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Effective elements of conducting: A study of high school orchestra directors

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Approved and recommended for acceptance as a Doctor of Musical Arts document in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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Effective Elements of Conducting:
A Study of High School Orchestra Directors
Matthew John Brooks

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Abstract

The purpose of this study was to evaluate how effectively current high school orchestra directors demonstrate the elements of conducting. To do this, I first selected what elements of conducting would be evaluated and then defined what is effective for each. From this, I created a conductor evaluation form consisting of a *1-Not Effective to 5-Effective* rating scale to score how effectively each element is demonstrated. The results would later address the primary research questions:

1. What elements of conducting do high school orchestra directors demonstrate most effectively?
2. What elements of conducting do high school orchestra directors demonstrate least effectively?

Current high school orchestra directors from all parts of Virginia and portions of Maryland and Washington, D.C. were contacted to take part in this study. Twenty conductors from diverse regions of Virginia and Maryland agreed to participate. The participation of the conductors involved signing a consent form and then allowing me to digitally video record them conducting in their normal high school orchestra rehearsal setting. After all participants were recorded, I reviewed the video recordings to evaluate each element of conducting for each participant. Scores were then compiled to gain an understanding of which elements were demonstrated most and least effectively.

The results indicate that high school orchestra directors demonstrate most effectively the technical elements of conducting: beat pattern, tempo, breath, and conducting area. The results, even more strongly, indicate that high school orchestra

directors demonstrate least effectively the expressive elements of conducting: efficient joints, style in both non-dominant and dominant hands, and dynamics in both non-dominant and dominant hands.

This qualitative study is limited and intended to inform those involved in the academic conducting community about the current state of conducting demonstrated by high school orchestra directors. It simply evaluates the physical elements of conducting and is not designed to provide a total conductor effectiveness rating nor evaluate the musical effectiveness, teacher effectiveness, or effectiveness of student understanding or learning.

Chapter One

Introduction

The purpose of this study is to evaluate how effectively current high school orchestra directors demonstrate the elements of conducting. The standards in the 2014-2015 National Association of Schools of Music *Handbook* state, “The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances.”¹ Therefore, teachers of high school orchestras are generally required to complete one or more semesters of conducting courses during their undergraduate careers. However, the weight and perceived importance of conducting courses are generally low when considering the abundant music education courses required of these future music teachers. This lack of emphasis of conducting unfortunately creates teachers who have potentially limited or underdeveloped conducting skills.

Teachers who have limited conducting skills are less efficient in rehearsals as they require more verbal input, have more students with off-task behaviors, and can actually impede expressive musical performances. Researchers Byo and Austin found that novice conductors used less time conducting expressively, significantly more time in neutral patterns, maintained eye contact for shorter periods, and made less expressive use of their bodies and faces.² These novice conductors would be

1. *Handbook 2014-15*, National Association of Schools of Music, Dec 19, 2014, http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2014-15.pdf, 117.

2. Study cited in Harry E. Price and E. Christina Chang, “Conductor and Ensemble Performance Expressivity and State Festival Ratings,” *Journal of Research in Music Education* 53, no. 1 (Spring 2005): 67-8.

considered “low-magnitude” conductors as described in Yarbrough’s 1975 study in which the results showed that ensembles led by low-magnitude conductors achieved their lowest performance ratings and had more off-task student behaviors than ensembles led by high-magnitude conductors.³ Therefore, there is a need to better understand the conducting skills of current high school orchestra directors. It could provide important information on the quality and effectiveness of conducting pedagogy in post-secondary music education curriculum, help identify professional development opportunities for high school orchestra directors, and even suggest more relevant areas of assessment for high school orchestra directors by their departments or school districts.

This exploratory and introductory study is designed to examine how effectively high school orchestra directors demonstrate and apply the fundamental elements of conducting, including: preparatory beats, beat patterns, tempo, dynamics, style, release gestures, conducting area, and the use of the joints in the arm efficiently. By doing this, I hope to answer the following questions:

1. What elements of conducting do high school orchestra directors demonstrate most effectively?
2. What elements of conducting do high school orchestra directors demonstrate least effectively?

In the following chapter, I will introduce and thoroughly detail the methodology of this study, including specific information about the elements of conducting. Then the

3. Cornelia Yarbrough, “Effect of Magnitude of Conductor Behavior on Students in Selected Mixed Choruses,” *Journal of Research in Music Education* 23, no. 2 (Summer 1975): 138- 41.

results of the conductor evaluations will be presented in chapter 3 with the purpose of answering the primary research questions. Furthermore, in chapter 4, discussion of the results will be offered with the hope of yielding important consideration of the following:

1. How can these results inform us about the conducting training that teachers received in their post-secondary education?
2. How does background or experience level impact the results?
3. Do the results offer any information about current needs for professional development or continuing education of high school orchestra directors?

Limitations of this study

This qualitative study is not a highly controlled, scientific approach to understanding a specific problem in high school orchestra conducting, nor is it designed to be a hallmark study on the effective elements of conducting. It is intended to inform those involved in the academic conducting community—teachers of conducting, music education faculty, future teachers, current teachers, and high school music supervisors and administrators—about the current state of conducting demonstrated by high school orchestra directors. It should provide the foundation for deeper questioning and inquiry by those in the academic conducting community. Intended to evaluate only the physical elements of conducting demonstrated by high school orchestra directors, this study is not designed to evaluate the musical effectiveness of the elements of conducting, effectiveness of

lesson or rehearsal plans, teacher effectiveness, or student understanding and learning. Therefore, the term “effective” relates only to the desired physical result or gesture that is demonstrated by the conductor. Considering the limitations, this study does not weigh the individual elements of conducting and, therefore, cannot provide an overall effectiveness rating for each conductor.

Chapter Two

Method

In April 2014, I began researching and collecting the contact information of high school orchestra directors from throughout the Commonwealth of Virginia and surrounding areas. To do this, I searched public staff listings for school districts, searched staff directories on public and private high school websites, and utilized various personal contacts to gain the public contact information of high school orchestra directors. From these combined resources, I collected a list of approximately two hundred potential participants that represent all parts of Virginia, some parts of Maryland, and a small portion of the District of Columbia. After obtaining approval from the James Madison University Institutional Review Board, a requirement for any study involving human participants, I contacted this list of contacts via email introducing myself, my proposed study, and requesting their participation. Initial responses consisted of positive replies, requests for more information, and some negative responses.

The negative responses were mostly because some teachers had changed positions or grade levels, meaning they were no longer high school orchestra directors, or had left the school district. Other initial negative responses resulted from the time of contact conflicting with the end of the school year. This proved to be a concern for many teachers. However, in most cases, I was able to overcome this concern by clarifying what was actually needed for their participation. For those who had not replied, I sent one more follow-up email with a second request, garnering a few more participants. In total, I had twenty-two interested high school

orchestra directors—roughly a ten percent positive response rate. Ultimately, two respondents did not participate due to scheduling conflicts. Therefore, this study is based on the observation of twenty participants.

The volunteer participants in this study needed only to be current high school orchestra directors who would allow me to observe a normal orchestra rehearsal during which I would record digital video of their conducting. No other participation requirements were necessary and no extra time outside of their normal rehearsal schedule was required. Each participant was required to sign a consent form approved by the Institutional Review Board, which clearly outlines the study and his or her participation. Confidentiality is important to this study, since it ultimately evaluates the participants on the elements of conducting that they demonstrate. Therefore, the participants' identities and any personally identifiable information are not attached to this document or any other published form of this study.

Participants

While the identities of the participants in this study are confidential, it is important to understand who the participants are and what they represent. The twenty participants represent twenty different schools in numerous school districts from all regions of Virginia and one in Maryland. Both public and private high schools, they are located in urban, suburban, and rural locations that represent a wide range of socioeconomic statuses. Individual participants were not required or asked to provide demographic data about themselves, yet many participants

volunteered information that ultimately aids in understanding the diversity of the participants. Based upon observation and self-disclosed information, participants can be identified as: male or female; white, black, Hispanic, Asian or other races/ethnicities; ranging in age from 20s to 60s; holding bachelors or masters degrees as their highest degree in either music performance, music education, and non-music fields. Participants reported having from less than one year of teaching experience to over twenty-five years of teaching experience. They also reported specializing in woodwinds, brass, strings, percussion, piano, guitar, voice and general music.

The diversity represented by the participants in this study provides a realistic snapshot of high school orchestra directors in the schools today. Even though only twenty high school orchestra directors participated in this study, a vast spectrum of backgrounds, experiences, and specialties are represented.

Instructions to participants

Participants received preliminary instructions via email when I confirmed the location, date, and time of their rehearsals. In this email, I reminded participants that I would simply be concerned with their conducting during a normal orchestra rehearsal and would not be video recording students. Thus, I explained that they needed to do nothing out of their normal rehearsal routine. Upon arrival to the rehearsal room, I asked to set up the digital video camera facing the conductor so that I could focus on the conducting area. Participants were asked to sign a required consent form (either at the start of rehearsal or at the completion). Then I reminded

the participants that they should proceed with their normal rehearsals, trying to ignore that I was present and video recording. Some participants asked me questions during the rehearsal. The questions, in each case, related to my original instructions guiding them to run their rehearsal as they would normally do. Therefore, when asked questions, I limited my verbal responses and simply replied, "Please feel free to rehearse as you normally would."

Conductor observations

As often as it was practical, conductor observations lasted throughout the entire class period or rehearsal block so that I did not interfere with or interrupt the normal rehearsal. However, video recordings were limited to thirty minutes from the start of rehearsal. The purpose in controlling the recording time was to equalize any differences that might occur due to some rehearsals being thirty minutes, some being an hour, and others being almost two hours. Recording the first thirty minutes allowed a basic control that conducting observations would take place at the same beginning-segment of each rehearsal. These video recordings were the primary component of the observation.

Conductor evaluations were not done live, on-site. Notes taken at the observations were strictly limited to time references that indicated when the participants actually started conducting, time references that outlined a significant disruption (e.g. the main office called all seniors to the cafeteria for a graduation announcement), and demographics observations or participants' self-disclosed information. None of this information in the notes factored into the actual conductor

evaluations, but rather guided the later video selection process or provided demographics information for later discussion.

Video selection

From the thirty-minute conductor observation videos, I selected fifteen continuous minutes that represented the most actual conducting. This effectively trimmed out class announcements, handing out music or folders, tuning procedures, and other non-conducting activities. This effort did not entirely remove non-conducting activities, of course, since conductors were instructed to proceed with their normal rehearsal plans. Therefore, some conductors verbally rehearsed for a lengthy amount of time, some demonstrated passages on instruments, and others conducted for most of the time. The purpose of the video selection process was simply to select fifteen minutes that contained the most amount of conducting time in an effort to ensure an adequate video sample demonstrating the elements of conducting. Once the videos were trimmed, they were randomly ordered and randomly assigned conductor numbers one through twenty. These numbers do not have any relevance to the order of sample collection nor do they suggest any sort of ranking.

