

BEYOND THE BATON
An Investigation of the Intangibles of Conducting

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STATEMENT OF ORIGINALITY

I, Joanne Heaton, hereby declare that this submission is my own work and that it contains no material previously published or written by another person except for where acknowledged in the text. This thesis contains no material that has been accepted for the award of a higher degree.

Ethical approval has been granted for the study presented in this thesis from The University of Sydney Human Ethics Committee. Participants were required to read and to sign an information document. Informed consent was given individually prior to the collection of data.

Signed

Joanne Heaton

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ABSTRACT

How does one conductor create a completely different musical result from another, despite comparable levels of technical proficiency? How do conductors inspire the musicians before them? What intangible forms of communication are in operation whilst conducting? Can they be identified and explored? Can they be taught?

Conducting can be understood to be an exchange of energy and innate leadership. The physical technique of conducting may be the means to communicate musical data such as style, dynamics, tempo and articulation, however the essence of the art of conducting exists beyond (and often despite) the technique. Pedagogical approaches to conducting teach the technique, however it appears that there is not an accepted method to teach communication skills that are beyond the technique and therefore students of the art of conducting are expected to develop these skills on their own.

My research explores the existing knowledge related to conducting from a broad range of disciplines. Using a phenomenographical approach, participating musicians were interviewed to gain an understanding of the experiences and perceptions of conducting from a variety of perspectives. Understanding how musicians experience conductors' intentions as they are subliminally communicated provides a unique insight into their reception of those intentions. The outcome of this research includes a hypothesis of what might be done to assist in teaching the intangible elements of instrumental conducting based on insights uncovered through analysis of the collected data.

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CHAPTER 1 – The Motivation for this Research

Preamble

The year is 2005 and I am sitting in the Esplanade Concert Hall in Singapore at the Biannual World Association for Symphonic Bands and Ensembles Conference. The audience is listening to the Singapore Armed Forces Band performing, with their regular conductor on the podium. This is a fine performance, with no discernible musical shortcomings or blemishes. Then Dr. Tim Reynish takes to the podium to guest conduct Percy Grainger's Colonial Song. The ensemble tone is completely different. There is a sound that is not merely heard, but envelops the auditorium. It is as if the notes are not just being played, but are lifted from the page. What is the difference between the two conductors? The technical facility of each conductor is equally functional, in fact with the greatest of respect, to the layman's eye, what can be seen from the audience would suggest that the military conductor may have a more eloquent technique, from a text book point of view.

Having observed Dr. Reynish at work in the rehearsal room on a number of occasions, I think it is safe to say that he has a clear idea of what he is intent on achieving musically and is clear in his rehearsal technique of how to achieve it, but the discussion is primarily concerned with musical elements, including dynamics and articulations, and no mention of a technique of 'magical' energy transference enters into the rehearsal room! His rehearsal technique is very concrete with the focus being primarily on the 'ink' of the score. He seems to only work on dynamics and articulations, urging players to play exactly what is printed on the page. There is a great deal of self deprecating humour used in the rehearsal, however this humour often functions as thinly veiled mordancy, gently guiding the players to the desired sound that is clearly and unwaveringly running inside his inner ear.

Since my earliest memories as a young musician in a school band I have been fascinated by the role of conductors and the influence they had on my experience of making music.

My musical upbringing was somewhat inconsistent, having commenced saxophone studies at the age of 12 in a government high school band program in Melbourne, Australia. The tuition was free, but was chequered by a revolving door of music teachers, of which few were actually saxophone specialists. The lessons were conducted in small groups with students who were of the same age, but not necessarily the same level of proficiency. The ‘cost’ of these lessons was to serve in the school band. It soon emerged that the experience was reversed for me, where the band became the desirable experience and the lessons were a requirement that I endured to be eligible to participate. It would have been in the first eighteen months that there must have been a moment (or two) that I felt something that inspired me in these rehearsals, as I became ‘hooked’ on the large ensemble experience. The teacher (and conductor) at that time was most certainly the reason for this although I cannot remember an initial, specific moment where the experience of playing in his band moved me. He was like the pied piper to me and his departure from the school just eighteen months into my musical existence was devastating.

I then proceeded to participate in a plethora of local community ensembles. I can now look back and see that I was seeking to replicate and expand on the initial experiences I had had at school that had inspired me. By the time I was sixteen, my long-suffering parents were taxiing me to a different community band for each night of the week. At this point, most of my effective musical development was most certainly delivered through the ensemble experience.

There were many musical performances during this time, and I am able to reflect and identify specific performances where I experienced a musical ‘moment’ during this period of my life. The feeling when the air is sucked from your body and the ‘goose-bumps’ fire. The dopamine rush fills the body and time freezes for an instant; what Richard Floyd refers to as “that magic ‘goose bump’ moment when something is personally felt emotionally” (2015, p23). Floyd goes on to say

It is rare to encounter a member of the music education profession who cannot think back to those life-changing experiences that led them to embrace the world of music and make it their life’s work. In every case, what brought them to that transforming reality was the way music made them feel ... It was a deep emotional connection that seduced them into the world of music (2015, p23).

Certainly it was the ‘goose bump’ moments in my formative years that solidified my chosen path, to make music my life’s work.

For me I always felt that these experiences were triggered directly by the conductor. It caused me to develop a fascination with the craft of conducting, and I would frequently memorize my music so that I could watch completely. I was sure that the inspiration was being communicated from the podium, but I did not have a clear understanding how this was achieved. In the quest to discover the elusive nature of conducting, I began to shift my focus from being a saxophonist to being a conductor myself. By the time I was seventeen I was regularly conducting my school band. I enrolled in my first conducting symposium by the age eighteen and by the age nineteen, I was employed as a high school band conductor.

I have now had a long career endeavouring to bring to my students the musical ‘moments’ that I have been so fortunate to experience throughout my musical life. There are times that I have shared musical ‘moments’ with my students, and

through them I have experienced an immense amplification of that special experience. I find it is an even deeper experience for me to awaken this side of musicianship in developing musicians. The problem is these musical ‘moments’ still remain to be a largely random event. Throughout my many years of conducting training there has been little, if any, specific direction in what it takes to inspire musicians, to create the conditions for musical ‘magic.’ This is the inspiration for this study.

Outline and Aims of the Investigation

This study develops an epistemology of what is intangible and so far indescribable in the art of conducting. It investigates what is occurring in the education of conductors to develop the skills that exist beyond technical facility at the tertiary level.

The questions that are raised by this investigation are:

- *How do conductors inspire the musicians before them?*
- *How does one conductor create a completely different musical result from another, despite comparable levels of technical proficiency?*
- *What intangible forms of communication are in operation whilst conducting?*
- *Can they be identified and explored?*
- *Can they be taught?*

Using a phenomenographical approach, participating musicians were interviewed to gain an understanding of the experiences and perceptions of conducting from a variety of perspectives. Phenomenography is a research approach that maps how people experience, understand and attribute meaning to a specific situation or phenomenon (Marton & Booth 1997). Understanding how musicians experience

conductors' ideas as they are subliminally communicated provides valuable information regarding their reception of those ideas. The outcome of this research includes a hypothesis of what might be done to supplement the current conducting pedagogy paradigms in tertiary institutions to assist in teaching the intangibles of communication in conducting.

It is not the intention of this study to make a distinction between music making in the rehearsal room as opposed to music making in a concert. The reference to 'performance' is intended to refer to any context where music is being made. For myself, there have been many 'goose-bump' moments experienced in rehearsals. Although it is recognised that the conditions for inspirational musical moments are generally collected together for the special event, the concert, this does not negate the capacity for an inspirational aesthetic experience to occur during the rehearsal process.

Rosenblatts' distinction between efferent and aesthetic transactions informs an understanding of the essential continuity of performance in practice and concert. Traditionally, scholars have framed this relationship in terms of the preparatory function of practice, juxtaposing the fluent, uninterrupted music making of concert performance with the seemingly fragmented drill and repetition through which technical skills and mastery are developed in practice ... Although practice may involve or unfold through drill and repetition, it begins with the score and is first and foremost a matter of discovering and shaping musical meaning (Stubley 1995, p60).

Similarly, this study also does not make a distinction between the professional, amateur and student performance context, good and bad music or good and bad performances. As the interview data reveals, many of the participants report significant inspirational experiences during their formative years. It is the very reason why they have made music their life's work. The sophistication and quality of the performance in a fifth grade band will by many be deemed quite low, however there is still the capacity for any of the participants (conductor, instrumentalist and audience) to experience inspirational moments.

CHAPTER 2 – A Review of the Existing Body of Thought

Bernard Jacobson, in his book *Conductor's on Conducting*, states “The art of conducting remains the most obstinately indefinable of musical activities” (1979, p11). Similarly, Edward Sapir described this inexplicable form of communication as “an elaborate code that is written nowhere, known by none and understood by all” (in Julian 1989, p49).

We all know that conductors communicate much more than just musical elements such as tempo, dynamic and articulation. There is a special something, an energy that serves to inspire and move us emotionally, both the musicians and subsequently the audience. The problem is no one seems to be able to explain what it actually is. If we can't explain it or describe it, or even name it effectively, then it goes without saying that we are also not really teaching it to developing conductors.

At its core, conducting functions as a form of non-verbal communication.

Concurrently, these hand gestures are used in combination with other means of communication and a great deal of the conductor's communicative capacity is relayed by facial expressions, eye contact, body language and general posture. As VanWeelden writes, ‘conducting is a complex art that involves, effective nonverbal communication (VanWeelden 2002, in Watson 2012, p18).

Conducting is the communication of musical intent through physical gesture. The majority of pedagogical texts about conducting focus solely on the physical technique and do not venture to tackle the intangible elements inherent in the craft of conducting. The few that do attempt to go beyond physical technique talk of ‘expressiveness’ or ‘feeling,’ rarely exploring the depth of transference of energy and use of intensity, or what the most influential conducting teachers from my past referred to as ‘impulse of will.’ In the words of Hector Berlioz from his *Treatise Upon Instrumentation and Orchestration* (1843):

The performers should feel that he (the conductor) feels, comprehends and is moved: then his emotion communicates itself to those whom he directs, his inward fire warms them, his electric glow animates them, his force of impulse excites them; he throws around him the vital irradiations of musical art (Berlioz 1843, in Baker 1992, p14).

Although there are many conducting texts currently available, the two most commonly used texts for conducting pedagogy in tertiary institutions in Australia and the USA are: *The Art of Conducting* (Hunsberger & Ernst 1992) and the *Modern Conductor* (Green 1987). Hunsberger and Ernst focus on the physical development required to be a conductor, and Green refers to the term ‘expressiveness’ in a very technical manner in chapter four of her seminal text. The concept of expressiveness is relegated to the elements of style (such as legato and staccato) and dynamics and does not delve deeper into what and how a conductor communicates beyond the markings on the page.

Elizabeth Green states, “The art of conducting is the highest, most complete synthesis of all facets of the musical activity.” As such, it is imperative that the physical technique is developed to a level of mastery. The technique is built to “ensure the possibility of achieving unforgettable musical moments” (1987, p2). Any deficiencies in the technique will serve to impede the performance of inspirational music. The majority of the literature reflects the need for the technique to be proficient before the unforgettable musical moments can occur, however one has to dig very deeply through the available literature to get beyond discussions of technique, the ‘act’ of conducting, to uncover the phenomena of the ‘art’ of conducting.

The intangible, inspirational elements of conducting have the ability to elicit passionate and committed performances from musicians. A great conductor inspires musicians to play at their highest capacity and demonstrates an element

of genuineness and vulnerability, thereby getting the performers to delve into their musicianship to be more expressive. These conducting skills manifest in a complex recipe of forms of communication. The recipe will include the technique of conducting gestures, but will also encompass a balance of other forms of communication.

The literature recognises that a conductor must use gestures beyond basic technique to elicit a musically effective performance. In *The Grammar of Conducting*, Rudolf states "Mere time-beating would never be enough to accomplish musically significant results" (1980, p243) and Labuta states in *Basic Conducting Techniques* "a competent conductor must do more than beat time. He or she must interpret the music, reflecting in gesture the style, expression, and dynamics of the score" (1982, p134). However, in my search for an explanation of what the techniques beyond time beating, expression and dynamics actually are, explanations have been limited to be no more explicit than; "Expressive gesture and artistic gesture (is) any movement shown physically by the demonstration conductor that indicated more than time, initiation, release, and pitch relationships (House 1998)."

Many writers have attested to the mysterious nature of conducting. The distinguished conductor William Steinberg (1899-1978) stated: "I have come to the irrevocable conclusion that there is no function in the entire realm of performing arts as universally misunderstood as that of the conductor" (as quoted in Galkin 1986 px1). Matheopoulus also discussed the enigmatic nature of conducting;

Yet even after three years of constant thinking and talking about conducting, and of observing twenty-three conductors at work, the essence of this art remains and always will remain a mystery, 'nearly unexplainable' (1982, pxvi).

There is a great body of work that acknowledges there is ‘mystery’ to the art of conducting. It will be an original contribution to establish what this ‘mystery’ actually is.

There is a small amount of research that has some similarity in focus to my research, however I am yet to find any that propose a clearly developed pedagogical approach. Baker (1992), Harris (2001) and Orzolek (2002), have all ventured to establish approaches to provide students with a practice vehicle to develop awareness and skills in the intangible element(s) of conducting. Orzolek refers to the integration of imagery and movement exercises into beginning conducting curriculum. Baker refers primarily to the use of improvisation (but is not specific as to how this is used in the context of conducting) and Harris makes a series of suggestions, such as the incorporation of Delcroze dance movements and the use of seminars to discuss the psychological aspects of conducting and the art of leadership. Some researchers have looked at expressive conducting, but I have yet to find any that clearly attempt to tackle the energy and leadership, and none successfully hypothesise clear and prescriptive pedagogical techniques.

It seems that in the existing conducting pedagogical texts it is rare for any to take the concept of expressiveness beyond a technical summation. For example, in Ed Lisk’s text *The Creative Director: Intangibles of Musical Performance* (1996), he discusses in *Chapter 3: The Natural Laws of Musical Expression* a form of phrasal analysis, exploring the dynamic contour of phrases. He states that when shaping phrases, ‘short notes seek long notes’ and ‘high notes seek low notes,’ which in turn impacts the dynamic interpretation of the phrase. Although quite detailed and well considered, it does not clearly discuss the energy that would also accompany a truly inspired phrase. I am yet to find a reference to an exploration of what considerations or exercises could serve to build awareness

and teach conducting students the skills to conduct beyond the pattern and develop their ‘impulse of will.’

If we accept the statement that music communicates emotion, how will emotion be taught to young instrumental students? More importantly, how will we conduct and shape musical expression? There are no shortcuts for developing artistic expression. As Wilhelm Furtwangler stated, "The mystical side of music is called emotional ... we're talking about the conductor's charisma ... Either you have it or you don't" (Lisk 2013, p13).

The attitude of ‘you either have it or you don’t’ was prevalent in the earliest references to conductor development. It was customary for aspiring conductors of the nineteenth and early twentieth century to analyse great musical compositions and study the memoirs of notable conductors. These conductors effectively developed their own technical vocabulary and approaches to the craft.

Alan Baker, in his D.M.A. thesis *Creating Conductors: An Analysis of Conducting Pedagogy in American Higher Education* (1992) indicates that his inspiration to research this area was to examine

certain facets of the conducting process which received inadequate coverage in most texts and classes ... The answer was not to be found within the written record of the discipline. While there was a veritable mountain of available instructional texts ... it was a mass which seemed to mysteriously grow ever larger without an accompanying increase in content (1992, pvi).

