll pause there. Did that get to the heart of your question?

[00:11:25.600] - Dustin

So, how do you go about teaching them about score analysis in that first course? I know you talked about the very first thing that you have them do, to experience interpreting, and seeing if they can share that interpretation with someone but talk about how you perhaps either go more in depth as the course goes along or how it builds on top of that.

[00:11:49.640] - Dr. Palmer

So the through-line after that initial experience for the score study part of the course is what we call Score Knowledge Evaluations or SKE. And that's predicated on what a graduate conducting entrance exam would look like, where a student would come in and be asked to play one part on the piano while singing another line. And so we start with very simple excerpts, to build some confidence, and ask students to demonstrate such skills with the score that they're about to start to experience physically. Just as it would be for any conductor, you're studying a score before you start rehearsing it. The students are, all semester, working on a Score Knowledge Evaluation of the score that they're going to start to conduct next. The SKE forces the student to demonstrate that they are confident and competent enough with the score to be able to navigate doing one thing with it and singing another line simultaneously. Now, it's certainly not a perfect way to assess whether or not the student is completely familiar with a score. But without question, it's very easy to tell if a student has invested very little time in the score. So the SKE does help, at least at some point, glean a sense

confidence and competence with the score. Probably the better variation of the SKE would be to perform that live and to not know what combination of lines you're doing until you walked in the room. That would require far different and a higher degree, higher order thinking of preparation. The SKE process permeates both semesters of undergraduate conducting here, and also constitutes the second most heavily weighted portion of their grade, their evaluation for the course, and their change over time.

[00:14:07.550] - Dustin

When you assess the students, each assignment of score knowledge evaluations, and you have a rubric that you use, could you talk maybe a little bit briefly about the rubric itself, maybe how it's changed or how you've kind of developed it, what you're specifically looking for, and maybe how that ties into their proposed success when they actually go to put gesture with that or conduct that.

[00:14:35.510] - Dr. Palmer

In the first iteration of the course, there was no preparing a score before learning to conduct it. So the first time I taught undergraduate conducting, it was, well, "Here's the music, everybody. Let's sight read." What a disaster. I pretty quickly realized "This isn't going well. Oh, they don't know the music. Oh, they don't know the music!" So let's back up. How would this normally work? The early iterations of the SKE rubric, were divided into separate skills. How accurate rhythmically and pitch-wise is the piano part? How accurate is the rhythm and pitch of the singing part? And then the combination of the two? And then ultimately, the most important thing: How expressive is the performance? And that's the most elusive part. But, of course, that's also the big goal. You have to play the right notes and the right rhythms, but that alone doesn't lead to musical expression. The early versions of that first rubric, I'm embarrassed to say, were too intense. First off, the SKEs were



live evaluations. Students came into the room, sat down, did the excerpt once, and left the room. So it was “one and done.” During the pandemic the SKE process changed by necessity. We allowed the students to video record their SKE performance so they could submit their best effort. Doing so was particularly helpful to a certain type of student for whom performance anxiety manifests itself in a moment like a live SKE. The setting massively and completely gets in the way of them demonstrating what, in fact, they know. And at the end of the day, demonstrating what they knew – even if it was the fourth retake - ended up being more important than having them be on the spot, as if it were a performance or a jury. The first iteration of the scoring rubric, however, was ones and zeros. So the notes were either accurate or they weren't. So if one note out of 315 notes wasn't correct, it's not all accurate. And that was predicated on some research that in a skill-based endeavor, the goal is not some sort of mastery; the goal IS mastery. So if you're going to play the guitar and sing, you either play the correct chord sequence and you play that with good tone or you don't. There's not much of a gray area there. Pretty quickly what happened, though, is the students found themselves really defeated. And so I pretty quickly realized that the scoring rubric had to change, because over time, they were giving up, and that's not good. The rubric then swung to a four-point rubric, where it was 4321. Over time, I realized that there was too much gradation with that scale. At this point in time, we use a three point scale. It's a three, two, or one, but zero is not an option unless they don't play anything at all or they don't sing at all. So there's a reward for effort in trying, and then there's three levels of mastery in that regard. Rigor is still evident as the description for a three out of three is “all notes performed exactly as notated.” And so that means if it's not ALL accurate, then it can't be a three and therefore becomes a two out of three. SKEs are probably the dimension of the class which the students collectively do least well, like it's the lower portion of the grade for most every student.