Definitions of the Effective Elements of Conducting

Before the videos could be reviewed for the actual evaluation, the conductor evaluation forms needed to be finalized. The process of selecting the key elements of conducting to be evaluated as well as defining what is, in fact, effective began before

the video data collection. This process was ongoing and required reviewing numerous conducting textbooks and books about conducting by renowned conductors and pedagogues. There are a number of topics related to the elements of conducting about which conducting pedagogues and conductors disagree. In fact, many aspects of conducting, like instrumental or vocal technique, can be debated with differing viewpoints as to what is most effective. Therefore, I selected and synthesized what I believe to be the best practices and techniques of the elements of conducting from existing literature to create the definitions of the effective elements of conducting.

My definitions of the effective elements are purely from a physical perspective, meaning they define what a conductor should do in order to effectively demonstrate the elements. It must be stated that each conductor will conduct differently based upon his or her own physical construction and limitations, the ensemble for which he or she is conducting, and many other factors; no two conductors will ever look exactly the same. However, the definitions remain as a means to describe the basic foundational elements of conducting, regardless of personal style or ensemble needs. Emil Kahn, conductor and author of *Elements of Conducting*, compares conducting and writing, "When we first learn to write, we are taught to adhere very closely to the letter-patterns of the alphabet. Later, as we develop individual and fluent handwriting, our script may stray far from the original forms we have been taught."⁴ He suggests that this is similar with conducting, since we learn the foundational elements before developing our personal style. However,

4. Emil Kahn, *Elements of Conducting* (New York: Schirmer, 1975), 7.

even with personal style, the basic letter-patterns of the alphabet can be determined, just as the basic elements of conducting can be determined.

The primary elements of conducting that I define and evaluate in this study are: eye contact, breath, and preparatory gesture in the preparatory beat; beat pattern, tempo, dynamics and style in the dominant hand; dynamics and style in the non-dominant hand, and use of the non-dominant hand; release gesture; efficient use of the joints; and conducting area. I originally considered the use of a baton (or purposeful use of no baton) for evaluation in this study, as well. However, I determined that with the limited controls in the conductor observations it was not possible to accurately or thoroughly evaluate this element.

Preparatory Beat

The preparatory beat consists of three components: eye contact, breath, and the physical preparatory gesture. The preparatory beat is the “very first motion of the conductor”⁵ and “must precede every initial entrance.”⁶ It concludes with the downbeat—the first actual musical sound. Effective eye contact should engage the orchestra before and during the preparatory beat and through the downbeat. Each of these individual components contributes to the overall effectiveness of demonstrating the preparatory beat, but each can also be evaluated as individual elements.

5. Ibid., 17.

6. Joseph A. Labuta, *Basic Conducting Techniques* (Upper Saddle River, NJ: Pearson, 2004), 11.

Effective eye contact will ensure that the orchestra is ready to begin, most simply. However, the eyes of a conductor “should be very expressive in order to explain his intentions to the players with considerable clarity.”⁷ This is similar to the eyes of a fine orator or the eyes of a singer. In order to be truly effective, the eyes are critically important in expressing and communicating. The breath is also imperative in that it demonstrates, first, the actual breath of the musicians—wind, strings, or percussion. It also serves as a preparation and is “synchronized with the physical movement of the preparatory beat.”⁸ This synchronization is not only in regards to time, but also style and dynamics. A low, full, deep breath visually and audibly prepares the music and the orchestra quite differently than a small, gentle, soft breath, for instance.

The actual preparatory gesture, synchronized with the other two components, must define the exact tempo, style, and dynamic. Elizabeth Green explains, “The speed with which the beat is executed shows the coming tempo. It must, therefore, be absolutely accurate rhythmically.”⁹ This rhythmic precision is completely necessary for the preparatory gesture to be demonstrated effectively. Moreover, Green goes on to say, “The preparatory beat usually gears itself to the loudness of the coming dynamic. In general, the larger the preparatory beat, the bigger the sound to follow. The style of the preparatory beat (legato, staccato, tenuto,

7. Vladimir Bakaleinikoff, *Elementary Rules of Conducting for Orchestra, Band and Chorus* (New York: Belwin, 1938), 10.

8. Gustav Meier, *The Score, The Orchestra, and the Conductor* (New York: Oxford University Press, 2009), 9.

9. Elizabeth A. H. Green, *The Modern Conductor* (Upper Saddle River, NJ: Prentice Hall, 1997), 13.

light, heavy, sustained, ponderous) should set the mood of the music.”¹⁰ Therefore, it is critical for the preparatory beat to demonstrate precise tempo most importantly, but also provide style and dynamic information, as well, to be truly effective. All of this should be accomplished in one beat of preparation; hence the term preparatory *beat*.

Dominant Hand

The dominant hand—the hand and arm that are primarily identified by their time keeping—is most often the conductor’s right hand. However, some left-handed conductors maintain that using their left hand as the dominant conducting hand is just as effective and acceptable. This study places no importance on which hand is dominant and suggests no correct answer. I only refer to the *dominant hand* or *non-dominant hand* without any regard to whether it is the right or left hand and with the assumed understanding that it refers to the entire conducting hand and arm as one connected unit.

The dominant hand category contains four elements of conducting: beat pattern, tempo, dynamics, and style. The beat pattern is a visual tool in which a conductor physically demonstrates and maintains the tempo. Therefore, while they are two separate elements, beat pattern and tempo are so closely intertwined that they can be discussed together. Standard patterns exist today that have been taught and used for many decades, which are easily recognized by musicians and audience members alike. Within these beat patterns, the conductor must demonstrate and

10. Ibid.

maintain the tempo clearly and consistently. It is not expected nor required that a conductor use exactly the same beat pattern at all times. Thinking back to Kahn's analogy of learning to write using patterns before developing individual handwriting, "it is much the same when it comes to the established beat-patterns of conducting."¹¹ The fact that a conductor might alter or adjust a standard beat pattern at times should not interfere with his or her effective conducting. In fact, as a general rule, the conductor should make his beat pattern smaller when increasing the tempo and make them larger when decreasing the tempo.¹² To remain effective, the standard pattern must remain recognizable to the orchestra, lest it be futile. Likewise, initiating a clear tempo but not maintaining a consistent tempo as determined by the music or interpretation, is ineffective. Thus, the conductor should use a standard beat pattern while clearly demonstrating and maintaining a consistent tempo.

In the dominant hand, the conductor should also provide information about dynamics and style. Since the conductor is expected to use a standard beat pattern, the size and location of the pattern must be altered. "Conducting patterns reflecting soft dynamics are generally smaller and usually placed higher than normal in the conducting frame. To change to a louder volume level, the conductor should expand the pattern size downward and horizontally within the conducting frame."¹³ A pattern simply defines where each beat is placed in time and the size and location of the pattern suggests the volume. A conductor can "achieve style and expression only

11. Kahn, 7.

12. Labuta, 62.

13. Larry G. Curtis and David L. Kuehn, *A Guide to Successful Instrumental Conducting* (Dubuque: Brown & Benchmark, 1992), 62.

by changing the character of [his or her] gestures between the beats.”¹⁴ How one moves through a pattern will affect style. Therefore, a conductor should clearly demonstrate dynamics through the use of pattern size and/or conducting plane as well as clearly demonstrate style through the use of gestures at all times.

Non-dominant Hand

The non-dominant hand is recognized as the hand not primarily responsible for time keeping. “Although this hand should be able to beat time efficiently, it should not constantly mimic the rhythmic motions of the right hand.”¹⁵ It is intended to be an important supplement and tool in the overall act of conducting. In his textbook, Labuta explains, “In general, the [dominant] hand serves as a technician, whereas the [non-dominant] hand functions as an interpreter. In this artistic capacity, the [non-dominant] hand gives phrasing, dynamics, nuance, accentuation, subito changes, and anything necessary to clarify and reinforce the gestures of the [dominant] hand.”¹⁶ In regards to the use of the non-dominant hand, while it does not always have to be used and can rest at the conductor’s side, when it is used it should always serve a purpose, be helpful to the overall conducting communication, and never be a distraction or detriment.

To show dynamics or style, a conductor can employ various gestures to communicate effectively. “A palm-down movement combined with a lowering of the left arm is a common gesture for requesting less volume. The opposite motion with

14. Labuta, 34.

15. Green, 90.

16. Labuta, 47.

the palm upward asks for more sound.”¹⁷ The characteristics relating to the dominant hand pattern—size and location—also apply to the non-dominant hand. For instance, a large gesture in the non-dominant hand would support the idea of a louder volume and a gesture in a higher plane could support the idea of a lighter style or softer dynamic. It is important to note that there are infinite gestures and variations of gestures available to conductors. Conductors will discover that certain gestures are more effective or more efficient in communicating to different orchestras. No matter the ensemble, the ability of the group, or the conditions of the rehearsal or performance, a conductor should clearly demonstrate dynamics and style through the use of gestures in his or her non-dominant hand at all times when employing this hand.

Release Gesture

The release gesture is a physical gesture that may combine the dominant and non-dominant hands to communicate precisely when the sound of the orchestra should stop. Indicating when to stop is not completely effective, though. A conductor must also provide information to the orchestra that clearly indicates at what dynamic and in what style the release of the sound should occur. Therefore, the physical gesture should combine elements described previously about style and dynamics (i.e. size, location, character) with a precise indication of when to release the sound. Like other gestures, a conductor will have many different possible release gestures that combine elements of all of the infinite options that exist.

17. Curtis, 62.

Efficient Joints

The element efficient joints is very important because it can directly relate to the other elements. It is not taught by many conducting pedagogues, yet it is one of the most debated topics found in my review of literature. I believe that a conductor's efficient use of joints directly affects his or her effective conducting. This means that using the least number of joints in the conducting arm as necessary will yield the best results. Sir Adrian Boult, an advocate of efficient joints, believed that when conducting a conductor should achieve the desired end with the greatest simplicity and economy of means.¹⁸

Considering the conductor's arms, there are four possible joints: knuckles, wrist, elbow and shoulder. Since the focal point of conducting should be at the tip of a baton, or tip of the fingers when not using a baton, the knuckles should always be engaged. For instance, a soft or delicate gesture need only be given by engaging the fingers without any motion in the wrist, elbow, or shoulder. As the gesture needs to be bigger to indicate a larger volume or more expansive expressive style, more joints are engaged in order from knuckles to shoulder. Thus, it would never be effective to engage only the shoulder, for example, or to engage the elbow and knuckles without engaging the wrist as well. Also an advocate of efficient joints, Kahn wrote, "A light, rather fast staccato does not require more than small, sharp motions of the wrist. For a more vigorous beat, the forearm [elbow] should be used. With growing experience, the student will discover that a large beat, involving the

18. Sir Adrian Boult, *A Handbook on the Technique of Conducting* (New York: Carl Fischer, 1968), 4.

whole arm, is seldom necessary even for dramatic passages.”¹⁹ With this understanding, a conductor who practices this element of efficient joints will immediately be a more effective conductor. For, how can a conductor wanting to communicate a “light, rather fast staccato” engage the joints beyond his or her wrist? The tempo will become labored and the character will appear heavy or weighty.