Despite the passage of time, there is little in the literature that suggests that approaches to conducting pedagogy have changed greatly since Baker undertook his research.

Through their preparatory research, researchers such as Baker and Koch unveil that the education of the conductor is a relatively recent addition to the tertiary curriculum in America; post World War 2 (and it can be said that it is an even later arrival to the Australian tertiary curriculum). “Representative motion – the essence of conducting – is a relatively new phenomenon which has not yet been

universally conceptualized” (Koch 2003). As such, there is yet to be an identifiable, comprehensive pedagogy that covers the complete needs of the young conductor. Baker further purports that there is also a “domination of performance training ... the internal and external processes of the conductor are brought into conflict by an overreliance on external authority and a devaluation of the conductor’s personal creativity” (1992, piv). This, coupled by the constraints of time in the crowded tertiary curriculum, has pushed the training of conductors to be primarily concerned with physical technique, leaving little attention for other aspects of conducting.

Aside from the physical act of conducting, conductors also need to understand the repertoire, develop a musical interpretation of the repertoire to be conducted and know how to rehearse an ensemble to achieve great musical results. They then also need to understand how to plan an event and how to manage people, amongst many other considerations. To teach all of these skills within a tertiary course effectively on the time that is allocated is an unlikely challenge. As Dollman states in his research on conductor training at the tertiary level;

Even though engaging and working with people effectively is such a fundamental part of the conductor’s role, students of conducting generally receive little or no assistance in this area. On occasion, students may receive feedback on their interaction with musicians during their lessons with orchestra (Dollman 2013, p213).

He goes on to say

time with (the) orchestra is relatively sparse, and musical and physical issues must also be dealt with. Indeed, several professors interviewed for this study indicated that they felt they did not have enough time to deal with approaches to rehearsing in a meaningful way, and that this was a weakness of their programs. Little time is available to directly address the psychological aspects of working with a group of musicians whilst the student is standing on the podium (Dollman 2013, p213).

When students reach the postgraduate level of conducting studies, the content of

the studies and ensuing discussions tend to be highly individualistic. As most postgraduate conducting studies include a large proportion of one to one tuition, it would not be possible to hypothesise general opinions about the content of these courses.

With the development of tertiary conducting programs across the USA in the past thirty or so years, there is now a flourishing body of research literature emerging on the subject of conducting. Through this research, there have been many efforts made to codify the art of conducting. “Conducting remains one of the most difficult activities to define, describe and teach” (Orzolek 2002, p61). “As in all other forms of instrumental or vocal performance, the technique of conducting describes the physical process required to efficiently activate sound. Missing, however, is the visceral connection between physical process and audible result” (Koch 2003, p7).

Simply put, conducting is a representation of the musical elements such as tempo, volume and style, communicated non-verbally through physical gesture. Gestures used include right arm movement, left arm movement, eye contact, facial expression and body movement (Johnson, Fredrickson, Achey and Gentry 2003). The difficulty faced in this investigation is to pin down that for which we have no words; what is the intangible element? How is the inspiration communicated beyond these gestures?

The need to establish a vocabulary to describe with consistency the intangible element(s) of conducting that serve to inspire is evident when reading the array of varied literature that now exists on the topic of conducting. The use of the term ‘feeling’ is frequently used in the literature, but is rarely defined or quantified. For the conductor to ‘feel’ the emotional content is insufficient to create the

potential inspiration we seek that exists between conductor and ensemble in extraordinary musical events. “Feeling is not communicating. One does not guarantee the other” (Baker 1992, p64).

As stated earlier, there are a number of texts that refer to conducting with ‘expressiveness.’ When expressiveness is used in the literature, it teases us to think that the inquiry is about to delve beyond technique. More often, however, the term is misrepresented and serves only to further inform of specific technical considerations of the physical conducting gestures that represent musical elements such as dynamics, articulations and style, referred to as ‘expressive’ elements. One of the most detailed examples of this is the Bräm & Braem; A pilot study of the expressive gestures used by classical orchestra conductors (2001). This is a very comprehensive article, rich with a thorough analysis of non-dominant hand (traditionally left hand) shapes and interpretations of their likely meanings, in the context of specific musical elements such as dynamics and articulations.

In contrast, Bengé’s use of the term expressiveness is more in line with the intent of this study; “expressive conducting embodies a powerful tool in the development of emotive and engaging ensemble performance” (1996, p2). He further states, “the conductor defines and communicates the interpretation of the work to maximize the musical meaning contained within that work ... these elements are analogous to or expressive of what Reimer refers to as ‘feelingfulness’ ” (Reimer 1970, in Bengé 1996, p10).

As a non-verbal art form, the words are simply not at hand to discuss that which cannot be seen, or even identified in a meaningful manner. Watson concurs with this problem, stating that

any attempt at analysing nonverbal communication presents a number of challenges. Furthermore, while a DVD recording can be a perfect tool by which to evaluate a conductor's gestures, it is unable to fully capture aspects pertaining to charm, charisma, personality, energy and the rapport between conductor and players – the X Factor, or factors, in other words (Watson 2012, p142).

Watson's investigation into what she terms the 'X Factor' is a parallel to what I have referenced to be the 'inspirational element' of conducting, or what Berlioz referred to as the 'force of impulse.' Watson's research can therefore serve as a source of pre-associated language to begin the task of describing elements of conducting for which language has been elusive or cumbersome to articulate clearly. Even with the assistance of descriptive language developed in this research,

Quantifying the art of conducting still presents a myriad of challenges for the intangible aspects of the art remain precisely that, and are, if anything, all the more intangible on a video recording. The vibrance, energy and atmosphere of a live performance and the rapport between conductor and orchestra can, for instance, only be captured to an extent in a recording. As the analysis which forms the centrepiece of this study will show, in spite of being able to analyse the gestures of a conductor with a great deal of precision, there is much that remains impossible to explain, a sort of mysterious 'X Factor' (Watson 2012, p45).

Where my intentions part ways with Watson's research is where she

does not seek to explain those intangibles that comprise and contribute to the art of conducting. Rather, the focus is on the more obvious modes of physical gestural expression and seeking, insofar as is possible, to evaluate these in more precise terms (2012, p142).

Despite limiting the scope of the explanation to that which is more tangible, the study still provides a source of support in identifying facets of the art of conducting.

To look more broadly, there are other fields of study that may be able to provide some clarity about the intangible aspects of how conductors communicate. Social psychologist Ross Buck defines communication "as occurring whenever the

behaviour of one individual (the sender) influences the behaviour of another (the receiver), which all of our non-verbal signals do, however subtly” (Buck 1984, p4). Further to this, Buck distinguishes between two kinds of communication, identifying them as spontaneous communication and symbolic communication.

Spontaneous communication comes from instinct; symbolic communication comes from cognition. Symbolic communication is the result of our brains making decisions about how to communicate, and is therefore largely learned and dependent on social context. Spontaneous expression can and does come on its own, but “‘pure’ symbolic communication ... is not possible... Symbolic communication is accompanied by spontaneous communication” in “two simultaneous streams” (Buck in Nagoski 2010, p20).

Nagoski’s investigation of ‘Empathic Communication’ in the context of choral conducting reveals that a “conductor’s inescapable humanity affects how an ensemble perceives him” (2010, p22). Further, she investigates Mirror Neuron System, where brain cells fire when a person does something.

Neurologists suspect that this Mirror Neuron System (MNS) is the biological source of our capacity for empathy ... because, when we consciously or unconsciously detect someone else’s emotions through their actions, our mirror neurons reproduce those emotions (Goleman in Nagoski 2010, p24).

“More specifically, this bridge between minds may be responsible for the phenomenon of synchrony, in which people naturally fall into rhythm with one another” (Nagoski 2010, p24), in a form of ‘emotional contagion.’ Therefore, how members of the ensemble perceive the emotion being communicated by the conductor relies on the neural mechanism of empathy. The conductor’s

job is the communication of technical musical information. In addition to these jobs of communication, conductors cannot eliminate the constant leaking of subconscious expression of their own internal state through involuntary bodily responses as subtle as pupil dilation (Nagoski 2010, p20).

Nagoski’s pathway of investigation provides a rich source of possibilities to start identifying what the inspirational element of conducting is.

The Mirror Neuron System has been explored by observing primates. A neuron in the brain fires when the animal acts and/or observes any action or behaviour. In animals, this generally results in imitative behaviours. In humans, the brain activity that parallels this is also important in providing a mechanism for understanding the actions and intentions of other people. It is argued that mirror neurons are the neural basis of the human capacity for emotions such as empathy (Iacoboni 2005). Scientific investigation into the mirror neuron theory has only been conducted on primates, and any link to the existence of this activity in human neurology is still at the theoretical stage. Despite this, the body of research connecting human mirror neuron activity and the musical experience is growing.

Overy, Assuied & Molnar-Szakacs have created what is possibly the largest body of work to date linking the musical experience and the impact on neural systems. They state “the typical healthy brain is endowed with neural systems that enable us to thrive in our surroundings and process the sophisticated (and often implicit) rules that govern our interactions with others with effortlessness” (Overy, Assuied & Molnar-Szakacs 2011, p313). In their research they have developed a working model of the role of Mirror Neuron System in the emotional, embodied responses to music, which they have referred to as Shared Affective Motion Experience (SAME). This model aims to capture the sense of a shared communicative link created among individuals, and that it is the SAME neural networks activated in both the agent and the observer during musical interaction. The implications of Overy, Assuied & Molnar-Szakacs’ research to this investigation are significant, as if we perceive the conductor as the ‘agent,’ who initiates the experience, it can be theorized that the neural response in the observer (in this case the receiving musician, and ultimately the audience) will fire in the same neural system, the same part of the brain.

With the emergence of numerous research activity into the relationship between music and the Mirror Neuron System by researchers such as Nagoski, Overy, Assuied & Molnar-Szakacs, Lara (2016) and Jordan (2011), there is evidence of a growing belief that this neural system greatly impacts the musical experience. It can therefore be hypothesized that this is a contributing factor to how a conductor communicates subliminally.

Further exploring brain activity in relation to conductors in action, Elizabeth Jackson's research into the brain activity of conductors during aural imagery provides other possible considerations. Her Ph.D. thesis, *An Exploratory Examination of the Electroencephalographic Correlates of Aural Imagery, Kinesthetic Imagery, Music Listening and Motor Movement by Novice and Expert Conductors* (1994) is a highly technical study into the measurement of brain activity. In Jackson's study, the brain's response to musical stimulus was measured using an electroencephalographic machine. Data was collected to measure the evoked potential in the brain as a response to recorded music, whilst listening and whilst conducting.

The primary purpose of this study is to assess the potential relationship between mental imagery and conducting by comparing the functional (cognitive) brain processes of a conductor engaged in imagery (related to conducting) to the functional brain processes of that same conductor engaged in the act of conducting. A secondary purpose is to describe the differences in the functional (cognitive) brain processes between novice conductors and expert conductors while they are performing identical musical tasks involving conducting and mental imagery (Jackson 1994, p6).

Jackson's research makes reference to the psychological term 'Spatial Schemata.'

The term "spatial schemata" is used by psychological theorist Ulric Neisser (1976) to describe the internal maps which guide many forms of perception, including aural, tactile, visual, and so forth. He suggests that the mental image is not simply a reflection of the external world, but that it anticipates the perception of that world: "Mental images are perceptual anticipations: schemata active independently of the perceptual cycle to which they would normally pertain" (p. 170). If this is true, then

one's reality is based not only on the external perceptions of the environment, but also on the internal anticipations of that environment (1994, p2-3).

The concept of Spatial Schemata implies that the response of the musicians to the conductor is not just what the musicians actually see and respond to, but also includes what the musicians anticipate is intended in a musical exchange with the conductor. Can this also be influenced by the actions of the conductor? Certainly, the technique of conducting demands that conducting gestures occur before the initiation of sound, a complex physical skill for conductors to implement. Jackson's study, along with other pre-existing research, supports the verification of the existence of Mirror Neuron System and empathetic communication, proving variation in brain activity during musical engagement.

We can now claim the existence of mirror neuron activity, but how it is triggered between the conductor and the musicians remains unclear. Although Nagoski made reference to a physical response as subtle as pupil dilation as a possible trigger to fire neural response, the breath is a critical transmitter for musical intent. Choral director Westin Noble stated at the Westminster Conducting Institute in 2010:

Mirror Neurons in your mind have "emotional" content. I must fire your neurons as a conductor and that can only be done through the breath! We have not even begun to discover the treasures in our breath as conductors! (Noble in Jordan 2011, p18).

James Jordan examines the breath and its role as a 'delivery system' for musical intent. His book *The Musician's Breath: The Role of Breathing in Human Expression* (2011), he determined that the

Breath is the only vehicle we have for the transport of human idea and human spirit. To deny the power of breath is to deny one the ability to be truly expressive and honest in all things musical. Music without breath as a carrier of human expression is at most a contrivance and at worst something slightly dishonest that never quite communicates the human idea at hand (Jordan 2011, pxiv).

To try to explain how the breath communicates musical intent and in turn inspires the players in its' path, Jordan explains that

After one understands the physical process of breathing, and one understands that breath is taken during a state of intense vulnerability ... then one must buy into the concept that it is only through breath that human spirit can be transported into the musicing process (Jordan 2011, p22).

And further;

Breathing with intention must become a commitment that is central to one's artistry. Breath's power over the musical birthing process humanizes expression and infuses honesty into sound. It is that honesty in the sound that connects performers to each other and connects performers to listeners (Jordan 2011, p46).

With an understanding of what contributes to inspirational conducting, it is necessary to attempt to make use of the knowledge to develop and approach to improve the education of conductors. There have been studies that appear to parallel the intent of this research, however it is yet to be fully revealed in the available literature. Although many have attempted to articulate the enigma that is the art of conducting, few are able to deliver a clear and accessible rendering of the phenomena.

Chapter 3 –The Methodological Journey

Amongst this study's initial research questions I ask 'What are the inspirational elements in conducting?' and 'How does one conductor create a completely different musical result from another despite comparable levels of technical proficiency?' To attempt to answer these questions, there was a need to find a methodology that could observe that which appears to be unobservable and manage the data derived from these observations. Although a seemingly unrelated study, an investigation into Gary Holgate's thesis *Interactions in Improvised Music: People at Play* (2014) may assist in finding a methodology. Holgate's research is an open exploration of the musical interactions of a jazz trio as they collaborate in improvised performance. It investigates the experience of the performers and the audience through the use of interviews.

Where Holgate's research contrasts to mine is firstly his interest in all players of the ensemble being egalitarian members, with no one leader emerging to dominate the musical interaction. Clearly this is not the case when investigating the impact of the conductor. Conductors have historically operated as a dictatorship, until later in the twentieth century when orchestras no longer tolerated the behaviour of such conductors. The newer generation of conductors (such as Carlos Kleiber, Claudio Abbado and Simon Rattle for example) endeavoured to lead by inspiration rather than dominating the musicians' will. "Consequently, there has been an evolution from the conductor as dictator to that of democrat" (Watson 2012, p41).

The observation of musical interaction from three equal positions sets up a complex collection of data to triangulate. This is evidenced in Holgate's representation of the collected interview data, which he creatively weaves into a

narrative. It is only when you try to extract from this narrative an understanding of how the data has been organized that you realize just how complicated the variations of responses have made the task of representing the data in a coherent format.

It struck me that Holgate initially faced the same challenges that I am facing with my research.