[00:18:22.110] - Dr. Palmer

And I used to worry about that, but I actually think that it's more a reflection of just how complex that part of the conducting endeavor is. It is the central dimension of what it is to be a conductor – how well you know the score you are conducting. It's complex, and students need to lean into that a little bit. But SKEs are the best way at this point in time that I can think to assess whether a student has invested time and energy to getting a sense for the piece. The music is living inside of the student first. Next they try to manifest gesturally, physically, this music that's already, in some degree, living within them. When I moved to learning scores first and then learning to conduct the excerpts after assessing knowledge with the score, student success skyrocketed. I can sing the passage (because I know it thoroughly) as I learn to conduct it gesturally.

[00:19:48.040] - Dustin

I have a follow up to that.

[00:19:51.070] - Dr. Palmer

Great.

[00:19:51.820] - Dustin

And then we'll jump to something else.

[00:19:53.680] - Dr. Palmer

Sure.

[00:19:54.020] - Dustin

Talk to me about that last category. That student, when you're looking for that musicianship part or the expressive part.

[00:20:11.330] - Dustin

Do you have students that really struggle with that? And how, as an instructor, do you take them from where they are and are you able to just kind of work through that, through the semester? Do you find a lot of students struggle with that? And just what are some observations that you've had in this course specifically with that?

[00:20:32.330] - Dr. Palmer

Yes, to this. Lots of students struggle with that. I think I'm past, at this point in my teaching career, trying to overanalyze why that might be. I think it's more a reflection of the fact that we have - and I'm bringing a little bit of my experience in as an ensemble conductor to this point - is that, broadly speaking, the student who comes to the university is very note and rhythm centered, and not much with regard to phrasing. The students make beautiful sounds, and play with accurate rhythm, clear articulations, but there's no musical shape or line. And I think that's a real problem. It's not a blame thing. I think it's where our students are and that particular skill.

[00:21:58.440] - Dr. Palmer

I've had a lot of conversation with colleagues here. For instance, our flute colleague, who just is brilliant and stresses phrasal shape with her students, those students make beautiful phrase all the time in the large ensemble setting! Interestingly enough, that studio faculty member has jettisoned teaching other skills in order to drive her students into a deep understanding of shaping a phrase. In

that regard, she prioritizes that skill as fundamental and foundational to being a good musician. So I think it's interesting that in this case, she's also having to jettison things to focus so intensely on that. This is just a byproduct of where we are now in time. I probably fall short in terms of what we do to help a student be better at that through the conducting course. I think there's probably a certain kind of student that just goes, "Well, I'm just going to focus on getting the right notes and the right rhythms that'll get me a score high enough to do pretty well in this dimension of the course."

[00:23:24.080] - Dr. Palmer

We have included in the last several iterations of the course examples of each of the SKE's, so the students have the ability to see a video of a former student (used by permission) who has done the SKE accurately and also expressly. We made that change as a way to say "Look! Here's a student who was in this course you're in now and you can tell by this recording that there's shape and there's line." Having those sample videos likely helped a bit with expressive performances of the SKEs. But to a certain student in the course who has only so much time to work on an assignment, they are likely to prioritize notes and rhythms, and that will be come about as good as it gets. So I don't know that I'm very effective at affecting change with a student who doesn't shape phrases extraordinarily well. Very often that same student plays their primary instrument the same way. So, at the end of the day, I have work to do in that dimension of the course design and structure.