Conducting Area

Conducting area is also a somewhat-debated element of conducting. For the purposes of this study, I only refer to the dominant hand conducting area and define this as the area centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder. This allows the conductor to have a symmetrical and equal distance in all directions based on the final joint, the shoulder. This conducting area also allows a comfortable viewing area for the orchestra, assuming the conductor is working from a podium as is normal. Finally, this conducting area allows a conductor to physically work comfortably within vertical, horizontal, and sagittal planes, providing enough visual contrast between locations in the conducting area to communicate contrasting dynamics and styles. Some conducting textbooks instruct students to raise the dominant hand at the elbow and then pivot inward from the elbow, centering the hand at the approximate center of his or her body. Logically, this may seem ideal to center the conducting area with the center of the conductor’s body. However, this restricts horizontal motion and prohibits equal left and right sections of the horizontal plane.

19. Kahn, 9.

Conductor Evaluation Form

Once I identified and defined the elements of conducting that would be evaluated, I created a conductor evaluation form on which evaluations could be recorded. The form consists of a rating scale with qualitative descriptions for each individual element. Each scale contains the ratings: *1-Not Effective, 2-Mostly Not Effective, 3-Somewhat Effective, 4-Mostly Effective, 5-Effective*. Below each rating, the qualitative description describes the actions that a conductor does or does not demonstrate in each rating level. To make the rating scales more consistent, the rating scales employ an “always-mostly-somewhat-rarely-never” continuum, with some additional qualifications in the middle of the scale as needed for particular elements. An area for comments is included for each element in case any trends or other observations are noted when completing the evaluation. The evaluation form is intended to align closely with the definitions of what is effective for each element. Looking at each element, *5-Effective* should resemble closely the definition of what is effective for that specific element.

Considering the nature of this qualitative study, the conductor evaluation form is not intended to be a highly scientific instrument. It is designed to evaluate the elements of conducting demonstrated by the participants as unbiased, fairly, and consistently as possible.

Figure 2.1. Conductor Evaluation Form: Eye Contact (Preparatory Beat)

Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.

Figure 2.1 shows the first element on the Conductor Evaluation Form: eye contact in the preparatory beat. The specific qualification for the *5-Effective* rating is that the eye contact must occur “before and during every preparatory beat and downbeat gesture.” Therefore, the conductor can neither look away during the preparatory beat or through the downbeat, nor fail to engage the orchestra in this eye contact during even one preparatory gesture. If any of these situations occur, the next lower rating would be considered. *4-Mostly Effective* indicates that the conductor “engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.” This rating would indicate that the conductor demonstrates the effective or positive actions most of the time. The next lower rating, *3-Somewhat Effective*, allows for fewer instances of the positive actions, but with certain conditions. This rating could indicate three situations. First, it could indicate that the conductor “makes eye contact before and during some preparatory beat gestures” but makes eye contact during every downbeat gesture. Second, it could indicate that the conductor “looks away during some downbeat gestures” but makes eye contact during every preparatory beat gesture. Finally, it could indicate that the conductor both “makes eye contact before and during some preparatory beat gestures” and “looks away during some downbeat gestures.” On the rating scale,

the *2-Mostly Not Effective* rating indicates that the conductor demonstrates “very few” instances of the positive action with the same *and/or* qualifier once again. The *1-Not Effective* rating indicates that the conductor “does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.” This rating is intended to indicate the opposite of the *5-Effective* rating, and, therefore, the opposite of what is defined as effective.

Figure 2.2. Conductor Evaluation Form: Breath (Preparatory Beat)

Breath	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.

The rating scale for the breath element simply evaluates how frequently the participant “breathes in tempo visibly and/or audibly” during preparatory beat gestures. The always-to-never continuum corresponds logically with the numerical effectiveness rating (figure 2.2). For example, a conductor who always breathes in tempo visibly and/or audibly during the preparatory beat gesture would earn a *5-Effective* rating. Then, depending on the frequency of breaths demonstrated during preparatory beat gestures, the appropriate rating would be recorded.

Figure 2.3. Conductor Evaluation Form: Preparatory Gesture (Preparatory Beat)

Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.

In the preparatory gesture, a conductor is expected to demonstrate “in a single beat, the precise tempo, dynamic, and style.” Therefore, the rating scale (figure 2.3) is designed to evaluate whether a preparatory gesture is actually one beat and if the conductor clearly demonstrates, most importantly, the precise tempo but also the dynamic and style. If a conductor demonstrates all conditions in each preparatory gesture, he or she would earn a *5-Effective* rating. However, to consider the variations of the possible conditions, the next lower ratings have more than one qualification. The *4-Mostly Effective* rating is appropriate if the conductor demonstrates all conditions but only in most preparatory gestures or if the conductor demonstrates the precise tempo, dynamic, and style in every preparatory gesture but in more than a single beat. This rating suggests that both qualifications are demonstrated mostly effectively. If these qualifications are not met, then *3-Somewhat Effective* would be considered. This rating is appropriate if the conductor demonstrates in a single beat two of the musical characteristics in most preparatory gestures: tempo, dynamic, and style. It also would be appropriate if the conductor demonstrates all musical characteristics in a single beat but only in some preparatory gestures. From this point, the *2-Mostly Not Effective* rating simply

recognizes that the conductor demonstrates only the precise tempo in either a single beat or more than a single beat in most preparatory gestures. An example of this rating might occur when a conductor demonstrates a neutral preparatory gesture (not purposefully instigating a specific dynamic or style) but achieves demonstrating the precise tempo in most preparatory gestures. Since demonstrating the tempo is the primary task in a preparatory gesture, *1-Not Effective* is appropriate when a conductor does not demonstrate the precise tempo at all.

Figure 2.4. Conductor Evaluation Form: Beat Pattern (Dominant Hand)

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.

The beat pattern element is evaluated on whether or not the conductor demonstrates a generally accepted conducting pattern, regardless of the specific pattern, when using a beat pattern and then how often this occurs. Examples of patterns that would not be considered standard are uneven, unbalanced, and unnecessarily asymmetrical patterns. Other examples of a conductor demonstrating a non-standard pattern would be instances when the conductor unnecessarily subdivides the beats (breaking from the standard pattern) or adds unnecessary, non-instructive, or superfluous motions or movements within a standard pattern. As the rating scale measures the regularity of a conductor demonstrating the positive actions, it also begins to incorporate the term “recognizable” when describing the patterns (figure 2.4). This allows a qualification that a demonstrated pattern may not be standard, but is, at least, recognizable.

Figure 2.5. Conductor Evaluation Form: Tempo (Dominant Hand)

Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.

Figure 2.5 shows the rating scale for the tempo element in the dominant hand. That which is considered effective in regards to tempo is when a conductor “clearly demonstrates and maintains a consistent tempo at all times.” This scale is designed to consider both the demonstrating of a tempo but also the maintaining of a consistent tempo. The *3-Somewhat Effective* rating begins to consider that a conductor may demonstrate a consistent tempo some of the time or a conductor may clearly initiate a tempo but sometimes give in to the tempo of the orchestra; thus, not maintaining the tempo.

Figure 2.6. Conductor Evaluation Form: Dynamics and Style (Dominant Hand)

Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.

The rating scale for dynamics and style in the dominant hand are similar in design. The same always-to-never continuum is clearly apparent in both, yet the

middle of the scale considers an alternate qualification (figure 2.6). Both dynamics and style in the dominant hand require purposeful actions by the conductor in either location of the conducting plane, size of the pattern, or manner in which the conductor moves his or her hand through the pattern. Therefore, the rating scale not only allows for considering the frequency of the positive actions, but also the negative, undesirable actions. The negative actions would be those that conflict with what the conductor actually desires. For instance, a conductor who sometimes demonstrates a sharp, flicking motion within a small pattern who actually desires a legato style in a loud dynamic would earn a *3-Somewhat Effective* rating because of this occasional conflicting information he or she is actually demonstrating. To achieve what is desired, the conductor should demonstrate a smooth, connected motion within a larger pattern.

Figure 2.7. Conductor Evaluation Form: Dynamics and Style (Non-Dominant Hand)

Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not demonstrate dynamics through the use of gesture at all.	Demonstrates dynamics and/or dynamic shaping very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.	Demonstrates dynamics and/or dynamic shaping some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not demonstrate style through the use of gesture at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.

The elements dynamics and style in the non-dominant hand are evaluated using a similarly designed rating scale as the corresponding elements in the

dominant hand. While a conductor's rating for any of the non-dominant hand elements would not be negatively impacted due to infrequent use of the non-dominant hand, the conductor is evaluated on how he or she demonstrates the elements when the hand is actually in use. For example, when using the non-dominant hand a conductor would be evaluated on how frequently and clearly he or she demonstrates dynamics or style.

The evaluation of the use of the non-dominant hand supplements the evaluation of the other two elements in the non-dominant category. For this element, a conductor is evaluated on the use of the hand overall (figure 2.8). That is, when the conductor uses this hand, is the information helpful and communicative? Examples of this could include the use of the left hand to cue musicians, or the use of the left hand to show long bow strokes within a legato style. Unhelpful or distracting use of the non-dominant hand could include basic mirroring of the dominant hand's pattern, awkward gestures, or extraneous motion that is non-instructive or distracting to the overall conducting communication.

Figure 2.8. Conductor Evaluation Form: Use of Hand (Non-Dominant Hand)

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.	Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.	Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.	Use of the non-dominant hand is mostly helpful to the overall conducting communication.	Use of the non-dominant hand is always helpful to the overall conducting communication.

The rating scale for the release gesture element, shown in figure 2.9, is designed somewhat differently. An effectively demonstrated release gesture should indicate "precisely when the sound should stop and at what dynamic and style." Thus, the *5-Effective* rating reflects this when always demonstrated in each release

gesture. The *4-Mostly Effective* rating reflects a less frequent use of the positive actions. However, *3-Somewhat Effective* qualifies that the conductor “mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.” This rating would be appropriate for a conductor who mostly demonstrates precisely when to release the sound, but falls short of giving other musical information in this release. The *2-Mostly Not Effective* rating continues both qualifications indicating that a conductor “mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.” The lowest rating explains that a conductor either does not use a release gesture at all or mostly uses one after the orchestra has already stopped.