A feature of this project is that I didn't know what I was looking for. Interactions such as these are relatively straightforward to identify and analyse, but other types that profoundly affect the music often go unrecognised. Intangible nuances in one performer's playing can have far reaching effects on fellow band members and the path of the tune (Holgate 2014, p3).

Furthermore;

The way that each of us understood the topic of "musical interactions" changed many times during the project. Meanings are not fixed things but are constantly changing as they are produced and reproduced in different contexts (2014, p1-2).

There have been a number of methodologies that I have considered for this study throughout the journey of this degree, causing me to initially resist committing to any one methodology as there was a fear of finding a methodology had limited effectiveness once the project was well underway and more was understood. It was refreshing to find another researcher who openly discussed similar concerns, and the trajectory of Holgate's thesis is largely a journey through the challenge of how to collect and interpret data when the topic is observing the intangible nuance of music making.

I am convinced that not knowing what you're looking for is a vital and positive aspect of doing a project like this. I suspect that people often find what they're looking for, or see things through the filter of what they hope to find. For much of this project I didn't know what was going to emerge as important from the material that I was collecting. I didn't know how the existing literature on musical interactions would relate to what I found (Holgate 2014, p5).

Holgate's research investigates an area of music making for which it seems there is minimal existing literature available to review. Therefore the largest portion of the literature review explored the various research methodologies and their implications in relation to this project. Whereas most commonly a researcher will decide on an enquiry, and then decide on the best method to employ, and then commence their research (as suggested by Crotty 1998, in Holgate 2014, p29), in the case of Holgate's research, how to gather and interpret data for the intangible interaction that exists between musicians at play was an integral part what was to be researched.

The concept of the 'cyclic' nature of research is referred to frequently in Holgate's writing.

My comprehension of methodological issues relevant to the project grew slowly through cycles of absorbing new information and then returning with greater understanding to previously read texts ... I let the project develop where it wanted to, without preconceiving how the finished dissertation would appear. I let the various texts and interviews affect me and allowed my conception of "interactions in improvised music" to change (Holgate 2014, p41).

Additionally, Holgate finds that "action researchers do not need to immerse themselves in theory or have a clearly defined topic before starting a project – the cyclic nature of inquiry allows for a continual refinement of the topic and gradual reading of relevant theoretical texts as the project progresses" (Coats 2005, in Holgate 2014, p35). After exploring a number of research methodologies, Holgate finds that his "project doesn't fall neatly into any qualitative inquiry approach" (2014, p28).

In reviewing Holgate's thesis, I am also immediately taken by the use of language. It is clear and familiar, and the management of data is presented as a narrative. The storytelling style of writing is simple, but does not represent

simplicity. The sophistication of the inquiry is masked by the accessibility of the language used.

I have read studies that involve phenomenological analyses of performing musicians' experiences and, in their formal language and focus on the essence of those experiences, they lack the vibrant chaotic diversity that I hope to portray in this thesis (2014, p43).

Holgate intentionally does not want to misrepresent the essence of the data collected with clinical language. His writing approach also gives the impression of the writer's honesty, and prompted me to consider what my writing 'voice' should sound like. I suspect that my writing style falls more formally than Holgate's, however the experience of analysing his research has provided a sense of permission to write more plainly.

The process of investigating other studies for their methodological approach was invaluable in 'breaking the ice.' It narrowed the scope of my inquiry by excluding considered pathways, providing permissions for elements that had yet to be determined, and enlightened the need to develop a writer's 'voice' or personality to be presented in a consistent manner throughout the research. It also provided the starting point and verification for some of the language to articulate the research process and research findings.

Through the process of the investigation outlined so far in this chapter, it became evident that in order for the invisible, inspirational elements of conducting to become perceivable for analysis in the context of a study this size, this investigation would need to be undertaken through the eyes of those who were on the receiving end of the conductor's communications; the musicians. Looking at the phenomena of inspirational conducting from the perspective of the musician's experience appears to be a unique approach, as almost all of the literature concerning conducting is 'conductor centric.' The existing literature tends to be

written by conductors, for conductors, and generally focuses on the cerebral and physical technique of conducting. Observing the experience of conducting from the ‘other side’ has the potential to provide a unique insight about that which is perceived as inspiring about conducting.

To study of the phenomena through the observation of the experience of others can be undertaken using a research methodology known as Phenomenography. “The root of phenomenography lies in an interest in describing the phenomena in the world as others see them, and in revealing and describing the variation therein” (Marton & Booth 1997, p111).

Phenomenographers aim to describe that variation. They seek the totality of ways in which people experience, or are capable of experiencing, the object of interest and interpret it in terms of distinctly different categories that capture the essence of the variation (Marton & Booth 1997, p121).

The data source for this model of inquiry is in the form of in-depth interviews. Interviews are transcribed, providing a text source. Once the interviews are transcribed,

a naïve understanding of the text is formulated from an initial reading. The text is then divided into meaning units that are condensed and abstracted to form sub-themes, themes and possibly main themes, which are compared with the naïve understanding for validation. Lastly the text is again read as a whole, the naïve understanding and the themes are reflected on in relation to the literature about the meaning of lived experience and a comprehensive understanding is formulated. The comprehensive understanding discloses new possibilities for being in the world (Lindseth & Norberg 2004, p145).

The role of the researcher as an active participant in the research process is undeniable. As an expert in the field of investigation the researcher interprets the interview data in relation to the literature explored and their own understanding of the phenomena.

Phenomenographic data analysis involves a researcher constituting a relationship with the data which acknowledges the variation in the data and the undeniable influence of the researcher’s prior knowledge of the phenomenon in the analysis process (Cope 2004, p7).

The Research Method

Following the investigation outlined above I decided that this study would use a phenomenographical approach to uncover the experience of musicians in a performance context. Participating musicians were interviewed to explore their experiences and perceptions of performing in conducted ensembles. More specifically they were asked to explore their thoughts and opinions about how conductors communicate with them in these contexts.

The aim of phenomenography is not to classify or categorize any individual participant as having a particular conception but rather to illuminate the full range of conceptions held by the group of participants. Phenomenography looks at how people experience, understand and ascribe meaning to a specific situation or aspect of reality or phenomenon (Marton & Booth 1997, Bowden & Green 2005). It is a ‘grounded’ approach, in that theories are built from data and it has often been used to describe, analyse and understand the experience of learning and teaching, seen as a relation between the person doing the learning or teaching and the situation that they are experiencing.

As this study is the culmination of my own journey as a conducting performer and researcher, I have also used a reflection in action approach to explore how my own understanding of conducting has developed and shifted throughout the course of this doctoral research degree. There will therefore be two sets of data used to investigate in this study: the interview data generated from discussions with the participating musicians and an analysis of material contained in a ‘Reflective Portfolio’ that was constructed throughout my studies from July of 2014 to July of 2018.

An Australian Doctor of Musical Arts degree requires a significant final recital that has a strong relationship to the research questions of the thesis. In the context of a conducting D.M.A. this meant that I was required to form or access an ensemble in order to present this recital performance. For my recital I decided to present a significant performance of sophisticated wind band repertoire, performed by professional and semi-professional musicians. I formed a project ensemble, which was ultimately called 'Melbourne Winds.' The players consisted of musicians from the Royal Australian Air Force Band, Melbourne Symphony Orchestra casual players, highly experienced music educators who had maintained an outstanding standard of performance and exceptional tertiary students who were currently studying as music majors. These musicians were the collection of people who were approached to participate in the interview process for this study. Of the 67 musicians that were approached 11 musicians ultimately volunteered and completed interviews for this study. In order to possibly provide data to triangulate the conductor's perspective against the musician's observations, two highly respected conductors were also interviewed. The findings of these two interviews are discussed in a separate chapter to the findings of the core research of this study.

Design and Procedure

Phenomenographic studies identify from the data a set of logically related categories that are referred to as 'conceptions' (Petocz & Reid 2010). Responses are collected through a series of open-ended interview questions that allow the respondent to fully describe the experience (Bowden 1994). Phenomenographic analysis of the data collected looks to identify the range of different responses that a group reports to delineate the collective experience.

An application to undertake this research was made to The University of Sydney Research Integrity and Ethics Administration. The project was approved by the Human Research Ethics Committee in May of 2017 and was assigned number 2017/289. The approved questions were based on themes that were derived from the literature.

The questions for interview were designed using a semi-structured interview protocol and explored the interviewee's experience of performing in conducted ensembles. They were designed to act as a trigger to stimulate in-depth responses from the interviewees about their own unique experiences. By using a semi-structured approach it was intended that conversations would develop spontaneously, in a manner that was "meaningful and culturally salient to the participant; unanticipated by the researcher; rich and explanatory in nature" (Mack, Woodsong, MacQueen, Guest & Namey 2005, p4). The seven questions used for the interview process formed a discussion template.

In order to facilitate in-depth responses I asked interviewees to elaborate on their responses where relevant. It was important to pose questions without influencing the interviewees towards any preconceived ideas or opinions. Once all seven of the questions had been responded to interviewees were asked to take a second pass through the questions, with the intention that even deeper reflections would be uncovered once the interviewee had had a chance to fully reflect upon the areas in questions and had become comfortable with the interview process.

The interview questions were organised as follows:

Context Data

1. Please describe your performance experience in large (conducted) ensembles.

2. As an ensemble performer, describe your most interesting experience in a large ensemble.

These questions generated background information about the participating musicians, provided an indication of their experiences and encouraged the participants to open the flow of information to start to tell their own story.

Inspirational Experiences

3. In your prior large ensemble experiences, can you think back and identify a specific moment when you felt something happen in the performance that moved you emotionally and/or inspired you in some way?
4. Can you identify any elements of the conductor's performance that instigated this inspirational moment?

These questions served to focus the participant's responses to moments where they felt musically inspired and encouraged them to articulate the specific detail of that experience, including a hypothesis of what may have contributed to making the musical moment inspirational.

Conductor Effectiveness

5. In your performing experience, how do you think conductors communicate their musical intent to you?
6. What do you think are the attributes of great conductors?

These questions focused primarily on the participant's experience with conductors and the modes of communication that conductors employ. They also gave the participants the opportunity to identify what they believed are the most effective characteristics of inspirational conductors.

Any Other Thoughts

7. Do you have any other insights that might be relevant to this study?

Once the main questions were completed participants were encouraged to think back through their responses to divulge any remaining thoughts on the area of study.

Although all of the interviewees were connected to the performance of my final recital, it was made clear to all that their interview responses were not to be specifically about my recital performance and the process leading up to it but about their observations and understandings about conducting formed over the entire course of their musical life thus far. The use of Melbourne Winds and this event was selected to provide a pool of musicians that were of the highest available calibre and from a variety of backgrounds and experiences. The selection of who participated in the study was entrusted to the players and was on a voluntary basis.

Interviews were audio recorded and transcribed. The data generated from these interviews formed the principle text for analysis. Using NVivo (a qualitative data analysis software program), the texts were analyzed and coded into sub categories. The categories were organized to form an analytical framework known as the Structure of Awareness. By using a structure to underpin the framework of all aspects of the study, the reliability and validity of the Phenomenographical research findings can be ensured (Cope 2004).

Marton and Booth (1997) have described the Structure of Awareness as consisting of an internal and external horizon. The external horizon forms the context in which the theme of the phenomena to be studied sits and “the internal

horizon consists of the aspects of the phenomenon simultaneously present in the theme of awareness” (Cope 2004, p11). For this study, the externally generated categories have been identified as the Situation. These are the categories that consist of the awareness of elements that are fixed, concrete and external to the participants. The internal awareness categories have been identified as the Individual Agency. Below (Figure 1.) is the Structure of Awareness that forms the basis for the analysis of data for this study.

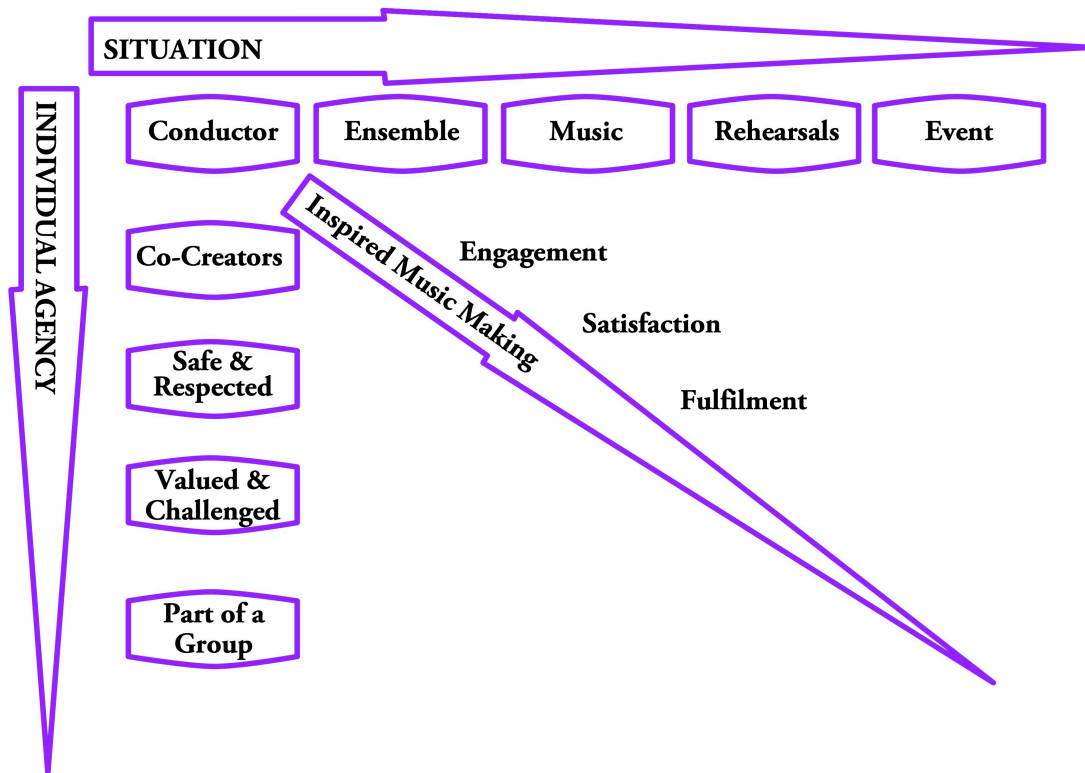


Figure 1. Structure of Awareness

The categorized interview text was then used to form an interpretation of the findings, presented in the form of a narrative.

My Reflective Portfolio

I bring many years of experience in conducting ensembles comprised of musicians of a variety of ages and experiences to this study. During years of professional experience, I have refined my knowledge and expertise in conducting and developed my own beliefs in what elements of conducting served to be inspirational to the players I collaborated with. As with most creative practitioners who have specialised in a specific field of artistic endeavour, my beliefs were passionately developed over time, and I was aware that this would potentially influence my objectiveness in the research process. As Cope acknowledges,

despite the best intentions of approaching data analysis with an open mind, a researcher's prior experiences are part of the process. Describing the researcher's scholarly knowledge of a phenomenon is a means of providing a reader with the context within which the analysis took place (Cope 2004, p8).

Finlay also discusses the need for the researcher to acknowledge their perceptions of the research questions as:

One needs to reflect on one's own pre-understandings, frameworks, and biases regarding the (psychological, political, and ideological) motivation and the nature of the question, in search for genuine openness in one's conversational relation with the phenomenon (Finlay 2014, p123).

However he goes on to state:

In the reduction one needs to overcome one's subjective or private feelings, preferences, inclinations, or expectations that may seduce or tempt one to come to premature, wishful, or one-sided under-standings of an experience and that would prevent one from coming to terms with a phenomenon as it is lived through (Finlay 2014, p123).