[00:24:34.310] - Dustin

What other parts or other aspects to score analysis do you teach in that first course? We talked a lot about basically internalization of that score part. Are there other parts maybe external or even score marking or theoretical aspects? Do you talk about any of those other things, or do you have a process you lead students through?

[00:25:08.050] - Dr. Palmer

In the first semester course we stress becoming versatile in instrument transpositions, which sets students up for being able to read a transposed score. That is probably one of the most daunting moments for all of us as we start to engage a full score for the first time. We approach transpositions in a very systematic and specific way with lots of opportunity to continue to steep themselves in the most common instrument transpositions. A lot of that first semester is really about gaining those skills. Most of the scores for the first semester are concert pitch scores limited to four staves. Most of the things like score markings happen at the outset of the second semester course. I prefer that the first semester course, given so much that's new - SKE skills, learning how to move in an ergonomically-friendly way, healthy use of body hinges, having a calm presence before a group – not include score marking skills and heavy analysis of full scores.

[00:27:25.470] - Dustin

I'm going to jump to the second semester now, or perhaps maybe a combination of both. Do you give them kind of a process, I'll call it a step-by-step process or checklist that they should go through when they're learning a score, maybe even perhaps for the first time, whether that comes in the second course or the first?

[00:27:53.510] - Dr. Palmer

Yes, to a step-by-step process for score study. We're take the class through a prescribed process, and walk everyone through that together. And then later in the course they have the opportunity to do that process with a new score on their own. Doing so is predicated on the fact that when students leave the course, that have to navigate new scores on their own. But at least they have a process to

use to do so. The general steps include becoming aware of the information you have about the piece and the composer. What's the piece in essence about? Some of that can be gleaned through program notes or a little bit of research. Then next is demonstrating an understanding the form of the composition and how to go about gleaning it. Then demonstrating where the thematic material is in the score. We have the student do some highlighting in the actual score to demonstrate that they have identified the voices that have the theme. It's not necessarily something that they would continue to do their entire career, but it's a way for us to assess understanding.

[00:29:07.070] - Dr. Palmer

We then take the extra step of trying to get them to the expressive part of that by adding some descriptive language to the sections of the composition. How would you describe a particular variation of the chaconne of the first movement of Holst *First Suite*? What word would you describe it? I'd love to say that we get really deep into those words and figuring out exactly how that works, but the reality is we don't - that's just a byproduct of time. Again, I think have to be wary of not getting in too much of a hurry with this dimension of the course. Our music education students when they student teacher are going to gain a lot of application of score study and analysis skills. And so the application of putting all of this into a many contexts happens later.

[00:29:56.590] - Dustin

Based on all that, kind of in totality over the years, what are some common misconceptions or gaps in the student's understanding of any part of that process or score analysis in general, most common thing you've observed in your tenure teaching that class?

[00:30:19.270] - Dr. Palmer

Well, I think where it falls short is what I was just mentioning is that the expressive part of score analysis, So, for instance, you're going to conduct the first movement of Hugh Stuart *Three Ayres from Gloucester*. Terrific. How expressive a rendering of that music are you able to engender? Where I allow myself a little bit of grace in that is what the course definitely isn't is about learning to rehearse. Rehearsing, to me, is a whole separate set of skills. The two semester conducting sequence is more about garnering the individual skills for conducting and analysis, not the application of those skills to many contexts. Rehearsing is a whole separate sequence and art of what it is to get human beings to do what it is you are hearing and want to have happen. And just as is with graduate students, we learn to be more elegant with that. We learn to realize, hey, if I do this one thing, these other three things are going to come along. When a student asks, "Are we going to learn about rehearsing in this conducting course?" I'm pretty quick to say, actually, no, you're going to get a lot of that in other courses and student teaching.

[00:31:45.110] - Dustin

Put another way, what do they struggle with the most? And it very well may be that same thing that you were just talking about, that expressive part.