Joints and conducting area follow the previously used always-to-never continuum. The rating scale for joints is designed to evaluate the use of the most efficient joints at all times, meaning the joints that would be most efficient based upon intended style, dynamics, and tempo. Although related to the other elements, especially tempo, pattern, dynamics and style, this rating is simply an evaluation of the efficiency of joints. Therefore, if a conductor conducts from his or her shoulder most of the time, even when the dynamic is soft and it would be more efficient to conduct from the wrist or fingers, he or she would be scored lower on this scale. Yet, if the conductor effectively demonstrated the soft dynamic while using inefficient joints, if that is possible, the joints rating would still be low. However, the dynamics rating would reflect the effective dynamics. Although they are closely related, the rating must only reflect the specific element under evaluation.

Figure 2.9. Conductor Evaluation Form: Other Category of Elements

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
SCORE	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.

Conducting area is evaluated simply on the location of the conducting area alone. To earn a higher rating, a conductor needs to conduct in an area described as “centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.” The scale then reflects the frequency of a conductor demonstrating the positive actions. As explained previously, this study only evaluates the dominant hand conducting area, and does not consider the non-dominant hand conducting area.

Evaluation Procedure

The actual conductor evaluations took place over the course of four days. For the purposes of this study, I acted as the sole evaluator. I reviewed one 15-minute video at a time, evaluating only one category during each viewing. For example, I began with preparatory beat, consisting of the elements eye contact, breath, and preparatory gesture, evaluating one conductor video at a time. Then I watched each video again, but this time evaluating the dominant hand category consisting of the elements beat pattern, tempo, dynamics, and style. This continued two more times to complete the non-dominant hand and other categories. Although it was more time consuming to watch one video each time I evaluated a different category of elements, the purpose was to provide a more accurate and focused rating. In the end, this process took over twenty hours of video review and evaluation. After completing the evaluation process, the ratings were entered into a spreadsheet showing the ratings of all twenty participants for all elements.²⁰ This spreadsheet calculated the average rating for each element.

20. See appendix D for the referenced spreadsheet.

Chapter Three

Results

In this chapter, I will present the quantitative data from the completed Conductor Evaluation Forms for all twenty conductors. However, I will also present the qualitative data from the evaluations, including comments on the Conductor Evaluation Forms and observed trends. From this, I will answer the original research questions from which further discussion can occur:

1. What elements of conducting do high school orchestra directors demonstrate most effectively?
2. What elements of conducting do high school orchestra directors demonstrate least effectively?

The results in table 3.1 show that high school orchestra directors are somewhat effective at eye contact and the preparatory gesture, and somewhat to mostly effective at the breath when demonstrating a preparatory beat. Breath is the only individual element in this category in which some conductors earned a *1-Not Effective* rating but is also the element for which conductors earned the most *5-Effective* ratings. While some comments for eye contact include “looks towards sides of the room,” “only looked at orchestra twice,” “looks down or closes eyes to start,” and “looking down,” the most common trend is that conductors “look away” during downbeat gestures. This means that a number of conductors initiated eye contact, but broke the contact in the midst of the physical act of the preparatory beat—as the conductors moved through the downbeat gesture. Another observed trend was the reluctance, at times, to look away from the music score.

The most impactful trend affecting the ratings for the preparatory gesture element was the frequent counting off or multiple beat/measure preparation. A preparatory gesture should clearly demonstrate a single beat, but conductors often demonstrated two beats, one full measure, and comments indicate one conductor even demonstrated three measures of preparation. In one observation, a conductor did not demonstrate preparatory breaths because he or she was too involved in counting off preparatory beats and, therefore, earned low ratings for breath and preparatory gesture.

Table 3.1. Conductor Evaluation Results for Preparatory Beat Category

Conductor	Eye Contact	Breath	Preparatory Gesture
1	2	4	3
2	2	5	3
3	5	5	4
4	2	4	4
5	2	1	3
6	2	2	3
7	5	5	4
8	2	5	4
9	3	4	3
10	2	4	3
11	3	4	4
12	3	4	2
13	2	2	2
14	4	4	5
15	2	1	2
16	5	4	3
17	5	3	2
18	3	4	2
19	4	5	2
20	2	5	2
Average	3.0	3.8	3.0

Table 3.2. Conductor Evaluation Results for Dominant Hand Category

Conductor	Beat Pattern	Tempo	Dynamics	Style
1	4	4	3	3
2	3	3	2	3
3	3	5	3	3
4	5	4	1	2
5	3	3	1	1
6	5	3	3	1
7	2	4	2	2
8	4	5	4	3
9	4	4	3	2
10	5	3	2	1
11	5	3	3	3
12	5	4	3	3
13	3	4	2	2
14	5	5	4	4
15	4	5	2	2
16	4	4	4	3
17	4	4	3	3
18	5	2	3	2
19	5	5	3	3
20	3	3	3	3
Average	4.1	3.9	2.7	2.5

The dominant hand category of elements represents two of the most effectively demonstrated elements of conducting by high school orchestra directors in this study. The results in table 3.2 show that the beat pattern and tempo elements earned the highest average ratings overall: 4.1 and 3.9, respectively. Conductors were rated *1-Not Effective* for neither element, and conductors earned the most *5-Effective* ratings overall for beat pattern. Although beat pattern was the most effectively demonstrated element overall, almost half of the conductors who did not score *5-Effective* did so as a result of one common reason. Comments indicate that nine of the twenty conductors demonstrated unnecessary or distracting subdivisions in the beat pattern. The subdivision proved to be detrimental in ways other than simply reducing clarity. Conductors who received these comments about

negative subdivisions also had comments stating that the pattern resulted in “conflicting style” or that it “negatively impacted” a consistent tempo. Similarly, while conductors earned strong ratings for tempo, a common trend for those who did not achieve a *5-Effective* rating was due to them following the tempo of the orchestra. Most commonly in these situations, conductors were observed initiating a tempo in either their preparatory beat or initial measures of music, but then “gave in,” “responded to,” or “followed” the orchestra.

The conductors’ demonstration of the dominant hand elements dynamics and style were mostly not effective or somewhat effective and never rated *5-Effective*. More than half of the conductors received comments indicating that their conducting was generally the “same size” or mostly “large” or “big.” This lack of variation in the size of their conducting resulted in conflicting information about dynamics. Some conductors received positive comments indicating that they were “attempting” changes in plane or size. Similarly, some conductors received positive comments about their demonstration of style, but the limited comments indicated that they only rarely or sometimes showed “good staccato” or a “slight change for legato.”

The results for the non-dominant hand category of elements indicate that the non-dominant hand elements are demonstrated least effectively by high school orchestra directors in this study. In fact, style in the non-dominant hand was the element that tied overall for being least effectively demonstrated by high school orchestra conductors. Based on the quantitative and qualitative results, the non-dominant hand is used only somewhat effectively by high school orchestra

conductors. While some conductors rarely used the non-dominant hand, others used it frequently. Regardless, more than half of the conductors received comments indicating that when they used the non-dominant hand they used it to mirror the dominant hand; thus, not adding any useful or helpful information. Among those conductors, many were observed using the non-dominant hand to mirror specifically the downbeats of each measure. While this could be helpful at times, continuing this activity repetitively would be conflicting, distracting, and unhelpful. Some conductors were noted using “a lot of motion that can be distracting at times” and “a lot of motion; not always instructive or intuitive.” Various bad habits were demonstrated and noted, such as “often has palm facing ensemble,” “snaps,” “counting with fingers,” and various types of “pointing.”

Table 3.3. Conductor Evaluation Results for Non-Dominant Hand Category

Conductor	Use of Hand	Dynamics	Style
1	3	3	2
2	2	3	2
3	4	4	2
4	3	2	2
5	4	3	2
6	4	3	2
7	4	2	2
8	3	3	2
9	2	3	2
10	2	2	1
11	3	3	3
12	3	3	3
13	2	2	2
14	4	4	4
15	1	1	1
16	3	3	3
17	4	4	3
18	2	2	2
19	4	3	2
20	5	2	2
Average	3.0	2.7	2.1

Considering the magnitude of bad habits and unhelpful information demonstrated in the non-dominant hand, most conductors had little opportunity to effectively demonstrate dynamics or style. However, both quantitative and qualitative data show that some conductors attempted demonstrating dynamics and style to some extent. Specifically, comments indicate that two conductors were rather successful at showing “sweeping bows,” “staccato” and “legato” styles. On average, though, conductors rarely demonstrated style and dynamics, or they attempted to do so in such a way that it was unclear, confusing, or conflicting.

Table 3.4. Conductor Evaluation Results for Other Category

Conductor	Release Gesture	Efficient Joints	Conducting Area
1	4	2	4
2	4	2	4
3	3	2	4
4	4	2	4
5	3	2	3
6	4	3	4
7	5	3	4
8	4	1	4
9	2	2	5
10	1	1	3
11	4	3	4
12	3	3	5
13	3	1	3
14	5	3	4
15	4	2	3
16	4	3	4
17	5	2	4
18	4	1	2
19	4	2	5
20	3	2	3
Average	3.7	2.1	3.8

Conductors in this study demonstrated the elements release gesture and conducting area somewhat to mostly effectively. The average was lower for release gesture and one will note the *1-Not Effective* rating and *2-Mostly Not Effective* rating

for this element. In both cases of extreme low ratings, the conductor was observed doing a release gesture “after the sound stopped,” as a “reaction to the ensemble,” or just stopping his or her conducting “without a release gesture.” Conducting area had less of an extreme range, but the one *2-Mostly Not Effective* rating was a result of the conductor conducting “always high” and “not horizontally centered.” The other more than half of the conductors had comments indicating that they were observed either conducting in one extreme of the conducting area more frequently—either vertically or horizontally, but not both. A few conductors were observed conducting seated from stools, which significantly limited their conducting area.

Efficient joints tied as the element least effectively demonstrated by high school orchestra directors in this study. Conductors received no *4-Mostly Effective* or *5-Effective* ratings for this element. I observed all twenty conductors using the shoulder joint inefficiently at some point and sixteen conductors using the elbow and shoulder joints inefficiently. Most conductors that received the *2-Mostly Not Effective* rating also had comments that indicated they “usually” or “mostly” conducted from the same joint, either shoulder or elbow. Therefore, even though this element tied as the least effectively demonstrated element in this study, the qualitative comments indicate that it is quite possibly the least effectively demonstrated element overall.

Considering the quantitative and qualitative results, table 3.5 shows the elements in order of most effective to least effective as demonstrated by the participants in this study. Based upon these results, my initial research questions in this study are answered. The results show that high school orchestra directors most

effectively demonstrate the beat pattern and tempo elements of the dominant hand. They also show that high school orchestra directors least effectively demonstrate efficient joints and style in the non-dominant and dominant hands. From a higher level, this means that high school orchestra directors most effectively demonstrate the technical elements of conducting—those related to the most repetitive and functional actions in conducting, such as time-keeping, breathing, and maintaining a regular conducting area. Conversely, high school orchestra directors least effectively demonstrate elements of conducting that relate to artistic and expressive actions in conducting. This imbalance between the technical and expressive elements of conducting exposes an interesting issue in conducting among high school orchestra directors. It also leads one to further question what implications this has on conducting training in post-secondary education, the background and experience of high school orchestra directors, and the continuing education or professional development of high school orchestra directors.