Therefore, interpretive awareness is a process that requires researchers "to acknowledge and explicitly deal with our subjectivity throughout the research process instead of overlooking it" (Sandberg 1997, p209).

As Finlay suggests, the process of undertaking this degree enabled me to reconsider my long-held presumptions of conducting practice and interactions. In a sense, the process of research exploration initiated a reflective and transformative practice. The process was generated through the coursework requirements of the D.M.A., lessons in conducting and performances that were sequenced to further develop my own musicianship. The outcome of this process was to inform my approach to the final recital. As Marton and Booth (1997) note:

the researcher is a learner, seeking the meaning and structure of her phenomenon (how people experience the phenomenon of the research question). The boundaries of the object of research as it has been and is still being constituted form a divide between, the internal structure that is of primary interest, on the one hand, the ground provisionally taken for granted on the other. The main task, then, for our researcher/learner is to discern the internal structure and the intertwined meaning of the object of research (Marton & Booth 1997, p133).

Whilst Figure 1. illustrates the structure of awareness derived from the participants in the study, my reflections on my own learning are not related to that structure, but rather reflection-in-action. In this sense, my own reflection-in-action provides the ground from which my analysis of the participant data was made.

Reflection-in-action describes the process of working with noticing and intervening to interpret events and the effects of ones interventions. For much of the time these factors are invisible and unconscious and, as Schön eloquently points out, they are part of the artistry of effective practice. However, in developing expertise of any kind it can often be helpful to become more deliberate and conscious of the process and be aware of the decisions which are being made by oneself and others. It is through exposing these decisions to scrutiny that the assumptions behind them can be identified and a conscious decision taken to act from a new perspective. (Boud 1994, p52).

As Schön suggests, my own process of analysis became more sophisticated as I spent time with the research questions, literature, participants, data analysis and my conducting mentors. Ideas that may have been unconscious at first became deliberate. One of the considerations that I explored was my role as conductor during the research process. As the conductor of the ensemble that was to form

the source for my research data, I effectively positioned myself as a ‘participant observer’ (Goward 2015). As Goward says of her own research path,

As a participant observer, I could participate in my study as a reflexive researcher and also step back into a meta-position to observe myself and reflect upon what was going on around me. This way I was both involved in and took responsibility for my emerging understandings and the interpretations I developed through engaging with different social beings and their stories. (Goward 2015, p94).

This certainly was also the case for me, as I participated in the recital as both a performer (the conductor) and also as researcher, guiding and observing the musical collaboration of the participating musicians and later reflecting with them on their musical experiences and perceptions through the research interview process. This would have influenced and shaped the rehearsal process, as all who were involved were aware of the intent of the research and the purpose of the performance event. Although my role in the experience was to lead the ensemble artistically in a traditional sense as conductors are expected to do, I was also fulfilling “...one of the key aims of reflexivity ... that the researcher makes explicit his/her efforts of seeking to understand” (Goward 2015, p101).

Throughout my candidature for this degree, I have kept a notebook that was used to take notes in my conducting lessons, describe practice techniques that were assigned to me, write reflective observations on the studies I was undertaking and where I completed the small tasks that were set for me throughout the course of my conducting studies. Excerpts of this notebook can be found in Appendix A of this document. Initially I kept this notebook as a form of organisation, to keep all of my study materials in sequence together, but overtime this notebook has become a portfolio of my research journey. It documents the first conversations with my various mentors as I develop my research intent and it represents evidence of change over time. As Goward relates her experience of documentation during her research, “My thinking process [was] aided by writing

notes and transformed with discussions with others, where my views are either challenged or validated” (Goward 2015, p100). The portfolio has served not only as evidence of the opinions, beliefs and preparations as they have transformed over time, but has been a document to revisit to solidify my thinking and observe my growth throughout this process.

Chapter 4 - Primary Findings: The Interview Data

Description of the Data

From the pool of players that formed my recital project ensemble, eleven musicians volunteered to be interviewed. The ensemble was comprised of high calibre musicians from a variety of environments. Some were members of Australian military bands, some were freelance musicians who frequently played with groups such as the Melbourne Symphony Orchestra and many were music educators who had actively maintained their own performance standards. There were also some highly skilled tertiary music majors.

The musicians who volunteered to be interviewed formed a balanced cross section of the musical experiences that were present in the ensemble. Their names have been changed to preserve their anonymity. The interviewees were as follows:

Ava is a professional musician who currently plays with a professional military band. Ava is also active as a professional musician, regularly performing in a professional chamber music ensemble.

Charlotte is a professional musician who joined a military band early in her career. She is no longer in the military and over the past twenty years has become a leading instrumental music educator, working across two schools in an itinerant capacity. Charlotte still performs as a freelance musician and regularly performs with one of Melbourne's leading semi-professional orchestras.

Derek was originally raised in the USA and studied his instrument to a doctoral level before immigrating to Australia. He is now a casual professional musician and qualified music educator in a Melbourne private school.

Emma is a freelance musician and music educator. She plays in competitive community brass bands and teaches music in a school in an itinerant capacity.

Henry began his career as a professional jazz musician. He now is a passionate music educator who has developed his career as an educational leader and ensemble director.

Isabella completed her undergraduate degree as a music-major, however her career has become research focussed and she now works as a university lecturer in the area of arts research. She maintains her instrumental skills by performing in a variety of community ensembles.

Lucas was originally from the USA and served as a band director in the American high school system. He is now an itinerant music educator in a variety of Melbourne schools.

Noah is a professional musician who currently plays with a professional military band.

Olivia is a professional musician who studied her instrument in Europe before returning to Australia and serving in a military band. Olivia still performs as a freelance musician occasionally and has recently developed a career as a music educator and educational leader.

Sophia is a professional musician and educator who concurrently works as a casual performer for the likes of the Melbourne Symphony Orchestra and as an itinerant music teacher across many schools.

William is a passionate educator who works as an educational leader and ensemble director.

The musician's interview data consisted of 60000 words. Once transcribed, the interviews were read a number of times to establish categories of description emerging from the interview data. Once the categories had been established, further readings were necessary to identify the conceptions within these categories. Conceptions were set up as nodes in Nvivo and the interview data was analysed, with statements from the interviews being selected and allocated to specific conceptions. A node is where the references that relate to a specific theme are placed together within the Nvivo program. In all, 935 statements were categorised and it is from these statements that the following narrative has been formed.

There were two main categories that emerged from the data. The categories that became clear for analysis have been labelled *The Situation* and *Individual Agency*.

The Situation

Throughout the interviews, the participants discussed their musical experiences in the context of the elements or conditions that formed the environment for the musical experience. I have therefore entitled this category *The Situation*.

The situation is the collection of elements or conditions that are external to the participating musicians, but have an impact on their experience and perception of any given musical event. The situation is the structure of relations and elements that work together to form the whole experience. The conceptions that emerged within this category are: The Conductor, The Ensemble, The Music, The Rehearsals and The Event. Each of these conceptions will be explored below through the narrative formed from the interview data.

The Conductor

The conductor is regularly identified as the conduit for inspiring musical moments. Inspiring conductors confidently lead musicians to share and contribute to their musical intent. The conductor leads with a confidence that is derived from their thorough knowledge of all elements of the musical environment. The face and eyes are a valued means of communication, whereas the technical, gestural landscape is less valued and will be forsaken by players in preference for musicianship, humanity and effective rehearsal technique, in that order of priority.

Lucas identified that “most often the conductor is what bonds it for you.” He continued this line of thinking:

Some of my worst experiences definitely had to do with who was in charge, but then the best experiences, the best experiences, were sometimes musical because it was an emotional thing, but usually every great experience I think I can think of had, there was, the person who is leading it is so important.

The personal rapport the conductor establishes with the musicians impacts their overall musical experience. As Noah stated:

when an orchestra that is really not happy with the conductor, then there won't be the inspiration like they'll play the dots right. They'll get through the concert but there won't be that real sparkle. But you can sense when an orchestra is playing with someone they love and they're playing music that they love

Further into my discussion with Noah, he also said:

I think it's like that leadership / follow-ship idea. You have to be a leader, but you also have to inspire people to follow you. But then at the same time you need to follow them. ... I think you have to be a kind of person that can actually let go of control as well as be in control.

Henry felt that the conductor needed to demonstrate a:

generosity of spirit. Ability to communicate both as conductors but also people. The ability to inspire a collective group of people to buy into whatever the vision is and to do their best for the conductor, for the audience and for the music and for each other.

William identified the essence of this investigation and its elusiveness:

I shared the same keen interest in terms of those magical moments I guess that you can get from the conductor. And I have to say that they've been few and far between for me.

In asking how the conductor contributed to creating what William classified as “magical moments,” Ava determined that through her experiences she felt that it was due to:

the complete engagement of that leader in the music and the direct sort of unbroken connection that you have of communication, so you say talking to someone and you're exchanging eye contact there's nothing else going on around you. You feel like the conductor is just talking to you. The facial expressions and emotional engagement from the conductor and a transcendence beyond movements.

Lucas stated “physical communication often elicited an emotional response from me that elevated the performance.” He went on to say that the “the connection you have with the conductor it inspires you to do better.” Charlotte described her impression of how the conductor initiates “magical moments”:

Every fibre of the conductor's body conveys that, in their eyes. I mean it can be the slightest, as I say the smallest gesture. But it just, yeah, you can pick up, you pick up on everything and you can tell when the conductor is, if the conductor is emotionally engaged, we will be emotionally engaged. We can you know, I really feel like we're in, when you have a conductor that can convey that, we're absolutely putty their hands and we're along for the ride.

Charlotte continued enthusiastically:

And their joy, their, as I say their, you know, their excitement, their everything that they're feeling. You hope that, you know, they're conveying through ... you can tell if you are an empathetic person there's that connection and that's why you know when you get members of the orchestra that are not looking. How can you not be looking?

Being emotionally connected to the conductor was identified throughout the interview data as a significant element contributing to inspired musical moments. Charlotte's point of the musicians being “empathetic” in order to receive the conductor's communication is parallel to Henry's description of a “symbiotic relationship.” Henry described experiencing an emotional connection:

when it is reasonably clear that the conductor is experiencing that moment and that draws you into that presence and that clarity of intention in the realization of the composer's intention and with that the conductor's intention on top of what the composer was intending. And when you get that synchronicity happening where I guess there's clarity in the gesture, which gives you the information that you need but there's also a symbiotic relationship where they're not playing it for you. That's, there's that element of a partnership. So you feel that they're listening to you and they're both leading but also following which probably in to those moments where the small ensemble element of the larger ensemble is where I've probably felt those most powerful kind of interpretive moments.

It is evident from these descriptions that on occasion, the musicians experience an emotional connection with the conductor, but finding a way to establish how this connection occurs is difficult for the musicians to clarify verbally.

Although some musicians made some references to subliminal modes of communication such as the empathetic and symbiotic connections referred to by Henry and Charlotte, the majority of the discussions tended to establish more material descriptions of how conductors effectively communicated emotion and musical intent. Ava summed up that "through eye contact, body language, facial expressions and personal rapport, those things set the scene for a moment that could be very powerful."

Henry described that for him:

I think the facial expression is, it really big for, and the eye contact is incredibly important for those inspirational moments and you can sense when the conductor is really kind of letting go of the score and letting go of technique in a way that you know the technique sort of supports the clarity of the interpretation and the intention but it is, it surpasses right and wrong.

William also identified the face as an integral mode of communication for the conductor:

There is very much, I think, an underestimation in terms of the face. It's one thing to do with the baton or with the left hand gesture and there's a lot in that, but I think there's a huge amount of intent that comes from a conductor's face, and a level of intensity can be times a hundred, given the right circumstances.

Charlotte, Derek and Ava all identified the conductor's breath as being critical to the preparation of the sound and communication of the conductor's musical intent. Ava established that:

The way that conductors breathe and prepare, especially in big wind scenarios, I think that has a big impact. If their breathing is considered and natural, that might be a practice thing to get to achieve a natural result, then I think that can have a massive, a massive impact to something feeling like a natural performance like if they're part of that in the preparation.

Very few comments concerned themselves with the specific technique of conducting. Often, the players were unconcerned about the quality of the technique of a conductor unless it impeded the musical intent. Ava explained:

You know I haven't really talked about technique although in terms of like in any great performance, the technique has to not get in the way. The technique is an extension of a highly developed artistic vision and technical mastery then it becomes a part of the musical leadership not the focus. So I don't care if conductors make some mistakes occasionally. Sure everyone makes mistakes, but if there's no actual idea or love for the music, or respect for the people around you wanting to create something, that will, it won't be as good as it could be.

William also identified that inspirational conductors possess something more than technique:

What exactly are you looking for? Well you are looking for mechanics, are you looking for things to be clear, you're looking for fermatas to be well indicated, you're looking for good releases, you're looking for shaping of phrases and dynamics and all that sort of stuff, you're looking for rubato. But then there's something that's beyond all those things as well.

Whilst searching for answers to his own open ended statement, William questioned:

So why is it that someone who just looks dreadful can still manage to make an ensemble sound very good? So it comes back to that that level of musicianship

He continued to clarify:

And to put it really simply I think it comes down to the fact that there are some conductors out there who are pretty ordinary with their mechanics but they are very good musicians themselves and they still have the capacity to be able to demonstrate and ask and get what they want from an ensemble, despite the fact that they may not

have the ability to show it with non-verbal gesture.

Whilst discussing student conductors that he had worked with in the past, William identified that the more successful students:

managed to build on their skills as musicians or relied on their skills as musicians, but then had the mechanics and the expression, that facial expression, and the confidence, that impulse of will that I know what I'm going to ask before and I know that you're going to be able to deliver it. That confidence that you can imbue when you get on to the podium.

William concluded that:

if you can put those two together you have a very high level of musicianship but also the mechanical skills to be able to do it. That's when the true magic can happen.

The Ensemble

The sound of the ensemble vibrates through each individual player simultaneously and the majesty of the sound can even be overwhelming to experience. Experiencing the intricacy of the ensemble sound being created by many players working together as one is inspiring. This inspiration is even more available to players when the collective efforts produce musically exceptional results. Working with exceptional players serves to challenge and in turn inspire musicians to 'keep up' and strive for collective excellence.

When experiencing the sound, the musicians also experience a physical response. Henry described the feeling of the sound:

Where there's just I guess a resonance of sound that comes from a large ensemble that goes right through you both musically and emotionally and probably in some way with physics as well.

He continued to describe:

the type of resonance that happens with that, and the power of again everybody kind of going for it as far as how the conductor instigates that ... Yeah a lot of the time those big moments that happen after an extended build up of tension and excitement and the release of that can be that incredible feeling. So I guess the way that the

conductor shapes, that build up, is something that can really influence my experience of music making.

Emma's response to the ensemble experience was to exclaim, "I love being with inside that sound!" Charlotte also felt "That's what moves me musically when I am actually surrounded by, yeah, by that sound." She went on to say "I mean just it's just the most thrilling thing in the world to be part of."

Everybody coming together as one to make a collective musical product is awe-inspiring. Noah described:

the thing that I love the most about playing with large ensembles, and it always amazes me, is the sense of connection with an entire group playing the same thing at the same time, almost completely at random.