[00:31:57.830] - Dr. Palmer

Yeah, it's probably the expressive skill development. Let's just, as an example, take the gesture of crescendo. Now a crescendo can be indicated gesturally in a thousand different ways for a mature conductor, for somebody who's farther along in their conducting journey. So the issue for me pedagogically is how can I provide the students with a basic gesture for crescendo that is rich in potential for subtle variation to fit varying contexts. I'm pretty sure that I learned to lead crescendos

gesturally this way - the left hand that goes up like an elevator, and then the hand turns over, and it comes back down. Crescendo. The problem with that is, I don't think that's not what intensifying sound actually looks like. To me, it's more of an inflation and a deflation, the idea of some object that is filling with air - like a balloon. That gesture, to me, seems most natural and seems most effective in engendering response from the ensemble. The problem with what I've just said is that no matter what the hands are doing, if the face isn't doing something as well, it's kind of "game over."

[00:33:37.380] - Dr. Palmer

And I think what I've latched onto is that most human beings look for emotional communication from others by looking into the face of that person. We're just in the habit of that as human beings, thank goodness. But for a specific kind of student, using their face in an animated is extraordinarily complex. And so, in a long, roundabout way, affecting change is most successful through the face than any posture or gesture with the hands and torso. Generally, our students are really interested in what their arms are doing. But if the face isn't also changing with the arms, it's all just a charade. It's not true. There's no "truth in advertising" with it. There was a time in teaching undergraduate conducting when I placed a great emphasis on subtle use of the face. For instance, developing many different ways to show subtle facial expressions that matched musical moments. And then I realized, that's a really complex set of skills. So I've since focused on one basic facial gesture, which is the "surprise" face, in which the eyebrows go up, the forehead wrinkles, the mouth goes open.

[00:34:57.560] - Dr. Palmer

And that face can be used not only gradually to indicate crescendo, but it can also be used to foreshadow a change that's happening dynamically or temporally or any change. The surprise face



states to the ensemble “Look out! This is about to get exciting!” or “The music is about to change!” And so in recent iterations of the course, we have tried to use the surprise face more. But as with all skills, there's a certain kind of student for whom doing so is totally foreign to them. It's not that way when they're speaking to their friends, but it's foreign to them in a performative way. “I'm in class, I'm conducting, and I now need to think about using my face ahead of time.” And some of that reticence is perhaps the timing of the facial gesture - anticipating change and showing gesture one count before it happens. So in 4/4 time, if the dynamics are going to change on count one, your gesture changes on count four. That's probably the next most complex thing.

[00:35:52.640] - Dustin

There's probably just as many challenges in the externalization of a score as there is the internal part for students, especially with the facial expression and the preparing gesture, finding the different ways to show that. Is there one aspect of, if I could call it one aspect of score analysis you place emphasis on more of throughout? Or does it shift from the internalization part of learning the score, maybe the SKE's, or the externalization part? Or do you really make an effort to hold them pretty high, the whole through line of the course?

[00:36:33.140] - Dr. Palmer

Well, try to hold them all equally high. The reality in the course, however, is that the students have to confront a longer composition. The final project is to conduct the first movement of the Holst *First Suite*, a full five minutes of music. The effort that it takes to gesturally lead that five-minutes music undoubtedly causes the focus of the course to become more centered upon externalization and gestural components of the pedagogy. But at some point in time we have to expose the students to conducting longer stretches of music. It's probably toward the end of the second semester that

course priorities shift to be a bit more about gesture, with hopes that what's happened internally stays and just sticks.

[00:37:49.660] - Dustin

I have two more, I think. First one, talk to me about, do you teach about using or utilizing a flowchart or a chart of that kind? And how do you utilize that? Or how do you teach the students to utilize that? Start with that one.