Table 3.5. Results: Elements in Order by Average Rating

Element	Rating
Beat Pattern	4.1
Tempo	3.9
Breath	3.8
Conducting Area	3.8
Release Gesture	3.7
Use of Hand	3.0
Eye Contact	3.0
Preparatory Gesture	3.0
Dynamics (D)	2.7
Dynamics (N)	2.7
Style (D)	2.5
Style (N)	2.1
Efficient Joints	2.1

D – Dominant Hand Category

N – Non-Dominant Hand Category

Chapter Four

Discussion

The purpose of this study was to evaluate how effectively current high school orchestra directors demonstrate the elements of conducting. My initial research questions asked what elements of conducting high school orchestra directors demonstrate most effectively and least effectively. The results indicate that high school orchestra directors are more effective at demonstrating the technical or more functional elements of conducting. Specifically, the beat pattern, tempo, preparatory breath and conducting area stand out among the most effectively demonstrated elements. Conversely, the results indicate that high school orchestra directors are less effective at demonstrating the expressive or more artistic elements of conducting. Specifically, efficient joints, style in both hands, and dynamics in both hands are the least effectively demonstrated elements. I would suggest two possible reasons for this imbalance: 1) ability or development of skills; and 2) individual beliefs of what skills are important. Although two distinct reasons, I propose that they are actually related.

First, conductor training is generally reserved for one or two semesters during the undergraduate career of future music teachers. Training and practical experience in these courses vary greatly. In her article "On the Teaching of Conducting," Elizabeth Green outlines five common types of conducting courses that exist in colleges and universities:

- 1) Classes where conducting is included as a minor part of the work in another subject such as "Vocal Techniques," "Instrumental Methods," "Materials," and so on. The result of this type of instruction is a bare theoretical knowledge of the most common forms of time-beating with very little manual dexterity, if any.
- 2) Classes where the emphasis is almost entirely placed upon score-reading at the piano. Again the lack of dexterity in the performance of the conductorial gestures is sad.
- 3) Classes where the gestures for time-beating had been well drilled, but where the students had no contact with the conducting of a live group of players.
- 4) Classes where technique has been well drilled, where modern texts have been used, and the students have been enabled to perform with excellence. But, the conducting experience was confined to short excerpts from the texts. The student found himself poorly equipped when confronted with the need to continue the conducting process for more than a few measures at a time.
- 5) Classes where orchestras, choruses, and bands were formed from the membership of the group, and the students conducted each other in the assigned materials. Adequate attention was paid to the building of a real technique which was clearly readable by the performers and which produced musical results without lengthy word-of-mouth instructions.²¹

Green suggests that the fifth type of class is most effective in producing the best conductors. These five different courses would clearly produce vastly different conductors, but the first four have a far greater emphasis on the technical aspects of conducting with less or no emphasis on the expressive elements. Even in the best class, the technical elements are taught first and to the furthest extent, giving the perception that they are the most critical. While most in the academic conducting community would agree that mastering basic time-beating is crucial, teaching expressive elements within basic time-beating is certainly approachable in the early stages of conductor training. Many conductors in this study attempted to be expressive, but often provided conflicting information, non-instructive or

21. Elizabeth A. H. Green, "On the Teaching of Conducting." *Music Educators Journal* 47, no. 6 (June-July 1961): 54.

extraneous motions, or only partial information (e.g. large patterns for loud sections, but neutral patterns for soft sections). This suggests that many of the high school orchestra directors have some understanding or desire to use expressive elements, but have underdeveloped skills or lack of meaningful instruction.

The second possible reason for the imbalance between more effective technical elements and less effective expressive elements is the idea that some individuals believe certain skills are more important or less important. This could be directly related to the conducting instruction that these individuals received in their undergraduate careers. The classes that emphasized basic time-beating or purely technical skills may have imposed a perception on the conducting students that these technical skills were most important to the conductor. Therefore, the high school orchestra directors that came from conducting programs of this nature may likely hold the belief that certain technical skills are most important to impart when conducting their own orchestra.

Other high school orchestra directors hold the belief that when conducting their student orchestras the most important task is to start and end together, achieving as many of the right notes in the right places as possible. This opinion was expressed to me during numerous conductor observations before or after the rehearsal. Teachers told me that they were either more successful at verbally telling the students expressive components because the students do not understand expressive gestures or do not watch the conductor. Others told me that they do not have time to approach expressive elements because notes, rhythms, and ensemble were more crucial. While this is not a study on teacher effectiveness, I must offer

Jennifer A. Whitaker's article published in the *Journal of Research in Music Education*. In this article, Whitaker presents past research coupled with her new study, which all suggest that nonverbal teaching and expressive conducting may not only improve teacher effectiveness but also student interest and positive opinions of the teacher.²²

I believe it is important for all members of the academic conducting community to consider or reconsider the importance of efficient joints. Based on the results of this study, the lack of efficient joints demonstrated by high school orchestra directors is related to the lower ratings in all other expressive elements, particularly in the dominant hand. It is virtually impossible to expect a conductor who consistently conducts from his or her shoulder to demonstrate a wide range of expressive dynamics and styles, just as it is virtually impossible to expect a conductor who consistently conducts from his or her fingers to demonstrate a wide range of expressive dynamics or styles. Yet, in this study, many participants who attempted to use expressive gestures were often less effective due to the lack of efficiency in their joints. Therefore, I believe if this one skill was included in conductor training alongside the basic time-beating elements—meaning it would be taught and mastered to a higher level—the expressive conducting of high school orchestra directors would naturally improve.

The collection of demographic information about the participants was not a requirement for this study, but many participants volunteered the information

22. Jennifer A. Whitaker, "High School Band Students' and Directors' Perceptions of Verbal and Nonverbal Teaching Behaviors," *Journal of Research in Music Education* 59, no. 3 (October 2011): 290-309.

through conversation. Therefore, it is not a vital part of the results and is not visually presented with the data shown in this study. However, considering the demographic information, it is important to note that there were not any obvious trends due to gender, teaching experience, number of degrees, school location or socioeconomic status. One very experienced teacher, for example, had many negative habits while another experienced teacher effectively demonstrated many elements. However, one trend that I did observe based upon the results is that the three teachers who did not have degrees directly related to music education demonstrated less effectively more elements of conducting. Whether this is a result of limited conducting training in their undergraduate career, a lack of experience because they have had to take on orchestra as an extra duty outside of their expertise, or merely just coincidence this study cannot determine.

Participants in this study generally expressed more criticism or negative perceptions of their own conducting skills before, during, and after observations; much like the high school band directors in Whitaker's study.²³ Many expressed a greater confidence in their teaching skills rather than conducting skills, which supports the idea that if teachers are addressing expressive elements, they are most often doing it verbally instead of nonverbally. Some teachers also mentioned that they understand the value of video self-reflection and believe they ought to do it more often. That being said, when all video observations were complete, videos were trimmed and randomly ordered, I offered to provide the original full-length videos to each participant before I deleted them permanently. Three participants

23. Ibid., 302.

expressed interest in this. Video self-reflection is vital for a conductor since everything he or she does (or does not do) on the podium affects the orchestra in some way. Self-reflection and further conducting development may both be opportunities for presentation and training as part of future professional development of high school orchestra directors.

Recommendations for Future Study

This study, designed to be exploratory and qualitative in nature, should serve as the impetus to study the conducting of high school orchestra directors even further. A number of studies on conducting within the choral and band areas at various levels of secondary and post-secondary education already exist. However, studies on orchestral conducting are missing from within the secondary level, specifically. While many of the same teaching situations or issues exist in all three areas of high school ensembles, orchestral conducting does pose different issues than in the other areas since it involves string instruments.

This study was designed to simply evaluate the physical elements of conducting of high school orchestra directors to gain an understanding of the state of conducting at this level. For future study, a vital measure may be the actual musical effectiveness of the conducting based upon the response of the students. This would help to elucidate overall conductor effectiveness and the importance of nonverbal conducting skills versus verbal teaching skills. Finally, further study on the elements of conducting or overall conductor effectiveness should employ stricter controls, a broader panel of expert conductor evaluators, and a more quantitative and tested evaluation instrument. All of these controls will ensure

stronger results and more influence on the understanding of the conducting of high school orchestra directors. Ultimately, the goal of this study and all future studies should be to promote the value of more effective conducting as a means of communication. Performance is a live action, and more effective conducting will only enhance the communication that can take place between conductor and orchestra.

Appendix A

Institutional Review Board Approval

JAMES MADISON UNIVERSITY
INSTITUTIONAL REVIEW BOARD
ACTION OF THE BOARD

Date: May 13, 2014ID Number: 15-0007Title of Study: *Effective Elements of Conducting: An Analysis of High School Orchestra Directors*

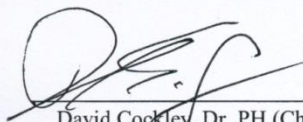
Principal Investigator(s): Mr. Matthew Brooks

The Institutional Review Board took the following action on the human subjects study cited above:

 Approved DisapprovedApproval of the study is for the period from **5/13/2014** through **5/14/2015**.

The Investigator(s) shall immediately bring to the attention of the Institutional Review Board any changes proposed for the approved study as they relate to the care or use of human subjects. The IRB will decide whether the extent or type of changes proposed warrants formal committee review. If such a review is deemed necessary, the chairperson shall schedule the review for the earliest feasible time.

***FOR EXTERNALLY FUNDED PROJECTS, INVESTIGATOR(S) ARE RESPONSIBLE FOR CONVEYING A COPY OF THIS DOCUMENT TO THE OFFICE OF SPONSORED PROGRAMS TO BE FORWARDED TO THE APPROPRIATE FUNDING AGENCY.**


 David Cockley, Dr. PH (Chairperson)

5/13/14
 Date

***Your Close-Out Form must be submitted within 30 days of the project end date listed above.**

****If you wish to continue your study past the approved project end date above, you must submit an Extension Request Form, along with supporting information.**

Although the IRB office sends reminders, it is ultimately your responsibility to submit the continuing review report in a timely fashion to ensure there is no lapse in IRB approval.

Please return IRB Close-Out Form to the Office of Research Integrity: Campus Mail MSC 5738.