Noah went on in greater depth:

From the percussion section, we kind of lean to the front in a way so you got the wind in front of you and they're kind of doing their thing and then your brass players are on either side and the timpani always sits around near the double basses. The lower brass instruments to play with them and then the strings just kind of doing whatever they're doing on top of that and it's kind of like this layer cake of, musical connection, I guess because each section connects together really well. And so I think it's those moments where the cymbal player and the bass drum player breathe together to play their hits and you see all the wind section as well will be cueing each other and the trumpet players will go off the breath of the principal trumpet then you know that kind of stuff for me is the inspirational stuff for like seeing musicians really work together like that.

Noah concluded that:

To get the product that we get I suppose, so that's just that for me, it's emotionally inspiring just seeing everyone work together

Henry also discussed the connection he felt when playing in a large ensemble:

There's the connection that you have where you feel that pull of the musicians collectively really in sync with each other and not necessarily in sync time and pitch and those sorts of things. But there's this collective feeling that you're all pulling in the same direction that's almost anything tangible element of music that probably attracts musicians and audience members alike.

The experience of musicians pulling together for a collective goal is particularly inspiring when the collective group succeeds and an excellent musical result emerges. Noah described his physical response to his section coming together accurately when:

the entire section played really well together and six of us playing and it was just a really great feeling and that's when you really get those kind of chills down the back of your neck when you're playing and everything happens.

Being surrounded by the tones of outstanding musicians influences the individual to blend the timbre and match the quality of the sound. Charlotte described:

That emotional contact between myself, conductor, and myself, and the group that I'm surrounding particularly if I've got a stunningly beautiful principal oboe next to me that emotional connection is priceless, is wonderful. We move together, it's the tone blending.

The influence of being surrounded by excellence stirs the individual to match not only the tone quality, but also the level of musicianship. It is a magnetism that the collective ensemble creates to inspire the individual parts to match and exceed individual musicianship. As Henry explained:

To go beyond right note in the right spot and actually, yeah, play with the highest level of musicality they could. If nothing else, that the person next to you is an amazing musician and you try to keep up with them.

The ensemble becomes greater than the sum of its parts when the musicians serve to inspire each other to produce 'musical magic.'

The Music

Music that is inspiring and well crafted provides the greatest potential for satisfaction in the musical process. The challenge here is that the appeal of specific works is highly individualized. The music must also serve to stretch the musical capacity of the players, but not overwhelm their abilities.

When recalling what inspires them when performing in large conducted ensembles, the musicians frequently referred to specific works of music. Sophia stated “to a large extent it comes down to the choice of repertoire and just the love of it. So you can do a lot with that I reckon.” Charlotte also felt that the conductor’s choice of repertoire, and the conductor’s demonstration of engagement in that repertoire was inspiring to work with. She identified:

Yeah, inspiring ideas. Why, huge knowledge of repertoire because, yeah, I think that’s one of the most exciting things. ‘What are we playing next?’ ‘Ooh I don’t know that.’ ‘I love that.’ Yeah, you know, introducing us all to repertoire. Excited about the music, good at what they do. Yeah being able to convey that emotionally, physically.

Emma describes an inspiring moment she experienced in an orchestral context:

It was being part of a really amazing piece of music that I love. I got to play for Nigel Westlake’s Antarctica, with him conducting, and yet that was that was pretty phenomenal. I love that work. So that was lovely to be part of that.

From another event, she also recalled:

We played a Variation from Tallis Thomas, and it was stunning. Yeah I think the only time I didn’t cry was when we were on stage because I was trying to focus so much. By the way he conducted that most of the emotion poured out of him as well. And that just, yeah, this is a huge memory of him being part of the music.

Lucas remembered:

my first performance was the Beethoven Mass in C with the Symphony Chorus, and I just, I was blown away just by the whole experience. Just seemed so amazing to me.

Sophia also described her experience:

playing Shostakovich 5 at my first ever music camp as a tiny child and again sitting in amongst those sounds for the very first time and I know we were probably crap, but all I can remember was just being blown away by the whole majesty of it.

Henry recounted performing a work that was particularly inspiring to him:

just the sonority of sound of that work was so bold, with an interesting and unique and really contrasting to a lot of the things that I played before. Was, it felt fresh because it was so different and just the sound of the ensemble were really big, really

big, and seems like it was eternity ago. But I guess it was that thing where it had the really pronounced swells in dynamic and the super low end resonant kind of sounds which when I was playing baritone saxophone that connection that you had with the lower brass that you're holding now which is actually similar to the low thing that we did.

Not only is the specific piece of music inspiring, if the performance of the music is outstanding this can also feed back to the musician a heightened feeling of inspiration. Noah recalled:

As in the Young Person's Guide to the Orchestra that we did in the Perth Concert Hall with the youth orchestra and there's the sort of percussion bit in that and there's a huge xylophone solo, which I had to play and just nailed it in the concert and the entire section played really well together and six of us playing and it was just a really great feeling and that's when you really get those kind of chills down the back of your neck when you're playing and everything happens.

Henry also referred to experiencing inspirational musical moments when the music just "locked in." He described:

And they can even be moments where you're moved in in the middle of a work where even just your section has just this part are just that happening with a level of a homogenous kind of in the moment playing where everything just locks in that can be a really special occurrence.

Of course, an adverse feeling is experienced when the music does not come together. Charlotte explained:

And that's what's the most unsettling thing. If people are not watching, the ensemble is not tight as can be it's unsettling and as far as you know we talk about that focus you know where things have come a cropper before is when you lose that focus you're so distracted it's so easy to be distracted by something that's not sitting quite comfortably. And as soon as you have that half a second of uncertainty or you're distracted by something that you know you're hearing that there's not quite, it can take you, and if you're in the middle of counting rests, it's terrifying.

Sophia also recalls:

Playing Beethoven 7 and being terrified about every high entry but because of you know it's just drummed into you. They happen, then that's it's this again you're playing Beethoven I mean and you know, and [the conductor] occasionally smiles, which is so unheard of. But I mean I'm sure he scared a lot of people but he's helped a lot of people as well. So you know there's good and bad with everything isn't there?

The selection of music is critical. Music that challenges and inspires but does not overwhelm sets the conditions for inspired musical moments. As Isabella sums up when describing a musical event she was involved in:

I think that was probably one of those moments. Where it was, what he was asking us to do was really hard. But it worked and it sounded amazing.

She concluded by saying:

It was just incredible being part of such a great ensemble such challenging music and yet everyone was really good at it and engaged.

The Rehearsals

The rehearsal period is critical to the development of the conductor/musician relationship. It is the environment where the conductor reveals their personality and presents the manner in which they will interact with the musicians. The rehearsal period is also an opportunity for the musicians to shape their own musical meaning of the repertoire, and where the conductor has the maximum opportunity to steer their engagement in the music being prepared for performance, therefore providing the foundation for inspirational experiences.

The conductor sets the tone for the environment. The demeanor they establish in the rehearsal environment has a significant effect on how the musicians feel about the conductor, the music and the ensemble. Sophia affirmed that:

How rehearsals, had been I think would, do impact that, and they impact the performance as well because you're going to play better for someone you believe you have a connection with, not just a connection with the music but a connection with the conductor and the other players in the ensemble.

Noah also felt that:

the experience of the rehearsal can impact the, I think, with that, it goes back to the idea of the rehearsal period and the entire experience leading up to that concert. So if everyone's happy with the conductor, if they've had a really fun rehearsal period, or

if they've been nailed and they come back and they've learnt their parts better, or you start playing together, and really in a strongest sense, because they wanted to be, to step it up.

It is through the modes of communication in rehearsals where the opportunity presents itself to build a positive and productive relationship between the musicians and the conductor. Says Sophia:

I really think its rehearsals and that communication both verbally and nonverbally through rehearsals is the key to it all because if you've got the group onside, you can do anything. I mean really and if you haven't you can do almost nothing.

The musicians are inspired when the conductor demonstrates their love for the music. The conductor's relationship with the works to be performed is developed through extensive study, and it is the conductor's mission to not only bring their engagement with the music to the players, but to also guide the players to form their own relationship to the music. The passion for the music is demonstrated through the depth of the conductor's knowledge of the composer and the composition. Ava described working with one of Australia's most significant professional conductors:

He has a terrible technique. It's pretty hard to follow. Like, he's all over the shop but he shows so much passion and depth of knowledge that *that* is inspiring. He is an inspiring musical leader and I think it makes me want to be part of what he's doing because he knows so much about the music and he's got just a bigger picture about where it fits in and the meaning of music.

The communication of the conductor's love for the music and the demonstration of deep knowledge about the music are inseparable. When Sophia described being inspired in rehearsal, she recalled that:

it was a really powerful piece of music and his love with Shostakovich too, and you could tell it because he just brought all this knowledge and sense of peace to it and he was combining that. I mean partly what he said during rehearsals but partly just because you know he knew every bar of those sorts of things, and I think those were the times when you felt something happening.

Sophia returned to the idea more generally of the conductor's love and knowledge of the music from her experience with inspiring conductors, stating:

if they really knew what they were doing they could convey that because you just got a sense of the whole, and you, and their love of it, and so, that would make you, it would bring the standard up. You want, you want to rise the standard no matter what level you were playing at, you know? Professionally you're sitting there and of course you want to get everything right and do all the right things, but that's the difference between the conductors was their real, was their animation and their interest, and their relationship with the orchestra.

The musicians become uninspired when the knowledge of the conductor is inadequate. A lack of preparation was interpreted by Lucas as a lack of value and respect for his musicianship:

and he was not prepared. It was so bad. ... I'm sitting in this band going this guy does not, does not know what he's doing. Why am I going to come sit here in this band? It sounds awful. Yeah. He can't conduct it. He had the audacity to pull it out in front of me and not be ready and like ... Hmm no!

The preparedness of the conductor results in the efficiency of the rehearsal. Lucas continued to say:

good planning makes for a good rehearsal. Know what you want to do. It's the respectful thing to do for the people who are volunteering their time to be there and working so hard for you. Know them and know where you're going and how you need to get there. Don't waste their time.

All the musicians want to do is play. Sophia said it simply "Well definitely the more playing less talking." The excitement and engagement is dispelled by a lack of continuity and fluency in rehearsals. Once disengaged, the musicians lose their inspirational connection to the musical experience. Ava remembers:

an experience with someone like Richard Gill, stands out, in he's got a very efficient rehearsal style. It doesn't have a lot of breaks in the, so the pace is super fast and he is really specific about the things that he wants. Yeah, that was a bit like it was a real shock, but very engaging and exciting for me to be part of that process, in the way that he expected to be, expected people to be ready instantly. I mean he would just start beating and not really talk about something like if it stopped, it had to break down for some reason, he'd stop it, and then just say where he wanted to go and go again and expect you to listen then just like sort of point out really specific small things that you could change like intonation of the blah over there and fix that or that, but they were, they were really specific and there was nothing flowery or emotion or anything about that rehearsal process.

The responsibility falls to the conductor to be prepared enough to ensure that the rehearsal process is efficient and unencumbered by the conductor's musical

uncertainty. The conductors' work for the rehearsal occurs well before the event, and the rehearsal is really the first performance for the conductor, as they perform their musicianship and artistry for the musicians, with the musical decisions for interpretation completely thought out in advance. For the conductor, the rehearsal needs to be performance ready in order to be effective and efficient. Noah says:

It's like communicating on the fly vs. planned communication during rehearsals, because that's one thing you love with a conductor is a conductor that rocks up with notes from the previous performance.

However, the preparation can be counterproductive, as Noah continues:

Some conductors came in with almost pre-prepared notes, so sections that they wanted to work on, without actually hearing how the band played first. Which is kind of interesting in the sense that the band might have run through that stuff. Nailed it. Then what would you do? What does the conductor do then? So, they're not really reacting to anything that's happening. So yeah, I think again that's that balance.

Throughout rehearsal process is the where the conductor communicates to the finest detail the way the musicians must execute the music in order to fulfill the conductor's preconceived aural synthesis of the music. The players grow to rely on the consistency of these details, and it gives them a sense of comfort to anticipate tempo changes and other details and have the personal preparation to perform their role effectively. Some musicians discussed the conundrum of the conductor changing critical elements of the interpretation at the concert. Isabella reported an experience where a conductor "changed what he did between rehearsal and performance. And people were just confused by him and it was just a dreadful performance." Olivia also described that:

it was always a bit nerve racking going on with him with [conductor name] even though he was very experienced as a repetiteur and as a preparation conductor he experienced time differently I think when an audience was there. So I think he was great as an assistant, as an assistant for [another conductor name] but he didn't, I don't know. It was always a bit nervous because you weren't quite sure what he was going to do.

Isabella recalled:

but there's one conductor I work with regularly and he drives me nuts. I love him to bits as a human being but he drives me nuts and he gets up on the podium because he chops and changes. You, he'll, I don't know, it's like he loses concentration and beats the wrong meter or he'll stop in the middle of something because he's listening to the ensemble.

Other musicians felt that there was a sense of excitement and anticipation with conductors who were unpredictable and that it created a heightened level of concentration for the musicians. Sophia considered that:

even just doing something slightly different and they're done in the rehearsals keeping you on your toes so you make sure you darn well watch, and because then, again if everybody's doing that, you make better music together. So you know, just doing that tiny thing slightly differently and just keeping everybody on their toes so they know that they have to stay on their toes, and then it allows things to happen a bit more organically because then the conductor I guess knows that people are watching and they can do things.

Professional musicians have the skill and flexibility to manage and execute the unpredictable, however for less experienced musicians, it causes anxiety and distress when the players do not feel secure in their capacity to be successful.

Rehearsals are the conductors' opportunity to present their passion, humanness and artistry and where a shared vision of the musical meaning can be generated. A rehearsal that is purposeful and efficient engenders positive emotions within the musicians, creating an effective frame of mind to experience and produce inspirational musical moments.

The Event

Grandiose activities create a sense of occasion and contribute to the level of satisfaction. Ambitious events enhance the aesthetic experience, however unrealistic undertakings challenge the sense of security and the belief in the ability to be successful. The majesty of the location also contributes to the experience of the event. This can range from the flamboyant to the dignified and locations that provoke personal meaning.

Charlotte was able to recall many inspiring performances from her career as a professional flute player, both in military and civilian ensembles. She declared:

I just have just absolutely loved playing in different venues and my goodness, we have, venues all over the world. All over the world! It's been so exciting to be part of, be part of that and looking out at the audience and seeing their reaction. It's such a privilege, and exciting.

Charlotte indicated that she experiences musically inspirational moments often.

“It happens pretty much most performances that, I don't know, music moves me.

That's great. Yeah. The 'goose bump' moment.” When asked to establish what inspires her musically, Charlotte identified:

Great, great ideas. I mean grandiose ideas. Oh my goodness there have been several times where just with some with Zelman [orchestra] in particular. Oh my goodness we're doing what? Oh my goodness you know we've done these enormous events you think that you know what? There's going to be 200 in the choir and how many are on stage and this enormous event and you think 'you're mad' what are we doing. But somehow at all comes together and off we go and I think you know great conductors have these exciting, exciting ideas for their, for their ensembles. Take that take us all along for the ride. High standards. Just high expectations. Yeah. Professional high expectations.

There were a number of the musicians that identified specific moments in their career when they moved musically and emotionally. Isabella recalled playing in an orchestra backing a well-known Australian vocalist:

But you know this was her last ever performance, in at Hamer Hall, and it just, the work built up to quite a climax and everyone, you know, gelled and played together really well. But you know, I guess it was kind of this emotional thing of 'My God, this is her last performance.' But everyone was just there in the moment.