[00:38:11.340] - Dr. Palmer

So we call it a “timeline,” and it literally is just that. Students use a blank 11” x 17” piece of paper oriented in landscape with a horizontal line that runs the through the middle of the page. At the far left-hand side of the line is measure one and at the other end is the final measure. We ask the students to notate separate strata above or below the actual line, the different dimensions of the music. So one strata is thematic material. What they notate on the timeline are the abbreviations for the instruments in the printed score that have the theme throughout the entire composition. So they're transferring what's physically represented in musical notation and into text notation on the timeline. It's designed to both assess whether or not they've pulled the correct information from the actual score itself. But when the timeline is completed properly, it's a document that contains enough detail that might enable the conductor to rehearse from it. The timeline provides a kind of 10,000 foot view of the entire composition on a single sheet of paper – versus all of the page turns that happen in a conductor's score. Those page turns can be a little overwhelming and distort a sense of “location” within the overall composition for the young conductor. On a single sheet of paper, there's just a sense of “Oh! I see how this works, and I see where I am harmonically, and where am I in the scope of the entire journey!” So we lead them through that process, kind of hold

their hand the first time, and then we let them do that entirely on their own the second time. I believe that having a useable system for visualizing the entire score provides a useful tool for our students particularly to move into professional life as a music educator upon graduation. While they may vary the practice in the long-term, they at least have a system upon which they can rely in the short-term.

[00:40:19.040] - Dr. Palmer

For instance, let's suppose I have just graduated and now I'm a high school band director. I've got two concert bands, and there are three pieces in their folders, so that's six pieces I need to know. And then here comes the next. And here comes the next. "How do I get this all done when I don't have six weeks to work on just one piece?" So trying to give our students a process that is quick but that is also effective matters to our music education majors.

[00:41:10.010] - Dustin

You use that timeline as a way to assess kind of their knowledge or what they're pulling from the score. And you do this before they conduct an excerpt, for instance.

[00:41:22.020] - Dr. Palmer

Yeah. And there were iterations of the course where we put the students through a bit of an "oral interview" in which they answered questions about the composition with nothing but their timeline. For instance: "Who's accompanying the theme at this measure? Who has the theme at this measure? From measure 54 to 72, what section of the work is this, and how would you describe that?" Those oral interviews were actually a lot of fun - they just took a lot of time. If you're going to do that during class time, you end up trading a lot of teaching time away. And that, at the end of the day, is

the hardest thing to structure: how to assess individually in an efficient way so that you're not trading too much teaching time away. Because at the end of the day, teaching and learning ideally are resulting in change. You hope.

[00:42:12.040] - Dustin

Have you always used that kind of timeline or flowchart, or is that something that came in later or how did that develop kind of throughout your career, teaching that course?

[00:42:22.900] - Dr. Palmer

That came later. When I was at the tail end of my time in my first college teaching position, I realized that the students had little sense of the whole of a composition. They weren't able to talk about the whole, because they were constantly turning pages, and had little idea where we were in the big scheme of things. And I realized, oh, yeah, right - there's no 10,000 foot view. A conversation with a friend led to the suggestion of a timeline. So that's where that came from. A lot of my approaches have come from trial and error - and particularly error - in which I realized "Shoot! They're not getting it! Or "No, that didn't work!" It's both humbling and a good reminder that a lot of good teaching follows that path. You try something and you hope it gets you to where you want the student to be. And then when it doesn't, you try something different. Which is one of the frustrating things about the fact that just about the time you feel like you're starting to get this figured out, that most people retire...

[00:43:23.440] - Dustin

I said that I had two more, but now I have two more.

[00:43:26.630] - Dustin

I keep getting more as we go. If there was a significant part of now, let's just say score analysis, score study, this kind of topic that has changed over the years. I know I kind of asked that at the beginning, but even with the timeline, all of it together, was there a significant move into how you do it now, or was it gradual? You're just making little tweaks, does anything stand out that you've changed?