Appendix B

Participant Consent Form

Institutional Review Board (IRB)
James Madison University

Page 1 of 2

Consent to Participate in Research

Identification of Investigators & Purpose of Study

You are being asked to participate in a research study conducted by Matthew J. Brooks from James Madison University. The purpose of this project is to study the elements of conducting demonstrated by high school orchestra directors to better understand the techniques and elements of conducting at this academic level. This study will contribute to the researcher's completion of his Doctor of Musical Arts (DMA) Lecture Recital and Research Document.

Research Procedures

Should you decide to participate in this research study, you will be asked to sign this consent form once all your questions have been answered to your satisfaction. This study consists of videotaping you conducting in a rehearsal with your high school orchestra. The video will be focused from the waist up to capture your general conducting area. The video recording will simply be a recorded observation of your regular rehearsal time.

Time Required

Participation in this study will require no extra time outside of your normal rehearsal schedule.

Risks

The investigator does not perceive more than minimal risks from your involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits

Potential benefits from participation in this study include a better understanding of the value of effective conducting among high school orchestra directors and the advancement of effective conducting and communication at the high school level. This could help shape future music teacher training and continuing education. In addition, this study could help to provide the participants generalized feedback about conducting observed during the study.

Confidentiality

The results of this research will be presented at the researcher's DMA Lecture Recital and in his DMA Research Document. The results of this project will be coded in such a way that the participant's identity will not be attached to the final form of this study in any way. The researcher retains the right to use and publish non-identifiable data. While individual videos are confidential, aggregate data will be presented representing trends or generalizations about the videos as a whole. Actual video footage or specific conducting observations will not shown, published, or identified by the researcher. All data will be stored in a secure location accessible only to the researcher. Upon completion of the study, the researcher will maintain video recordings but all documentation that identifies the individual participants will be destroyed.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Matthew J. Brooks
School of Music
James Madison University
brooksmj@dukes.jmu.edu

Dr. Robert McCashin
School of Music
James Madison University
Telephone: (540) 568-6654
mccashrd@jmu.edu

Questions about Your Rights as a Research Subject

Dr. David Cockley
Chair, Institutional Review Board
James Madison University
(540) 568-2834
cocklede@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of me as a participant in this study. I freely consent to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age.

I give consent to be video recorded. _____ (initials)

Name of Participant (Printed)

Name of Participant (Signed)

Date

Name of Researcher (Signed)

Date

Appendix C Conductor Evaluation Forms

Conductor # **1**

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
Matthew J. Brooks

Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>2</p> <p>SCORE</p>	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat AND/OR gestures. Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	<p><i>Looks towards sides of room</i></p>
<p>4</p> <p>SCORE</p>	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	<p>Comments</p>
<p>3</p> <p>SCORE</p>	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures.	OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	<p><i>1 or 2 full measures</i></p>

Conductor # 1

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	Sb. in one
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	p. sections tend to slow down
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 3	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	overall lg. pattern size can be conf. desired results at times.
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 3	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	some effective legato and accented sections

Conductor # 1

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>3</p> <p>SCORE</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	
<p>Dynamics</p>	<p>1 - Not Effective</p>	<p>2 - Mostly Not Effective</p>	<p>3 - Somewhat Effective</p>	<p>4 - Mostly Effective</p>	<p>5 - Effective</p>	<p>Comments</p>
<p>3</p> <p>SCORE</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Demonstrates dynamics and/or dynamic shaping very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	
<p>2</p> <p>SCORE</p>	<p>1 - Not Effective</p>	<p>2 - Mostly Not Effective</p>	<p>3 - Somewhat Effective</p>	<p>4 - Mostly Effective</p>	<p>5 - Effective</p>	<p>Comments</p>
<p>2</p> <p>SCORE</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Demonstrates style some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	

Conductor # 1

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Comments
SCORE 2	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	Comments Shoulder mostly some elbow
SCORE 4	1 - Not Effective The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	2 - Mostly Not Effective The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	3 - Somewhat Effective The conducting area is sometimes centered vertically between the head and horizontally at the dominant shoulder.	4 - Mostly Effective The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	5 - Effective The conducting area is always centered vertically between the head and horizontally centered at the dominant shoulder.	Comments

Conductor # 2

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
Matthew J. Brooks

Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 2	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	down beat
SCORE 5	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	Comments
SCORE 3	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	Comments
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # **2**

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	3 pattern = 1. 2. 3 + subdivision when
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	fluctuates a bit, pattern may also negatively impact tempo
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # **2**

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>2</p>	Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.	Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.	Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.	Use of the non-dominant hand is mostly helpful to the overall conducting communication.	Use of the non-dominant hand is always helpful to the overall conducting communication.	<p>inward pointing?</p> <p>- dynamics</p> <p>- a lot of motion,</p> <p>not always instructive or</p> <p>instructive</p> <p>Comments</p>
<p>Dynamics</p> <p>SCORE</p> <p>3</p>	Does not demonstrate dynamics through the use of gesture at all.	Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.	Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.	<p>lots of motion -</p> <p>can be distracting</p> <p>some good dynamics</p> <p>Comments</p>
<p>SCORE</p> <p>2</p>	Does not demonstrate style through the use of gesture at all.	Demonstrates style very rarely	Demonstrates style some of the time	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	<p>Comments</p>

Conductor # 2

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Shoulder mostly
SCORE						
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	Shoulder mostly elbow wrist
SCORE						
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	freq. high
SCORE						

Conductor # **3**

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
Matthew J. Brooks

Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 5	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE 5	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	Comments
SCORE 4	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	Comments
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # **3**

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>3</p> <p>SCORE</p>	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	<p>UNNECESSARY SUB. doublets in slow b</p> <p>Comments</p>
<p>5</p> <p>SCORE</p>	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	<p>Comments</p>
<p>3</p> <p>SCORE</p>	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	<p>A lot of the same size.</p> <p>Comments</p>
<p>3</p> <p>SCORE</p>	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>3</p> <p>SCORE</p>	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	Comments

Conductor # 3

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.	Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.	Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.	Use of the non-dominant hand is mostly helpful to the overall conducting communication.	Use of the non-dominant hand is always helpful to the overall conducting communication.	rarely used, but mostly helpful when use d
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	Does not demonstrate dynamics through the use of gesture at all.	Demonstrates dynamics and/or dynamic shaping very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.	Demonstrates dynamics and/or dynamic shaping some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	Does not demonstrate style through the use of gesture at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	rarely
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # **3**

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>3</p>	<p>Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style</p> <p>OR</p> <p>Mostly uses a release gesture after the orchestra has already stopped.</p>	<p>Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.</p>	<p>Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.</p>	<p>Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.</p>	<p>Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.</p>	
<p>SCORE</p> <p>2</p>	<p>Conducts using joints that are inefficient at all times.</p>	<p>Conducts using joints that are inefficient most of the time.</p>	<p>Conducts using joints that are efficient but also conducts using joints that are inefficient.</p>	<p>Conducts using the most efficient joints most of the time.</p>	<p>Conducts using the most efficient joints at all times.</p>	<p>Comments</p> <p>Shoulder, elbow</p>
<p>SCORE</p> <p>4</p>	<p>The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.</p>	<p>The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.</p>	<p>The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.</p>	<p>The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.</p>	<p>The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.</p>	<p>Comments</p>

Conductor # **4**

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
Matthew J. Brooks

Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 2	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	only looked at arch. twice
SCORE 4	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	Comments
SCORE 4	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	counts off - 2 beats or while waving
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # 4

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
1 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	always same size or plane
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	slight change for legato

Conductor # 4

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>3</p> <p>Dynamics</p>	Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.	Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.	Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.	Use of the non-dominant hand is mostly helpful to the overall conducting communication.	Use of the non-dominant hand is always helpful to the overall conducting communication.	<p>Comments</p> <p>-Mirror dynamics -pointing -snapping</p>
<p>SCORE</p> <p>2</p> <p>Style</p>	Does not demonstrate dynamics through the use of gesture at all.	<p>1 - Not Effective</p> <p>2 - Mostly Not Effective</p> <p>Demonstrates dynamics and/or dynamic shaping very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>3 - Somewhat Effective</p> <p>Demonstrates dynamics and/or dynamic shaping some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>4 - Mostly Effective</p> <p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>5 - Effective</p> <p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p> <p>leg to</p>
<p>SCORE</p> <p>2</p>	Does not demonstrate style through the use of gesture at all.	<p>1 - Not Effective</p> <p>2 - Mostly Not Effective</p> <p>Demonstrates style very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>3 - Somewhat Effective</p> <p>Demonstrates style some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>4 - Mostly Effective</p> <p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>5 - Effective</p> <p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p> <p>leg to</p>

Conductor # **4**

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>4</p>	<p>Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style</p> <p>OR</p> <p>Mostly uses a release gesture after the orchestra has already stopped.</p>	<p>Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.</p>	<p>Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.</p>	<p>Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.</p>	<p>Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.</p>	<p>Comments</p> <p>Shoulder/Elbow</p>
<p>SCORE</p> <p>2</p>	<p>Conducts using joints that are inefficient at all times.</p>	<p>Conducts using joints that are inefficient most of the time.</p>	<p>Conducts using joints that are efficient but also conducts using joints that are inefficient.</p>	<p>Conducts using the most efficient joints most of the time.</p>	<p>Conducts using the most efficient joints at all times.</p>	<p>Comments</p> <p>very high plane often</p>
<p>SCORE</p> <p>4</p>	<p>The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.</p>	<p>The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.</p>	<p>The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.</p>	<p>The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.</p>	<p>The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.</p>	<p>Comments</p>

Conductor # **5**

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
Matthew J. Brooks

Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments	
SCORE	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.		
SCORE	1	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	Comments always counting, never breathes	
SCORE	3	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Comments cuts + snps	
SCORE	Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # **5**

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>3</p> <p>SCORE</p>	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	Pattern is not clearly spaced 2 2 3
<p>3</p> <p>SCORE</p>	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
<p>1</p> <p>SCORE</p>	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	
<p>1</p> <p>SCORE</p>	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>1</p> <p>SCORE</p>	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # **5**

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>3</p>	Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.	Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.	Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.	Use of the non-dominant hand is mostly helpful to the overall conducting communication.	Use of the non-dominant hand is always helpful to the overall conducting communication.	- irritating - almost always has a downward energy palm
<p>Dynamics</p> <p>SCORE</p> <p>2</p>	Does not demonstrate dynamics through the use of gesture at all.	Does not demonstrate dynamics and/or dynamic shaping very rarely	Demonstrates dynamics and/or dynamic shaping some of the time	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.	conflicting info
<p>SCORE</p> <p>1</p>	Does not demonstrate style through the use of gesture at all.	Demonstrates style very rarely	Demonstrates style some of the time	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	
<p>SCORE</p> <p>1</p>	Does not demonstrate style through the use of gesture at all.	Demonstrates style very rarely	Demonstrates style some of the time	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # **5**

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE						
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	Shoulder mostly
SCORE						
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	not centered horizontally at - 11
SCORE						