Charlotte also identified a specific performance, which was dedicated to tragic circumstances, and described the emotional impact the meaning of the event had on the musical experience:

This is just an experience that was incredibly emotional. The rapport with the conductor was incredible. The rapport with the audience was incredible. It was just an amazing experience. We were involved with commemorating the anniversary of the Babi Yar massacre, which was an incredible, horrendous historical event where

there was an enormous, enormous loss of life. Murder of hundreds and thousands and thousands and thousands of Jewish people at a ravine, which was Babi Yar.

She continued:

So it was this incredible musical experience, this incredible emotional experience you know there was absolute silence and tears at the end of the performance where nobody moved and then there was this standing ovation which I didn't even notice. They tell me there was a standing ovation. It was really bizarre. Did we get a standing ovation? I was so, you know? Yeah, so that was, that was an amazing experience just recently with the music, the historical significance, the contact with us as a group.

Sophia also recalled being inspired during performances at Hamer Hall (the home of the Melbourne Symphony Orchestra):

I thinking of some of those big events, you know, Hamer Hall, full audience and a, you know, a huge orchestra you know, Mahler 2, Bruckner 8, and all sorts of things. I mean, just, and very powerful sounds coming from the orchestra you know, and sitting in amongst it. I think that's probably even more powerful than sitting listening to it, because it's happening all around you, and so definitely, in those circumstances you're looking at it at the repertoire. And a number of people you do, I mean, we did Berlioz Mass which has a choir of over 100 people and you know, brass bands in the corner of the rooms, and so as many people on stage as they can jam on there, and but just sitting in amongst that is it's amazingly powerful experience.

Sophia continued recalling some unusual circumstances that were equally significant in their effect upon her musically:

Shrewd Brass playing under a gum tree in Arnhem Land and with dogs and kids everywhere but just it was not something they'd ever heard before, and so that that can make it pretty powerful too. So I think, I think, you're, the context of the performance what you're doing, where you're doing, to whom, can be just as influential as all the other things, which is sort of sad but good too, because then it's not just about us. It's not is it?

The reaction of the audience can impact the experience of the musicians and even inspire them. The symbiotic exchange between the audience and the musicians can lift the musical engagement of the musicians, raising the standard of performance and enhancing the emotional engagement of both the musicians and the audience. Sophia affirms, "I think how the audience reacts actually makes a

difference on how you view how a performance has gone.” She then went on to recall the impact audiences have had during some of her musical experiences:

When I worked at Expo, and you’re marching and you’re playing you know, 80s rock tunes or something like that, but the audience are going nuts and that lifts everything too. I mean even if you know this is not the greatest necessarily musical experience in the world, but as a performance experience, and there’s a lot to be said for that. So the response of the audience and again doing Pop’s New Year’s Eve, I mean you know, it’s that, it’s the blue rinse brigade. Blue you know, grey hair and glasses out in the audience for as far as you can see, however the repertoire you’re playing for them may not be the most musically stimulating, but they love it. And so that sort of lifts how you, how you play as well and so therefore the performance can actually take on a, you know, an important part and be a really important performance because of the audience reaction and where you’re playing and how you’re playing.

Although there is the capacity for musicians to experience inspirational musical moments in any musical environment, including rehearsals, public performances provide a unique collection of circumstances and a heightened level of concentration that cannot be replicated in the preparation process. During one performance, Ava recalled “being so incredibly moved by the concert that I was tearing up a little bit, but I was so engaged in the performance that I lost all other inhibitions.” The musicians report being more fully engaged in the music in the moment of performance. Charlotte determined “that level of focus that comes with an actual performance, yet I don’t experience it any other time.” Noah also identified being engaged in performance, stating “I think every performance, or the next performance is going to be the most interesting because you’ve got to like, be present with it.”

Individual Agency

Whereas *The Situation* is a collection of elements or conditions that are external to the participating musicians, the *Individual Agency* is the internal thoughts and subsequent actions that musicians create for themselves, shaped by the experiences set forth by the elements of *The Situation*. The internal dialogue of

the musicians, responding to their environment, has a significant impact on the musical experience and can influence the very existence of musically inspiring moments. It is largely the external forces and the musician's perceptions and interpretations of, and responses to those forces that form the circumstances for the *Individual Agency*.

The conceptions that emerged from the data that are related to the category I have identified as *Individual Agency* were: Co-Creators, Safe and Respected, Valued and Challenged, and Part of a Group. Each of these conceptions will be explored below through the narrative formed from the interview data.

Co-creators

Players are most satisfied when they are able to contribute to the musical output and are given the space to place their musical voice in the group, with the conductor being only one ingredient of many. They are less satisfied whilst being micromanaged and directed without a collaborative input. Such autonomous control is uninspiring to the musicians and can even inspire musical sabotage!

There were many strong feelings expressed in discussions that related to this conception. This was particularly evident in the interviews of players who were of the highest calibre. Having developed their own musicianship to an exceptional level, they were frustrated when being micromanaged and treated less like a contributing artist and more like a musical commodity.

Olivia was one of the musicians that had spent some time in a military band during the course of her career. She made specific reference to the paradox of professional music making within the military hierarchy:

I think a good conductor knows how good he is but I feel like I have to be willing to be somebody to be in a role of service to the music and the musicians on the stage. So I feel like that conductor position is when it's about the conductor is not a great. That's not a great quality for a conductor to have, when it's about, when it's 100 percent in service to the music and therefore in service to the musicians I feel that's what the conductor needs to have. Probably all the reasons why a military conductor can't really enjoy that satisfying career as a musician because that rank will always supersede what you're doing musically.

Having also served in the military, Ava also spoke of her experience of being an artist in that environment:

On the other side of the coin the complete opposite end of the spectrum would be my experience in the [military] band where [conductor] would just stop constantly. After only a few bars of playing I never felt like I could get to express anything and then he would micromanage tiny sections of music, which I didn't feel made a better performance. It just made me feel like I was part of a science experiment. I mean yes he's efficient. I don't think he's showing a lot of line. He doesn't show a lot of emotion.

Olivia expanded on her experience of feeling micromanaged:

There were a couple of times and I was on bass clarinet like you get pushed down and, you know, your voice is taken away from you.

Feeling artistically stifled, Olivia's need to have her musical voice heard came to a point of crisis during one performance:

I changed the rhythm I changed the time of the whole piece. It was like someone slammed on the brakes on a semi-trailer because the whole band had to react to it. It changed everything and I did it on purpose because I was mad and voiceless.

She went on to reflect on the contrast of her experience in professional European orchestras:

That's what my experience was up until that point was people actively getting out of the way so I could do this important thing. If it were two bars, then great, but it was a really important too, and my only professional experience was that people would, conductors and musicians alike, actively got out of your way so that that could happen. And in the [military] it felt like people were only in your way in the conductor most of all trying to stop you from being creative.

Henry expressed a desire to proffer his voice to the collective sound:

When you do have, that you feel like there's a little more scope for you to be expressive in your own style of playing where you maybe like kind of a featured

soloist for that particular moment, and I find that for me can lead to those special moments where you really get to put your voice out there and when that's collaborative with the other people playing the conductor that's showing you a path, I think that that's probably the most moving moments for me as in those intimate ensemble moments.

He went on to say:

But yeah I guess it just comes down to the conductor's openness as a as a musician who's not actually making a sound at that stage but you get that sense of being a part of something bigger than you are. I find that particularly inspires me.

William discussed the issue of conductors who are less than collaborative with the musicians in front of them:

Then there are other conductors who are complete control freaks and get terrible musical results because they're trying to control every aspect of the performance, and, in trying to do that you actually lose your ensemble especially if you're working with semi-professional, professional musicians who, they can play their instrument by. They know how to shape a phrase. They don't need you to do that for them.

In contrast, Olivia described the experience of working with one of Europe's finest conductors:

He's not doing anything fancy with his hands. Who needs fancy if you're standing in front of the Concertgebouw Orchestra? You're just, don't get in their way to, just stop micromanaging it.

She went onto say:

Haitink would just say 'oh play for me.' And that's such a beautiful moment when they do that. It's like they look at the audience, the orchestra, sorry, with love and just a willingness to be surprised by the sound.

The conductors that are able to share the musical creation are the most valued by the players. Although many wish to be inspired by conductors that exercise a presence of musical superiority, they also have a desire to engender their own musical contribution. This creates a complex balance of leadership verses follow-ship for the conductor to achieve. Derek explained:

Yeah, so I think that the really great conductors are willing to give over some of that responsibility, and either by force, as in assign that responsibility and tell the players they're not doing their job, or as a gift and just getting out of the way.

He went on to say:

a great conductor's actually part of the ensemble ... the conductor as being inextricably part of the ensemble. Not as accessory to it.

Noah summed up by saying:

I think the conductor is, also then, becomes a part of that shared, kind of musical connection.

Safe and Respected

The lowest level of efficacy is achieved when players feel they are being belittled and intimidated into producing a musical output. Negative public exchanges produce low satisfaction. Personable interaction and genuineness in leadership are desired, establishing a mutual understanding of respect on a human level as well as a musical level.

When discussing the attributes of inspiring conductors, Emma expressed:

I think they need to be personable. I think so often the authority-figure can be something that really puts a wall between the conductor and the performers. So, somebody who is personable would be really a huge attribute I believe.

She further stated:

You need to feel as though you're being trusted to make music at the highest level. Whether you get it is another thing. But, yeah, you need to feel as though you're not going to be absolutely brought down because you accidentally play a quaver instead of a crotchet.

When reflecting on working with one particular conductor, Derek weighed up the positive and negative aspects of their approach:

He likes to be really efficient. And he's got some cool musical ideas, but he's just kind of a dictator, you know, and, yeah, yeah. I mean, he's young and it comes across. Now there are great things that come out of that, because he's got these clear

ideas and he can rehearse quickly and he just gets great players, but there is some beauty that's lost in maybe in the severity of things.

The severity of a conductor's approach can therefore threaten the feeling of security of the players and restrict their emotional availability for the music, therefore inhibiting their capacity to respond with an inspired performance.

Ava expressed concern for the underlying motivation of the conductor, and that impact on her scope to be motivated and inspired:

I feel like you can easily tell if it's a conductor is in a situation for the benefits of their own ego, or trying to assert authority by demeaning others. That to me doesn't really get me to play well. People like that. And I guess that's a sense of personal trust. They think if you think that the conductor's primary concern is to service the music, I'm on board. If their primary concern is to control people, that doesn't, in my opinion, get any results and a conductor that shows they're aware of the whole situation, not just their own reality is a great one.

The need for a feeling of trust was frequently referenced in the interview data.

Ava raised the issue of trust a number of times throughout her discussion.

That element of trust and respect is one that is nurtured in the rehearsal process, and someone that can effectively communicate their passion and artistic vision without being condescending or micromanaging the situation would be good.

Ava continued:

But I also think that getting to that point during the rehearsal process, the relationship that has built up and the way that the conductor communicates with the ensemble, that builds a sense of trust and we either go with them or just go with the motions. So I find it difficult to respond to conductors that I don't particularly trust, or that don't respect the ensemble.

Ava gave the impression that the need to feel respected was more significant to her than the need for musical accuracy. She continued to say:

I don't care if conductors make some mistakes occasionally. Sure everyone makes mistakes, but if there's no actual idea or love for the music, or respect for the people around you wanting to create something, that will, it won't be as good as it could be.

Henry also raised the issue of respect when describing what he felt were the attributes of inspiring conductors. He stated:

It's not tangible. I don't imagine you can necessarily document what that is, but is that, that musical respect and that respect to the person, which probably surpasses the musical respect. And when you can connect with all risk of getting a little philosophical, that connection with another human being in a collective goal. So I guess the technique needs to be there to be able to accurately communicate the intention but there has to be that understanding of what that intention is and that decision behind that and then that just needs to flow out of the conductor through every pore of their skin.

Charlotte spoke of respect too when describing what she felt were the attributes of inspiring conductors. She established:

that complete respect for their, their passion, their knowledge, their level of preparation. Who they are as a person of course does, does come into it. Their, you know, mutual respect for the orchestra as well, or to the band. That it's coming both ways. That there's that again that's where the arrogance can come into it a little bit. But yeah those, those are things that those skills in conveying having the musical ideas in the first place. I mean also having a certain rapport as far as convincing us I mean we might be playing a bloomin' Beethoven symphony for the tenth time. But their interpretation of it, they need to convince us that, that mutual respect as far as this is how they're interpreting it and convincing us it's a valid interpretation and they've thought about it and that's it a that's a that's a good idea. It just isn't gaining the respect because they know their stuff and there's a bit of a bit of respect coming both ways.

Sophia spoke of respect too:

And I think good conductors should be they should respect the muso's skill and ability and work on those things that are bigger than the individual ... in my opinion.

In conclusion, Emma summed up that:

A great conductor is somebody who knows how to make you feel safe and communicate but still challenge you at the same time.

Valued and Challenged

Players are most satisfied when their opinion is included and when the musical environment has a collaborative atmosphere. They expect the conductor to raise the level of musicianship and select music that is challenging, but not to the level of threatening their security to be successful. Players want their musical voice to be valued, to the point that they are protected aurally within the group to ensure

their contribution is clearly present in the collective sound. They also feel that being valued on a personal level contributes to their sense of well being in the ensemble setting.

Ava discussed the need for the conductor to have the ‘emotional intelligence’ to read the group and manage the environment so as to influence the players to join their musical direction. To be effective, she felt the conductor should be:

Treating musicians as musicians. Treating them as people, and also people as well as professionals and I think it works both ways. You can’t get the best out of someone if you’ve got an extremely aggressive group of people so I guess it’s just bringing back that sense of trust and emotional intelligence. Being able to read the room and having those secret techniques of influencing the room, like a great narrator or public speaker would. To get them to start believing in your idea and wanting to jump on the bandwagon and then become champions of your idea because that’s what they’re doing. In the end it’s just coming physical champions of these musical ideas and the execution.

When discussing working with one of Australia’s most notable professional conductors, Ava connected his approach with these thoughts, saying:

Yeah well I think he was completely committed to the ensemble he was committed to the development of the musicians. He was highly emotionally engaged and had a way of creating intimate communication of the group.

Similarly, Sophia described effective conductors, and highlighted the value of a conductor’s interest in the performers and their relationship with the orchestra as follows:

I think it all just comes down to composers, oh well, the conductor’s love of the composer or the repertoire and their knowledge of it and their interest in it and I guess they’re interested in us as performers as well that that helped but if they really knew what they were doing they could convey that because you just got a sense of the whole, and you and their love of it, and so, that would make you, it would bring the standard up, you want you want to rise the standard no matter what level you were playing at, you know, professionally you’re sitting there and of course you want to get everything right and do all the right things but that’s the difference between the conductors was their real, was their animation and their interest, and their relationship with the orchestra.

Valuing the musicians can be demonstrated through the trust that a conductor places with the players in the ensemble. As Sophia explained, the conductor should:

give the musos the credit that they're doing their best, and they go out there, they're going to do it if they possibly can and make music rather than notes.

Olivia also reflected on experiences she has with a professional conductor she worked with in Europe, and the trust that conductor bestowed upon the group:

With Gergiev there's just that expectation that you will do it, and you do it, at the right time, because his dark brows, heavy brown, like it's not intimidation but it's just like you do it now. It's also, I have to say to me it's really intimidating right but, it's also confidence. He's not doubting that you're going to play it out of like trust. He absolutely trusts it, you're going to play now. Scary but you can feel that he trusts that you do it.