[00:44:01.690] - Dr. Palmer

It's been both gradual and sudden, if you will. Let me explain what I mean by that. The gradual part has been trying things and realizing “No, that's not getting the students where I want them to be. So let me try this slightly differently.” That's the gradual part. The sudden part was when I started teaching this two semester sequence my first year on faculty here. At that time I saw the students four days a week for 55 minutes. And the second semester, a whole day was stripped out of the course – it became a three days per week course. So I had to reduce the course content by 25%. While it certainly didn't feel like it at the time, in hindsight, that reduction was the great gift. It forced me to determine what was absolutely essential to student learning and what the skills were that students were going to figure out either in another course or in student teaching or when they're off on their own. So the real questions from a content perspective are what are the things that they can figure out without me, and what are the things that they absolutely need me for and this class for?

[00:44:58.580] - Dr. Palmer

The result of that was, I think, a course that is anchored in the core concepts of what this is to be a conductor. And to be a conductor, you must have those core skills and a lot of experiences that

enable the application of those core skills to new contexts. And my bias, admittedly, is this is a skill-based endeavor - it's not a survey course. It's not a topics course. It's a skill-based course. So at the end of the day, every one of the students in the class has to leave this course with skills in which they're independent as conductors. It is essential that they can navigate a new score, analyze it, ingest it, and create gestures that lead to a thoughtful realization of the score in sound.

[00:46:10.140] - Dr. Palmer

It's a very different way of teaching. It's a slower way of teaching. You don't cover as much. So in terms of the curriculum, there's probably half the content that there was when I started this.

Interestingly, I just received an article from a colleague here in music theory. We were having this very same conversation, and she said, "Oh, my gosh! There's this beautiful article that I just read that makes the same point. That most of us when we start our university teaching careers, pack our syllabus full of stuff because we feel like it's the content that actually is the course." And the reality is that in a skill-based endeavor, it's the exact opposite of that. It's finding those core skills around which everything else orbits.

[00:47:00.680] - Dustin

Was there any portion of the score analysis that changed once you eliminated a day of the course or what part of that changed?

[00:47:10.470] - Dr. Palmer

Interestingly enough, the score analysis part kicked up. Like, I got extra stuff out of the way and made that more central because I realized "Wait. What's this really about?" And, to go all the way back to the beginning of our conversation today, if you as a conductor can't get an accurate and

detailed image of the music in your mind so as to determine what this is that needs to happen with the ensemble, then it's a big charade. You can look like you know what you're doing, but the reality is you don't. It's “impostor syndrome par excellence.” So that was the big shift there.

[00:47:46.550] - Dustin

And last one related to score analysis, talk to me about reference recordings or external resource use, really the reference recording. How do you incorporate that in the process, and how do you teach your students to utilize it?

[00:48:05.770] - Dr. Palmer

There's no escaping the fact that students in 2024 have access to more recordings than probably ever before. So, there's no escaping that fact. When I came through my undergraduate conducting education the common advice was to not listen to recordings. I was very much a people pleaser at the time, and so I developed a bit of a sense that using recordings was absolutely a sign of weakness. I feel differently now. When we use reference recordings in the conducting courses - exclusively in the second semester course - we try to find recordings that are true to the marks on the score by the composer. And interestingly enough, I referenced *Three Ayres from Gloucester* of Hugh Stuart, and there are so many recordings where the codetta of the first movement is not performed in any way, shape, or form like it's indicated on the page. It's not a literal repeat of the introductory material – specifically dynamically – but you can sure find a large number of recordings in which it certainly sounds the same!

[00:49:14.040] - Dr. Palmer

So we tried to use recordings that represent at least what's on the page to start with. And then we make the point to the students that just because you're listening to a recording online and even by a highly renowned ensemble, doesn't necessarily mean that what they're doing with it is what the composer has on the page. I think we're called to at least start with what's on the page, and then if we're going to vary from that, do so, but only if you possess a good reason. I don't know that we can break a student who is destined to just copy recordings that they hear rather than form their own opinions or look deeply at the page. But it's at least a moment to say, if I had it to choose for you, you would do this first and then question why somebody would do something different or question yourself as to why you're doing something different.