Conductor # 6

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
Matthew J. Brooks

Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	looks down or closes eyes to start
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Breath	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	2 or 4 beat prep. conducting style inf
SCORE						

Conductor # 60

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
1 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # **6**

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>3</p> <p>SCORE</p> <p>Dynamics</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>-Mirror -downbeats -pointing</p>
<p>2</p> <p>SCORE</p> <p>Style</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p>
<p>1</p> <p>SCORE</p> <p>Style</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely</p>	<p>Demonstrates style some of the time</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p>

Conductor # *6*

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments	
4	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.		
	SCORE	Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
3	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.		
	SCORE	Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective
4	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.		
	SCORE						Comments

rarely low

Shoulder wrist elbow

Conductor # 7

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
Matthew J. Brooks

Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Breath	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	2 beats
SCORE						

Conductor # 7

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	Extreme Subdiv.
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	uses waterphone while conducting
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	almost always same size + plane
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	subdiv. imparts style severely

Conductor # 7

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>4</p> <p>Dynamics</p>	Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.	Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.	Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.	Use of the non-dominant hand is mostly helpful to the overall conducting communication.	Use of the non-dominant hand is always helpful to the overall conducting communication.	<p>Comments</p> <p>hardly used, but when used its mostly helpful</p>
<p>SCORE</p> <p>2</p>	Does not demonstrate dynamics through the use of gesture at all.	Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.	<p>Demonstrates dynamics and/or dynamic shaping very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p> <p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p>
<p>SCORE</p> <p>2</p>	Does not demonstrate style through the use of gesture at all.	Demonstrates style very rarely	Demonstrates style some of the time	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	<p>Comments</p>

Conductor # 7

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 5	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE 3	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	Shoulder or elbow
SCORE 4	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	Strong limits conducting area

Conductor # **8**

Conductor Evaluation Form

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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 2	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	<i>downbeat</i>
SCORE 5	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	Comments
SCORE 4	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	Comments
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # **8**

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	Arrives at beat too soon, then waits, causing double hits.
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 8

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>3</p> <p>Dynamics</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>Comments</p> <p>-wavers -dropping hand on beat on give Also ticks Contrary to dir. hand</p>
<p>SCORE</p> <p>3</p> <p>Dynamics</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Demonstrates dynamics and/or dynamic shaping very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p>
<p>SCORE</p> <p>2</p> <p>Dynamics</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p>

Conductor # 8

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE 1	1 - Not Effective Conducts using joints that are inefficient at all times.	2 - Mostly Not Effective Conducts using joints that are inefficient most of the time.	3 - Somewhat Effective Conducts using joints that are efficient but also conducts using joints that are inefficient.	4 - Mostly Effective Conducts using the most efficient joints most of the time.	5 - Effective Conducts using the most efficient joints at all times.	Shoulder
SCORE 4	1 - Not Effective The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	2 - Mostly Not Effective The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	3 - Somewhat Effective The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	4 - Mostly Effective The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	5 - Effective The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	-sitting postures area -somewhat high

Conductor # 9

Conductor Evaluation Form

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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Breath	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	
SCORE						

Conductor # 9

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate a consistent tempo at all. OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	often the same (large) s-zz, but gets bigger/smaller and lower plane
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	only demonstrate style

Conductor # 9

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>2</p> <p>Dynamics</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>pointing mirroring counting w/ fingers dynamic changes</p>
<p>SCORE</p> <p>3</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	
<p>SCORE</p> <p>2</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	
<p>SCORE</p> <p>Style</p>	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # 9

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	reaction to ensemble instead of indicating Reactions when
SCORE						
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	elbow Shoulder
SCORE						
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	
SCORE						

Conductor # 10

Conductor Evaluation Form

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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 2	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE Breath	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE 3	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	Some dynamic, (ry style)

Conductor # 10

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 5	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 3	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	transitions. responds to ensemble of times
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 2	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	big big soft - only loud
SCORE 1	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	same throughout, no variations

Conductor # 10

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>2</p> <p>Dynamics</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>Mirrors downward sustain - 1 softer indication</p>
<p>SCORE</p> <p>2</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Demonstrates dynamics and/or dynamic shaping very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	
<p>SCORE</p> <p>1</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	
<p>SCORE</p>	<p>1 - Not Effective</p>	<p>2 - Mostly Not Effective</p>	<p>3 - Somewhat Effective</p>	<p>4 - Mostly Effective</p>	<p>5 - Effective</p>	<p>Comments</p>

Conductor # 10

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	1					Usually gestures after sound stopped or just steps conducting w/o release gesture
SCORE	1					Shoulder always
SCORE	3					high, higher and napp lower - get horiz. spare
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	
	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	

Conductor # 11

Conductor Evaluation Form

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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 3	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE Breath	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures. OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures. OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures. OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	

Conductor # 11

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	louds not softs
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	-strong iclus not indicative of report -good slaccato

Conductor # 11

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>3</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>-often with wrong dynamics -long bows</p>
<p>Dynamics</p> <p>SCORE</p> <p>3</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Demonstrates dynamics and/or dynamic shaping very rarely</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p>
<p>SCORE</p> <p>3</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely</p>	<p>Demonstrates style some of the time</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p>
<p>SCORE</p> <p>3</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely</p>	<p>Demonstrates style some of the time</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p>

Conductor # 11

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE						
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	Shoulder elbow wrist
SCORE						
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	does not utilize lower area much
SCORE						

Conductor # 12

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 3	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE Breath	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 2	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	always big, not rep. of style or dynamics

Conductor # 12

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	large size throughout - and larger
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 12

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>3</p> <p>Dynamics</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful, and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>often has a palm facing possible - Lab. → ?</p>
<p>SCORE</p> <p>3</p> <p>Style</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Demonstrates dynamics and/or dynamic shaping very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p>
<p>SCORE</p> <p>3</p>	<p>1 - Not Effective</p> <p>Does not demonstrate style through the use of gesture at all.</p>	<p>2 - Mostly Not Effective</p> <p>Demonstrates style very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>3 - Somewhat Effective</p> <p>Demonstrates style some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>4 - Mostly Effective</p> <p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>5 - Effective</p> <p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p>

Conductor #

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE						
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	elbow mostly, shoulder
SCORE						
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	high, but uses entire area
SCORE						

Conductor # 13

Conductor Evaluation Form

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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments	
SCORE	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	downbeat	
SCORE	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	Comments	
SCORE	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	while measure of prep w/ no useful info other than tempo	
SCORE	Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # 13

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	" drum w/eyes " subd'n.
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	large size mostly
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 13

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>2</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>- mirroring - down beats</p>
<p>Dynamics</p> <p>SCORE</p> <p>2</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p>
<p>SCORE</p> <p>2</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p>

Conductor # 13

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>3</p> <p>SCORE</p>	<p>Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style</p> <p>OR</p> <p>Mostly uses a release gesture after the orchestra has already stopped.</p>	<p>Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.</p>	<p>Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.</p>	<p>Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.</p>	<p>Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.</p>	
<p>Joints</p> <p>SCORE</p>	<p>1 - Not Effective</p> <p>Conducts using joints that are inefficient at all times.</p>	<p>2 - Mostly Not Effective</p> <p>Conducts using joints that are inefficient most of the time.</p>	<p>3 - Somewhat Effective</p> <p>Conducts using joints that are efficient but also conducts using joints that are inefficient.</p>	<p>4 - Mostly Effective</p> <p>Conducts using the most efficient joints most of the time.</p>	<p>5 - Effective</p> <p>Conducts using the most efficient joints at all times.</p>	<p>Comments</p> <p>Shoulders elbow</p>
<p>Conducting Area</p> <p>SCORE</p>	<p>1 - Not Effective</p> <p>The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.</p>	<p>2 - Mostly Not Effective</p> <p>The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.</p>	<p>3 - Somewhat Effective</p> <p>The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.</p>	<p>4 - Mostly Effective</p> <p>The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.</p>	<p>5 - Effective</p> <p>The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.</p>	<p>Comments</p> <p>High - full arm extended above head regularly</p>

Conductor # 14

Conductor Evaluation Form

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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE 4	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	Comments
SCORE 5	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	Comments
Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # 14

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	good breaks from pattern
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 14

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>4</p> <p>Dynamics</p>	<p>1 - Not Effective</p> <p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>2 - Mostly Not Effective</p> <p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>3 - Somewhat Effective</p> <p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>4 - Mostly Effective</p> <p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>5 - Effective</p> <p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>Comments</p> <p>A lot of motion that can be distracting at times</p>
<p>SCORE</p> <p>4</p> <p>Style</p>	<p>1 - Not Effective</p> <p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>2 - Mostly Not Effective</p> <p>Demonstrates dynamics and/or dynamic shaping very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>3 - Somewhat Effective</p> <p>Demonstrates dynamics and/or dynamic shaping some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>4 - Mostly Effective</p> <p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>5 - Effective</p> <p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p>
<p>SCORE</p> <p>4</p>	<p>1 - Not Effective</p> <p>Does not demonstrate style through the use of gesture at all.</p>	<p>2 - Mostly Not Effective</p> <p>Demonstrates style very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>3 - Somewhat Effective</p> <p>Demonstrates style some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>4 - Mostly Effective</p> <p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>5 - Effective</p> <p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p>

Conductor # 14

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE						Comments
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	Elbow wrists sliders
SCORE						Comments
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	
SCORE						Comments

Conductor # **15**

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
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	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Eye Contact	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE						
Breath	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE						
Preparatory Gesture	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	counts of ff are full measure
SCORE						

Conductor # 15

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	most 7 one size + plane
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 15

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Snaps - or mirrors rarely
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	

Conductor # 15

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE						
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	elbow shoulder
SCORE						
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	-not horiz. centered at same points somewhat high
SCORE						

Conductor # 16

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 5	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE Breath	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 3	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	size of prep gets in the way of dynamics/style of tempos
SCORE						

Conductor # 16

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	Some standard, but usually clear
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	large size but use of planes
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	style for pizz confining

Conductor # 16

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>3</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>Comments</p> <p>-wider -downbeats -outward facing -palm to stick?</p>
<p>Dynamics</p> <p>SCORE</p> <p>3</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Demonstrates dynamics and/or dynamic shaping very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p> <p>pizz?</p>
<p>SCORE</p> <p>3</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Demonstrates style some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p>

Conductor # *16*

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments - shoulder - elbow - non-dominant elbow sticking out
	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
	Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	
	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	
	4					
	SCORE					

Conductor # 17

Conductor Evaluation Form

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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 5	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE Breath	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 3	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 2	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	(counts off a + 1 ms + ONE measure

Conductor # 17

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	Subdivision
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 17