Olivia described working with another world-renowned conductor, and how he demonstrated the value and trust he felt for the professional musicians before him:

what he does is he goes to a new orchestra and he asks them to just play through and he just stands there and listens. That's what he does with the new orchestra. And then it's 'Right, now we work!' and it's exciting and it's energetic and it's willing to, it was, willing to first hear what you, don't, he didn't, doesn't make assumptions. Gets up there first hears what they do. 'Alright, so you play like this. Okay I get it. Right. Okay now I can work with you because I now know you've introduced yourselves'. He sort of allows them that to show their personality first before trying to box them into, might not be the orchestra that plays in that way, it might be one of these orchestras.

Being trusted by the conductor can also take the form of high expectations.

I loved that experience. Because I'm been pushed to be the best I possibly can be to listen to things that I wouldn't necessarily be listening for across the ensemble. My tone quality with the trombone section and yeah I just, I find, I find it fascinating and I love it.

When the ensemble is challenged with high expectations such as difficult music or greater ensemble tone, the players are inspired by the trust that has been placed upon them.

Part of a group

Players are satisfied when they experience a sense of comradery with the other members of the ensemble and feel they can also trust the musicianship of their fellow musicians to have the security of a successful musical output. The individual members of the ensemble affect the collective experience. The effect of a negative few will adversely impact the ensemble as a whole. The players create a union that in most environments is a strong bond on a personal level. Players seek to play with like-minded players (friends) and are most satisfied when the group is comprised of familiar peers.

Charlotte reflected fondly about her early career in a military ensemble:

You know when I was in the [military] band you know, young girl, really, and I just felt I was surrounded by all the blokes, but I felt like I was surrounded by brothers and uncles and grandpas and there was this wonderful rapport and being part of that and you know, we're playing together everyday and I still miss that. I still miss that comradery from being part of that. But you get that same camaraderie now through or through the ensembles that I've been playing with for a long time. That wonderful getting together with friends and making music together.

Noah also reflected on his earlier experiences in a youth orchestra and the bond that was formed when they:

went on a tour to Europe back in 2006 and we'd all shared illnesses and long travel and bus travel and we all got kicked out of a hotel you know, for being too rowdy. And I just think those performances were really great because the band really played it close together and that was, I think, my first experience in that youth orchestra of a large ensemble really clicking together.

Henry described feeling a sense of belonging in an ensemble context:

that interesting experience is this, the sense of belonging to that ensemble and the sense of camaraderie between the musicians. That's a huge thing. Like I've played in ensembles where you know maybe the conductor hasn't been the most expressive human being let alone conductor. And what made those moments is that element of teamwork, of, in the saxophone section, us making it an interpretive decision and going let's do this, let's do this. And then when it comes off and it sounds awesome that's a satisfying experience because you made that happen that was that was your doing. And together we achieved something more than if I had done it by myself. It wouldn't have been as effective as if two of us did, but when four of us do it you do

get that hope, that, that experience of playing something inspired.

Henry also discussed the experience of the collective members ‘pulling in one direction’:

There’s the connection that you have where you feel that pull of the musicians collectively really in sync with each other and not necessarily in sync time and pitch and those sorts of things. But there’s this collective feeling that you’re all pulling in the same direction that’s almost anything tangible element of music that probably attracts musicians and audience members alike.

Noah reflected on the negative impact that even one member not ‘pulling in the same direction’ can have on the collective experience:

Like there’s this thing where you can have one player that can be a bad egg and it can filter through the entire ensemble. And so, you just say there’s one person who’s grumpy or there’s one person who asks a question of the conductor that’s just designed to be a little bit snippy or you know to kind of prove the conductor wrong or something and there’s something else there that’s not musical. Then that can actually infect the whole group.

The shared experience can have a contagious effect, as Henry described:

it’s interesting that everybody’s experience is going to be uniquely personal and yet when we’ve had a good show we can walk off the stage in more than one of us will have felt that that emotional response which is the ecstasy that keeps us coming back to music. Because if it’s not for that, your flame goes out it’s that’s that fuel for the musical soul that keeps us coming back to the well.

Lucas summed up simply:

When you get that connected to a group of people emotional moments can happen, I think.

Summary

It is evident from these discussions with the participating musicians that there are many ingredients that need to come together to create the capacity for musically inspiring moments. The conditions that surround the music-making environment have a significant impact on the satisfaction of the musicians, which in turn effects their capacity to produce musically inspiring results. The conductor is just

one of these factors, and the discussion about the conductor were as much about the personal interaction as they were about the communication of musical directions. The selection of repertoire, the significance of the event being presented, the effectiveness of the rehearsal process and the majesty of the ensemble all contribute to the capacity for inspiring results.

In contrast to the tangible environment that constitutes the musical experience, the musicians also have an internal process underpinning their musical experience. Their personal needs, as expressed through the conceptions in the Individual Agency category, need to be met in order to facilitate the conditions for musically inspiring results. The need to feel safe, respected, valued, challenged, part of a group and have their contribution included are all vital elements to providing the conditions for inspired music making.

When discussing the technique of conducting, the players are aware of the conductor's internal processes, and some players attempted to briefly discuss these issues. For example, references to 'Impulse of Will' (William), Empathetic Communication (Charlotte), Symbiotic Connection (Henry) and Musical Magic (William) all allude to inner processes that are not tangible. Discussions by the musicians concerning conducting technique largely tended to be focused on tangible elements, such as techniques using hands, face and eyes.

There are two main considerations that have emerged. Firstly, there is very little emphasis on the value of the physical attributes of conducting. The players at times even indicated that an effective technique was not necessary, although there was also some discussion that it is necessary for poor technique to not impede the musical process. Secondly, the proportion of the discussion that was concerned with the personal aspects of the interaction with the conductor is significantly

greater than the discussion on technical aspects. It can be said that much of this area is not being addressed in the standard conducting pedagogical approaches. There is a disconnect between the current practices of conducting pedagogy and the needs of the musicians. The musicians are the conduit between the intentions of the conductor and the musical product. Without their connection to the art of conducting, the art of conducting ceases to have effect and at the very least is incapable of provoking inspiring musical moments.

There is no fixed formula to create musically inspiring moments. Each individual experiences each moment differently. Whereas it is not possible to guarantee ‘musical magic,’ by considering and attending to the areas identified by the musicians in this study, we can begin to provide the conditions that will maximise the potential for musically inspiring moments.

Chapter 5 – Findings from Other Perspectives

A great conductor invests their life's work into the art of conducting, devoting themselves to both the physical and cerebral evolution required to master the art form. The conductor, however, produces no sound and the success of their efforts is only manifested through those who have usually neither studied nor engaged in the art form themselves. To have taken the player's perspective of conducting is a unique and greatly overlooked viewpoint. It is the player's embodiment of the conductor's work that becomes the musical genesis for the audience to experience. It is through their perspective that the conductor's impact is either sterile or breathtaking, however to have taken the player's perspective exclusively would bypass a depth of understanding of the art form that can only come from those who have immersed themselves into the art of conducting. The phenomenographic findings from the player's viewpoint have provided a rich source of data that represents a unique perspective of the experience of conducted environments. It is now necessary to also include the conductor's perspective to juxtapose the perceptions from either side of the baton.

The Conductor's Perspective

In order to corroborate the views of the phenomenographic findings that involved the players, I interviewed two prominent conductors. These conductors are not only extraordinary performers, but also career long pedagogues in the art of conducting. Using the same questions that were asked of the musician participants, the conductors often reflected not only on their experiences as conductors but also as instrumentalists themselves, being conducted by others.

It becomes clear when contrasting the discussion with the players against the conductors that there is understandably greater depth in the reflection about the

art of conducting by the conductors. The conductor's viewpoint explores the internal processes of conductors in greater detail, whereas the players tended to explore the more tangible, external elements of conducting.

Both the players and the conductors explored the importance of collaboration and human connectedness and the impact that has on creating inspirational musical moments. Carlos explains:

it's a collaborative experience, and, yeah, I mean, my baton doesn't make any sound. So my role is to inspire and hopefully create a unified general approach to piece that could take on a whole other life in performance.

Lennie related the importance of connecting with players so that together the bond that is created between conductor and player forges a collective energy, saying it is:

just a sense that we are all really connected, the players, the players are all really connected and all sensing the same thing and as a result there's this real bond and this this thing happens because we are all we're doing we're doing our role, but we're all, the interconnection, the level of intensity in the interconnection is just more for some reason.

Carlos also described the exchange between conductor and player.

And players give back to the conductor and the conductor gives back to the players and it goes, and it goes back and forth. It's not a one-way street. And it's about that depth of sharing I think, where the deepest musical experiences come from. So it doesn't have a whole lot to do with technique.

Lennie further explored the depth of connection between the player and conductor and the humanness of the exchange that occurs in the musical moment.

It's just, it's a sense that there's something mystical, magical, transcendental going on in that moment in the performance ... things resonate because you're connecting with other people as it's, as it is happening. So the thing that's creating that moment of specialness, if you like, seems to be the fact that you're in it with other people and you're connecting with them in a deep and emotionally powerful way in that moment.

As the conductors explored and discussed the deepest aspects of the internal

process of conducting, the emotional message of the music and how it is communicated to players was frequently examined. Lennie explained:

I just think it's just being the best you can as that, be, be so transparent emotionally about what you're conducting that the players are sucked into it. That's the only thing I can think of that you can't help yourself, as a player I'm talking now, you can't help but be sucked into this and as a result then other people you know, everybody is being sucked into it and then it then it starts to get that momentum.

He went on to say:

I think obviously the conductor has to be the leader and has to be totally in touch with, that at a deep level, the emotional message of the music and be powerfully representative of that, in what they do as a conductor. I think that's absolutely got to be there. And then it seems like okay, how much do the players then build, you know, respond, because I think maybe what happens is that, you know, there's a response, some kind of response, and it seems then, maybe how much that catches fire amongst all the players.

Although exactly how to represent the emotion of the music through the act of conducting is difficult to put into words, Carlos explained that the conductor must be 'in the [musical] moment' to truly connect with the emotional message of the music:

I mean, the great joy of conducting, playing for a conductor who is just so much in the moment, and living in the moment of creating, recreating the rehearsal and living in the moment of the actual music, and although we talk about that a lot I think there are very few people that can actually do that. And that goes back to that deepest level of sharing. The communication. Feedback between the players and the conductor.

What Carlos was describing by 'being in the moment' is an immersion in the music that transcends all other distractions, where the musical focus is so intense that external thought is repelled. Leonard Bernstein was once described as waking up from a trance at the conclusion of a performance. This would be the deepest state of 'being in the moment.'

In order to represent the emotional message in the music, an unshakable vision of what that is must be formed. As Carlos was reminiscing about the great

conductors he had worked with, he related that:

It was their vision of the music, that again you can taste it. You can, you can sense it. It wasn't a happenstance unravelling of piece, or performance of the piece. But it was you know, it's like every phrase every measure is guided by that internal belief and what I think is that those conductors who can internalize pieces really well and that piece lives in them. That stirs up something. That has, that just has to come out. And that's what I think players react to.

He went on to say:

It's almost like the conductors are, the really great conductors, it like they're almost recreating the piece, creating the piece. Not recreating the piece. It's almost like it's a spontaneous improvisation, within the guidelines of all notation.

Connecting to the music being performed is integral to representing the emotion of the work. Lennie explains:

You know, but if the conductor seems to be really connected to the piece of music and really being the music you know in a powerful way, then I think that that probably almost to me seems to be a prerequisite.

Carlos also discussed the connection to the music, and how it is really a more valuable attribute in successful conductors than physical technique. When discussing one particular world famous conductor, Carlos said:

So if you, if you, watch Gergiev conduct, he's a horrible conductor. But, you can just see his connection to the music, and that's what, that's what has made him so successful. Not his conducting technique. Although the technique can be a part of this for, and ideally people who have, know what they're doing with their body, then they just have clearer, better more efficient tools to communicate with. But I think, I think, attributes of great conductors also is, it's a, it's a, it's a kinaesthetic art. It's not an intellectual art. It's a kinaesthetic art. It's a physical art, so the music to the conductors is tactile.

How conductors connect their vision to the players is a subliminal communication that cannot be seen. Similarly to the opinions of James Jordan in his text *The Musician's Breath: The Role of Breathing in Human Expression* (2011), Carlos relates the importance of connecting the breath to the gesture. He describes:

The other thing that, about conductors that I think is relevant to what we're talking about, and you've heard me deal with this over the years is, conductors who don't breathe, don't have a vital, kinesthetic, emotional connection to the players, I believe. Because again, the breath, and where that comes from, what that motivates comes from the inside. And that's to me where the real connection comes with players.

This is a vital point to make. The transmission of energy that is conveyed from conductor to musician and how this occurs has been a fundamental objective of this study. The variation of the breath in the conductor compels the musicians to breathe in response, and this impacts all aspects of the body as it applies itself to the instrument. This will therefore influence the shape of the phrase and the tone of the instrument, even when the instrument being played is not an air driven instrument. The breath is therefore the conduit between the player and the conductor.

Both of these conductors are highly influential pedagogues in tertiary conducting environments. When the question of how we can bring a heightened awareness of what is inspirational conducting to developing conductors, they shared the struggle that largely exists in the current teaching practices. Lennie explored this question as follows:

There's that, said that how, how do you try and help people get it? The only thing I can say that seems to make sense is just modeling. You know seeing someone do it. And then just sort of, you try to emulate that. You know you then become more willing to do that same thing you're seeing them do.

Carlos also discussed the use of modeling to help students come to a greater understanding of what it is to be an inspiring conductor.

You know, and then maybe over time you just you just if you if you intrinsically someone who struggles to get through their membrane over time maybe, having someone model and then you try to be like them, helps you break through. And there are some people who just seem to be able to do it very easily because that's just who they are. You know?

It seems that some of the practices of the past, where students studied the work of

great conductors is still very much the way to reach beyond the technique to inspirational artistry. As Carlos concluded our conversation:

But again, as you well know, no one talks about it. There's no conducting text that I know of that talks about these things.

The Recital

A doctoral recital is a significant milestone in any musical journey and the preparation of this event took on great personal significance for me. With the image that this was a once in a lifetime experience, every element of the recital was considered carefully to fulfill what I would consider to be a dream event. When I reflect on this recital whilst considering the data narrative from Chapter 4, it is striking how many of the conceptions derived from the data were attended to in the process of this recital. The interviewees were asked to respond to the interview questions from the perspective of their whole career, and were almost discouraged from focusing responses on this recital as I was trying to gather data about conducting from a much broader perspective than just myself. Regardless, some comments were offered that were centered on the recital process.

The ensemble was largely made up of people I had worked with throughout my musical life. There were many professional musicians, but also past teachers and students of mine. There was a strong sense of comradery in this group and even the people who did not know each other were swept up in the energy in the room as the group came together. As Noah reflected;

Because that first rehearsal was great like it was. I didn't really know anyone and there was a whole lot of people probably in that same boat, or seeing people they hadn't seen for ages. It was quite a nice coming together. Yeah it was a great vibe and that's the thing that sometimes you don't get in professional ensembles because people get tired, or bitter or because all this other political stuff going on behind the scenes with the music isn't the most important thing anymore.

William also reflected on how enjoyable it was to make music with like-minded people. He said:

it's just a classic college reunion. It's an excuse to get together and play great music and have a good time. But I guess there's a common theme that we all, we all love doing it and that opportunity to make that music. Great music, and to do it with friends is probably a huge part of it.

Henry described his experience in being involved in this group and the experience of playing repertoire of this caliber:

The most interesting was probably a particular DMA recital I did recently, and I guess what made that interesting was the caliber of musician and the caliber of repertoire being played as well. It was something that I found really, really stretched and extended me and was really, really enjoyable thing to be a part of, and interesting in that the level of musicality across the ensemble was just something that I hadn't experienced at that level as a pretty special ensemble to be a part of, to play with incredible musicians.