[00:50:19.430] - Dr. Palmer

And if the only answer is, well, it just feels good to do that, to probably stop and get yourself and go back and look at that. But that plays into the whole interpretation issue I mentioned earlier. And again, I think our students, generally speaking, don't get trusted enough to make such decisions as undergraduates. And so there's a little bit of a phobia and a little insecurity about that. "I don't want to make a decision because what if I'm wrong?" But with enough experience, you wouldn't worry about that, because that's what a musician does! But again, that's another 10,000-foot view of a student who on a Thursday has five different classes to get to and is behind in preparing for their next lesson. And by the way, hasn't eaten lunch yet. It's three in the afternoon. So it's all part of the reality of their life as well.



[00:51:07.110] - Dustin

Last thing I have. Is there any additional insights or expertise that relates to the undergraduate conducting course with score analysis? Any part of that that maybe you've thought about over the years and maybe that we haven't discussed, and it could be any part of that process?

[00:51:28.110] - Dr. Palmer

It's kind of a random thought, but it reiterates one that we've come back to a couple of times in this conversation. If I was thinking about my own children and them having a band experience in the public schools, I would much rather them have a teacher with a vivid imagination and was an absolute disaster gesturally than to have somebody who looked like they were the greatest gift to conducting and had absolutely no music imagination. And that's a change for me.

[00:52:53.580] - Dr. Palmer

And after that, the rest of it is just, how do I get our students to do that place – musical creativity and imagination? The reality is I can get students to that place in a variety of ways. And some people just don't move well. Their “way” to express musical imagination is with words and with analogies. I'd much rather my children have that kind of a teacher and a conductor than to have somebody who moves really well and nothing to say. So that's where I am, at least at this point.

[00:53:20.210] - Dustin

So, you can have one without the other and...

[00:53:24.610] - Dr. Palmer

Not the other way (around).

[00:53:26.150] - Dustin

But not the other way around.

[00:53:27.000] - Dr. Palmer

Yes. Okay, so there. Figure that out and then write a book or write several books and I'll buy the first copies of them all.

[00:53:37.910] - Dustin

Awesome.

[00:53:38.500] - Dustin

Thanks so much for this.

[00:53:39.270] - Dr. Palmer

Oh, my gosh, what a joy. Yeah, really great. It's gone very fast with you, hasn't it?

[00:53:45.510] - Dustin

It kind of feels like I blinked...Yeah, I kind of blinked and we are at the end now, it just goes fast.

## APPENDIX N

### IRB Exemption Email

12/04/2023

Office of Responsible Research Practices

130C Mount Hall 1050 Carmack Road Columbus, OH 43210-1002 orrp.osu.edu



**THE OHIO STATE UNIVERSITY**

Study Number: 2023E1234

Study Title: The Pedagogy of Score Analysis in Undergraduate Instrumental Conducting Courses: A Big Ten Survey

Principal investigator: David Hedgecoth Date of determination: 12/04/2023

Qualifying exempt category: #2b

Dear David Hedgecoth,

The Office of Responsible Research Practices has determined the above referenced project exempt from IRB review.

Please note the following about this determination:

- Retain a copy of this correspondence for your records.
- Only the Ohio State staff and students named on the application are approved as Ohio State investigators and/or key personnel for this study.
- Simple changes to personnel that do not require changes to materials can be submitted for review and approval through Buck-IRB.
- No other changes may be made to exempt research (e.g., to recruitment procedures, advertisements, instruments, protocol, etc.). If changes are needed, a new application for exemption must be submitted for review and approval prior to implementing the changes.
- Records relating to the research (including signed consent forms) must be retained and available for audit for at least 5 years after the study is closed. For more information, see university policies, Institutional Data and Research Data.
- It is the responsibility of the investigators to promptly report events that may represent unanticipated problems involving risks to subjects or others.

This determination is issued under The Ohio State University's OHRP Federalwide Assurance #00006378. Human research protection program policies, procedures, and guidance can be found on the ORRP website.

Please feel free to contact the Office of Responsible Research Practices with any questions or concerns.

Jacob Stoddard



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