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>4</p> <p>Dynamics</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>-mirrored dynamics -downbeats</p>
<p>SCORE</p> <p>4</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Demonstrates dynamics and/or dynamic shaping very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	
<p>SCORE</p> <p>3</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Demonstrates style some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	
<p>SCORE</p>	<p>1 - Not Effective</p>	<p>2 - Mostly Not Effective</p>	<p>3 - Somewhat Effective</p>	<p>4 - Mostly Effective</p>	<p>5 - Effective</p>	<p>Comments</p>

Conductor # 17

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	5					
SCORE	2					Shoulder
SCORE	4					
SCORE						
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	

Conductor #

18

Conductor Evaluation Form

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Eye Contact		1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	3	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE	4	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	
SCORE	2	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	
SCORE		1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # 18

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	follows ensemble frequently
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 18

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 2	Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.	Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.	Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.	Use of the non-dominant hand is mostly helpful to the overall conducting communication.	Use of the non-dominant hand is always helpful to the overall conducting communication.	Mirrors, points
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 2	Does not demonstrate dynamics through the use of gesture at all.	Does not demonstrate dynamics and/or dynamic shaping and/or dynamic shaping very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.	Demonstrates dynamics and/or dynamic shaping some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.	Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.	
SCORE 2	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	Does not demonstrate style through the use of gesture at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 18

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE						
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
1	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	always from shoulder - "flailing"
SCORE						
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	Always high - not horiz. centered
SCORE						

Conductor # 19

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
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Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE 4	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	
SCORE 5	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	Comments
SCORE 2	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	1-3 MANSURP PPP.
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor #

19

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	some plane variation, dynamics
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 19

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>4</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>Comments</p> <p>sustain S, r/peas</p>
<p>Dynamics</p> <p>SCORE</p> <p>3</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Demonstrates dynamics and/or dynamic shaping very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>Comments</p>
<p>SCORE</p> <p>2</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely</p> <p>AND/OR</p> <p>Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Demonstrates style some of the time</p> <p>AND/OR</p> <p>Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>Comments</p>
<p>SCORE</p> <p>Style</p>	<p>1 - Not Effective</p>	<p>2 - Mostly Not Effective</p>	<p>3 - Somewhat Effective</p>	<p>4 - Mostly Effective</p>	<p>5 - Effective</p>	<p>Comments</p>

Conductor # 19

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
4	Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE						Comments
Joints	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
2	Conducts using joints that are inefficient at all times.	Conducts using joints that are inefficient most of the time.	Conducts using joints that are efficient but also conducts using joints that are inefficient.	Conducts using the most efficient joints most of the time.	Conducts using the most efficient joints at all times.	Almost always from elbow, shoulder
SCORE						Comments
Conducting Area	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
5	The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	
SCORE						Comments

Conductor # **20**

Conductor Evaluation Form

Effective Elements of Conducting: A Study of High School Orchestra Directors
Matthew J. Brooks

Eye Contact	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments	
SCORE 2	Does not make eye contact with the orchestra at any time during any preparatory beat or downbeat gesture.	Makes eye contact before and during very few preparatory beat gestures AND/OR Looks away during most downbeat gestures.	Makes eye contact before and during some preparatory beat gestures AND/OR Looks away during some downbeat gestures.	Engages the orchestra with eye contact before and during most preparatory beat and downbeat gestures.	Engages the orchestra with eye contact before and during every preparatory beat and downbeat gesture.	looking down at music	
SCORE 5	Does not visibly or audibly breathe in tempo at all.	Breathes in tempo visibly and/or audibly during very few preparatory beat gestures.	Breathes in tempo visibly and/or audibly during some preparatory beat gestures.	Breathes in tempo visibly and/or audibly during most preparatory beat gestures.	Breathes in tempo visibly and/or audibly during every preparatory beat gesture.	Comments	
SCORE 2	Does not demonstrate the precise tempo at all.	Demonstrates in a single beat only the precise tempo in most preparatory gestures OR Demonstrates in more than a single beat only the precise tempo in most preparatory gestures.	Demonstrates in a single beat at least two of these (tempo, dynamic, style) in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in some preparatory gestures.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style in most preparatory gestures OR Demonstrates in more than a single beat the precise tempo, dynamic, and style in every preparatory gesture.	Clearly demonstrates in a single beat the precise tempo, dynamic, and style during every preparatory gesture.	counts off temp not always precise	
SCORE	Preparatory Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments

Conductor # 20

Conductor Evaluation Form

Beat Pattern	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not use recognizable or standard beat patterns at all.	Uses recognizable or standard beat patterns very rarely.	Uses recognizable or standard beat patterns only some of the time.	Clearly uses standard beat patterns most of the time.	Clearly uses standard beat patterns at all times.	unnecessary subdiv.
Tempo	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate a consistent tempo at all OR Always gives in to the tempo of the orchestra.	Demonstrates and maintains a consistent tempo very rarely.	Demonstrates a consistent tempo some of the time OR Clearly initiates a tempo but sometimes gives in to the tempo of the orchestra.	Clearly demonstrates and maintains a consistent tempo most of the time.	Clearly demonstrates and maintains a consistent tempo at all times.	prep shows one tempo, but conducts w/ orch. tempo
Dynamics	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate dynamics through the use of pattern size or conducting plane at all.	Demonstrates dynamics very rarely AND/OR Mostly gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Demonstrates dynamics some of the time AND/OR Sometimes gives conflicting information through the use of a pattern size or conducting plane that is contrary to the desired dynamic.	Clearly demonstrates dynamics through the use of pattern size or conducting plane most of the time.	Clearly demonstrates dynamics through the use of pattern size or conducting plane at all times.	attempted diff. plans + sizes
Style	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
3 SCORE	Does not demonstrate style at all.	Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.	Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.	Clearly demonstrates style through the use of gesture most of the time.	Clearly demonstrates style through the use of gesture at all times.	

Conductor # 20

Conductor Evaluation Form

Use of Hand	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
<p>SCORE</p> <p>5</p> <p>Dynamics</p>	<p>Use of the non-dominant hand is never helpful and/or always a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is rarely helpful and/or often a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is sometimes helpful and sometimes a distraction to the overall conducting communication.</p>	<p>Use of the non-dominant hand is mostly helpful to the overall conducting communication.</p>	<p>Use of the non-dominant hand is always helpful to the overall conducting communication.</p>	<p>Handy used, but useful when used</p>
<p>SCORE</p> <p>2</p>	<p>Does not demonstrate dynamics through the use of gesture at all.</p>	<p>Mostly gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Demonstrates dynamics and/or dynamic shaping some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired dynamic.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture most of the time.</p>	<p>Clearly demonstrates dynamics and/or dynamic shaping through the use of gesture at all times.</p>	<p>rare</p>
<p>SCORE</p> <p>2</p>	<p>Does not demonstrate style through the use of gesture at all.</p>	<p>Demonstrates style very rarely AND/OR Mostly gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Demonstrates style some of the time AND/OR Sometimes gives conflicting information through the use of gesture that is contrary to the desired style.</p>	<p>Clearly demonstrates style through the use of gesture most of the time.</p>	<p>Clearly demonstrates style through the use of gesture at all times.</p>	<p>rare</p>
<p>SCORE</p>	<p>1 - Not Effective</p>	<p>2 - Mostly Not Effective</p>	<p>3 - Somewhat Effective</p>	<p>4 - Mostly Effective</p>	<p>5 - Effective</p>	<p>Comments</p>

Conductor # 20

Conductor Evaluation Form

Release Gesture	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
SCORE	1 - Not Effective Does not use a gesture to indicate when the sound should stop and may not indicate at what dynamic and/or style OR Mostly uses a release gesture after the orchestra has already stopped.	2 - Mostly Not Effective Mostly uses a gesture that does not precisely indicate when the sound should stop and may not indicate at what dynamic and/or style.	3 - Somewhat Effective Mostly uses a gesture that indicates precisely when the sound should stop but may not indicate at what dynamic and/or style.	4 - Mostly Effective Mostly uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	5 - Effective Always uses a gesture that indicates precisely when the sound should stop and at what dynamic and style.	
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Joints	1 - Not Effective Conducts using joints that are inefficient at all times.	2 - Mostly Not Effective Conducts using joints that are inefficient most of the time.	3 - Somewhat Effective Conducts using joints that are efficient but also conducts using joints that are inefficient.	4 - Mostly Effective Conducts using the most efficient joints most of the time.	5 - Effective Conducts using the most efficient joints at all times.	Mostly above and shoulder
SCORE	1 - Not Effective	2 - Mostly Not Effective	3 - Somewhat Effective	4 - Mostly Effective	5 - Effective	Comments
Conducting Area	1 - Not Effective The conducting area is never centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	2 - Mostly Not Effective The conducting area is rarely centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	3 - Somewhat Effective The conducting area is sometimes centered vertically between the waist and just above the head and horizontally at the dominant shoulder.	4 - Mostly Effective The conducting area is mostly centered vertically from the waist to just above the head and horizontally centered at the dominant shoulder.	5 - Effective The conducting area is always centered vertically between the waist to just above the head and horizontally centered at the dominant shoulder.	angles hand inward
SCORE	4					

Appendix D

Compiled Results from Conductor Evaluations

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Average	
Preparatory Beat																						
Eye Contact	2	2	5	2	2	2	5	2	3	2	3	3	2	4	2	5	5	3	4	2		3.0
Breath	4	5	5	4	1	2	5	5	4	4	4	4	2	4	1	4	3	4	5	5		3.8
Prep Gesture	3	3	4	4	3	3	4	4	3	3	4	2	2	5	2	3	2	2	2	2		3.0
Dominant Hand																						
Pattern	4	3	3	5	3	5	2	4	4	5	5	5	3	5	4	4	4	5	5	3		4.1
Tempo	4	3	5	4	3	3	4	5	4	3	3	4	4	5	5	4	4	2	5	3		3.9
Dynamics	3	2	3	1	1	3	2	4	3	2	3	3	2	4	2	4	3	3	3	3		2.7
Style	3	3	3	2	1	1	2	3	2	1	3	3	2	4	2	3	3	2	3	3		2.5
Non-Dominant Hand																						
Use of Hand	3	2	4	3	3	3	4	3	2	2	3	3	2	4	1	3	4	2	4	5		3.0
Dynamics	3	3	4	2	2	2	2	3	3	2	3	3	2	4	1	3	4	2	3	2		2.7
Style	2	2	2	2	1	1	2	2	2	1	3	3	2	4	1	3	3	2	2	2		2.1
Release Gesture	4	4	3	4	3	4	5	4	2	1	4	3	3	5	4	4	5	4	4	3		3.7
Efficient Joints	2	2	2	2	2	3	3	1	2	1	3	3	1	3	2	3	2	1	2	2		2.1
Conducting Area	4	4	4	4	3	4	4	4	5	3	4	5	3	4	3	4	4	2	5	3		3.8

1 = Not Effective 2 = Mostly Not Effective 3 = Somewhat Effective 4 = Mostly Effective 5 = Effective

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