I selected repertoire that inspired me greatly and I hoped would in turn inspire the players involved. I used the theme “something old, something new, something borrowed and something blue ... and of course something Grainger.” This was to provide a framework where the repertoire chosen formed an eclectic cross section of significant works for the medium. Something old was the Symphony in Bb by Paul Hindemith. Dated 1951, it is considered to be core repertoire for the modern wind band. Something new was an exciting commissioning consortium that I joined in 2016. Composer Michael Markowski was at a conducting symposium in upstate New York that I attended and over a casual conversation we discussed the challenge for DMA students to form their own groups for recitals. Even when choosing chamber repertoire to make the task more accessible, the varied instrumentation from piece to piece means that many people have to be assembled together. If only there were other pieces with the same instrumentation as the Stravinsky Octet, a seminal work for aspiring conductors. From this a ‘go fund me’ page was set up and Markowski was contracted to write a significant

chamber work, specifically to be partnered with the Stravinsky Octet by instrumentation. Machiavelli's Conscience was the product of this chance meeting.

Something borrowed lends itself to the inclusion of a transcription. I have always found the music of Ravel to be evocative and beautiful and as the program needed a much slower work in order to balance the overall journey of the performance, *La Vallee Des Cloches* transcribed by Donald Hunsberger was an appropriate choice. For something blue, the element of jazz woven into a significant wind band work was called for. *J'ai ete au Bal* by Donald Grantham was a piece I have desired to perform for some time. Not only is it an attractive piece and a wonderful inclusion to the overall program journey for the audience to relate to, it includes a rather significant tuba solo. As one of my closest friends is a magnificent tubist, it was a wonderful opportunity to collaborate with him playing this solo.

The inclusion of a work by Australian composer Percy Grainger to me is indispensable, or to quote Grainger's own language known as 'Blue Eyed English,' simply un-do-without-able! Grainger is considered to be one of the most significant composers for the wind band medium. He was a unique artist who was born in Melbourne. During his lifetime he built his own museum, which he credited to himself. The recital was held in Melba Hall, on the grounds of Melbourne University and right next door to the Grainger Museum. One of Grainger's works that is rarely performed due to the excessive instrumentation required is *The Power of Rome and the Christian Heart*. I was fortunate enough to perform this work at the genesis of my conducting journey in the early 1990's and felt that a reprisal of this work would provide an opportunity to reflect upon my development as a conductor over the greater span of my conducting career. It

was also an opportunity make use of the Grainger Museum archives to help develop the performance. The only available edition of the work has significant omissions. The condensed score indicates instrumentation that is not included in the parts. Use of contra bassoon and string bass are indicated. To attempt to perform the work authentically, I was able to access all of the original manuscript sketches written in Grainger's hand and reconstruct the missing parts. The Grainger Museum was also gracious enough to lend Grainger's personal unique percussion instruments, the metal marimba and the staff bells, to ensure the performance would be as authentic as possible.

The recital was the culmination of all of the elements that I would find inspiring myself. The impact of this on the individual agency of the players was significant. As Isabella reflected:

It was just incredible being part of such a great ensemble such challenging music and yet everyone was really good at it and engaged.

Henry discussed the collective experience:

The fact that there was that social connection where everybody was there because of the conductor, and everybody wanted to do the best thing, the best job that they could for the conductor, so there was a collective understanding and their collective intention to not go through the motions.

There was a great deal of energy in the rehearsal room. The players were all of an incredibly high level and as they mostly knew each other very well, there was probably more input from the ensemble into the rehearsal process that what would be considered normal. Although this was at first a little disconcerting, it ultimately added to the collaborative environment.

Noah observed how the ensemble interacted and that

everyone was concentrating so hard on playing correctly in the right spot together in the first rehearsal. No one had any kind of slackness. That I hadn't seen you know. The talking between rehearsal bits and stuff which sort of crept into our rehearsal

period, but it felt like in that first rehearsal that we really nailed it. You know it probably wasn't perfect it wasn't polished it was, you know, the levels were a bit out or whatever but it just felt like there was a really good collective desire to play that piece for you.

The recital was, on reflection, filled with 'goose bump' moments. It was the bringing together the people and the music that inspire me in an inspiring environment for a significant purpose. If only every performance we engage in could have these elements present!

My Reflective Portfolio

As described in Chapter 3, I have maintained a journal throughout my candidature for this degree. Whereas the initial intention of this journal was to keep my notes organised, it has become apparent as I approach the final stages of my studies that this notebook has taken on the role of valuable data, documenting my growth as a conductor throughout the journey of this study. It has archived the first conversations with various mentors as I developed my research intentions and represents evidence of my change over time. Excerpts of this document can be found in Appendix A. They include a small selection of notes taken during lessons and discussions. Also included are some of the notes taken in preparation for the rehearsal period leading up to the final recital. Often the documentation is in extreme point form and quite scrappy in presentation, as it was not initially intended for them to be used as data. In order to preserve the originality of the process, the selected excerpts have been copied into the appendix in their raw format.

Through the earliest discussions during my conducting lessons it was hypothesised that the act of conducting demands that the conductor operates on a number of levels, often simultaneously. The answer to 'what is the *inspirational*

element of conducting?’ will undoubtedly be a combination of many elements that co-exist in balance. To facilitate the observation of the inspirational elements that are engaged when a conductor works with a group of musicians, my mentor and I divided the act of conducting into three categories; Musical, Leadership and Internal. Each of these categories also encompasses a number of subsections. The act of conducting can therefore be observed as follows:

Musical

Use and manipulation of dynamics

Balance

Ensemble sound concept and how clear is it and how is it communicated

Pacing of the music

The creation of the dramatic storyline

Leadership

Energy exchange

Interpersonal dynamics

Unifier

High expectations

Empowering the individual

Internal

Inspiration: Both that of the conductors,’ and the conductor’s ability to instill it

Passion

Humanness (vulnerability / authenticity / genuineness)

Charisma

Impulse of will

The term ‘conducting emblems’ has been defined in a number of studies such as Sousa (1989) and Cofer (1998) for example, as nonverbal movements or gestures used by conductors to convey meaningful musical information to a group of ensemble musicians. Working from the subsections above, we can now begin to break down possible ‘emblems’ that contribute to the ‘inspirational’ elements of conducting and expand upon the language we use when discussing these intangible elements.

Inspirational conducting consists of, amongst many elements, the communication of energy (intensity). During the preparation of the works to be performed throughout this degree, an analysis of the interpreted journey of the energy in every work I was to conduct was documented through the creation of energy graphs. These have been employed to track the intended trajectory of the energy of the performance. An energy graph is a simple axis of time against intensity. The intensity is the conductor’s interpretation of the intensity of the music, derived from a combination of the dynamics, texture, harmonic tension and compositional form. As it is the conductor’s interpretation, there is no fixed formula for the calculation of energy and for any piece of music and there are as many variations for this graph as there are conductors who complete this process. Intensity does not merely mean large (volume or texture for example), and there is the potential for the softest and sparsest music to be the most intense. It is a completely subjective process, but is an important step for the conductor to take in the development of their interpretation of the music. The numbers for the vertical axis are completely arbitrary, and the numbers for the horizontal axis represent the bar number (or time). A star (or asterix) indicates the moment in the music where the climax of the work is to occur. The energy graphs that relate to the final recital for this study are presented in Appendix B.

I was fortunate to briefly study with world-renowned wind conductor H. Robert Reynolds, who visited the Sydney Conservatorium of Music in 2016. Discussions with him about my research eventually divulged the concept of “Informed Intuition;” his theory by where the well studied conductor moves and communicates instinctively as a representation of the depth of musical knowledge developed over many years of intense study.

But in our day-to-day decisions of the moment – how much weight on this note? What articulation? How loud? – we use our informed intuition. (You may call it musicianship, musicality, or whatever you want.) We’re spontaneous at that point; but it isn’t just “gut instinct,” it’s an ingrained reaction that has grown in us as a result of many years of deepening musical experiences (Reynolds 1993 p.11).

Therefore, the greater the musical knowledge, the more likely a conductor’s communication will be inspiring, as the spontaneous communication is informed by the symbolic understanding (or depth of musical knowledge).

This portfolio documents the discussions, tasks set and thinking processes that have taken place throughout the candidature of this degree. The early stages of the document track technical exercises and approaches to developing the technique of conducting. This includes the process of score study and the steps to in depth understanding of the pieces to be performed. The document also tackles the discussions surrounding the development of this research topic and explores the implications of what it is to be an inspirational conductor. The lessons with my mentor, Dr. John Lynch, and a number of guest artists throughout my studies have all contributed to developing my own understanding of what it is to be an inspirational conductor.

Chapter 6 – Critical Considerations

The research in this thesis focuses on the experience of musicians as they encounter conductors, primarily in a large ensemble setting. Initially I had thought the thesis was about the ‘X factor’, the ‘impulse of will’ or the subliminal communication a conductor transmits to the musicians. As the literature suggests, most of the research on the efficacy of conductors is written by conductors. This thesis took an alternative perspective as it focused on the experience of those who worked with conductors – the musicians themselves. In order to explore their experience, I adopted a phenomenographic approach to research. This approach looks qualitatively at the different ways in which people experience something. The outcome of the research exposed many important and somewhat unexpected concepts. The most unique of these was ‘co-creation.’ From the perspective of my performing colleagues, co-creation of music with the conductor and each other was a significantly inspirational part of their performance experience.

This outcome is part of a set of broader experiences (outlined in Chapter 4), but the co-creation concept is the most provocative and startling outcome. It is provocative because it challenges the established role of the conductor and startling because most conductors don’t necessarily consider that they are working in such a collaborative environment. The traditional perception of the conductor is one who directs all facets of the musical output. Although the era of conductor as dictator is well out dated and conductors of the modern era are far more synergetic in their exchange with the musicians they work with, the conductor is still perceived as the ‘all knowing’ leader of musical direction.

Finding this out means that there is the potential to have a dramatic shift in the

pedagogy for conductors. The conductors who were part of the study provided a significant amount of detailed material on how they think about conducting, and certainly the concept of collaboration was discussed. Co-creation suggests an even more egalitarian dynamic between player and conductor. Shifting the focus from the eminence of the conductor towards a more collaborative model of musical co-creation could mean that conductor development could focus rather on the meaning of music to the performance group. Is it possible then that the musical performance community is more important than the technique of the conductor?

My own portfolio illustrates my transition as I chart my own progress from the start of my studies to its conclusion. At the start of my studies I focus on the development of my own physical technique, but by the end, I focus more on the deep communication with the players who volunteered to be a part of my recital performance. The empirical research findings indicate that there is definite agency on the part of the players.

The musicians I interviewed took an unexpected path than what I anticipated as each one discussed their experience of inspiration in conducted environments in a very concrete manner. They seemed to be less observant to the subliminal communications present when being conducted. After my initial shock that no matter how pointed my follow up questions were about the intangible elements of conducting, mostly tangible responses were offered, I began to see a strong pattern that actually has huge implications in providing the conditions for inspirational musical moments. It was, however, heartening that any concern of having my own opinions and presumptions impacting the outcome of this study have been vanquished by the change in direction that the outcomes of this

research has taken.

The findings of this research can suggest that a conductor prepares on three levels. The first two of the levels are common knowledge as illustrated in the existing literature. Firstly, there is the physical preparation; the technique of gesture and its effectiveness to represent the music. Then there is the musical preparation, which is a cerebral process where the score is studied deeply to develop with conviction an interpretation of the work, including the development of a firmly established internalized aural image of the work. This leads to the depth of understanding of the music to be conducted and the linking of the physical technique appropriate to represent the conductor's interpretation of the works. The final area of preparation is the extra musical/intrapersonal aspect of the art. This area takes the depth of musical knowledge and elements of human psychology to evolve into an effective approach to musical leadership. Here the rehearsal techniques and the development of the overall musical experience for both the musicians and ultimately the audience are designed. Although there is the experience of the performance where the players and the conductor connect both directly and subliminally, it is really the rehearsal period where the relationship is forged between the players and the conductor, and therefore this third area of preparation where the conductor has the opportunity to consider the experience of their players before them and design an experience that stimulates the conditions for inspirational music moments.

It is evident that almost all of the literature that has been written about conducting has been written by conductors. The player's perspective is really not present or considered in the literature. The literature tends to focus on the physical development of conducting most predominantly, with a few of the more recent additions to the available literature expanding into the areas of rehearsal

techniques and approaches to leadership. There is a significant recent growth in the literature on the market about many facets of conducting, however it is evident that the approaches to institutional conducting pedagogy continue to focus primarily on the physical technique until conductors reach the postgraduate level. Any necessary developments beyond the functional aspects of conducting are left to the conductors to figure out for themselves. This is largely due to the limited time available for conducting studies in crowded tertiary curriculums, however if students are not made aware of the broader elements of conducting that are beyond the technique but are necessary to inspire the players they work with, they will not know to seek this information out for themselves.

It is most striking that the elements of conducting that conductors hold dear are in fact much lower on the priority list for the players. Flawless physical technique is always the first step for conductors to focus their desire for improvement, yet the players would much prefer many other aspects to be present before they desire to be conducted with better technique. As the data suggests, the players will forgive blemishes in technique in exchange for humanness and musicianship. It is heartening to note that the conductors that were interviewed in this study also dismissed the physical technique to merely be a means to an end.

The priorities that the players have for the conductors they work with are areas of concern that conductors rarely consider. These issues are not represented in literature, and are generally not present in the pedagogy. Moreover, the characteristics of conductors that are least inspiring to the players are the very same characteristics that conductors of the past were identified by and often actively developed. It is recognized in the literature that these were characteristics from days gone past and that it is no longer desirable to micromanage and belittle players, but it is still evident that the conductor must be ‘all knowing.’

There are some aspects of conducting I believe not only exist but are critical to the effectiveness of inspiring conductors that the players did not clearly identify. It was my intent through the literature to identify and validate the existence of subliminal, magnetic communications. Certainly the conductors who were a part of this study also recognised the existence of these communications. It seems that principally the players either do not know it is there, or do not think about it as a priority, or really just don't know how to talk about it in the same terms that conductors who have thought about it a lot. The subliminal nature of the use of energy and breath to connect to the players is either extremely subliminal or a one-way street.

The need for the conductor to have a highly developed level of musicianship of their own was identified in some of the musician's data. Conductors need to have studied an instrument and have achieved exceptional skills in order to communicate this musicianship subliminally. They must also have an unshakable image of the score aurally placed in their mind. Any indecision will undermine their ability to communicate their musical intent. Although it was not clearly identified in the musician's data, the conductor's gestures must also be energised in order to connect and therefore inspire the musicians to respond accordingly. This energy can be a 'quiet intensity' and is not always extreme exuberance or aggression. The use of the energy graphs (Appendix B) to plan the energy is an important step not only in the development of a musical interpretation, but also to awaken an awareness of the energy required to deliver the musical intent.

Chapter 7 – Conclusions and Implications of this Study

My doctoral research focuses on the elements of conducting that inspire musicians. Although it was initially intended purely to investigate the subliminal communications that occur when conductors and musicians connect musically, the research data has also uncovered that the musicians required much more than inspirational gestures to feel musically inspired. Repertoire, the significance of the performance event and performance environment and the need to be musical co-creators are some of the elements that contribute to musically satisfying environments.

Surprisingly, the musicians I interviewed took an unexpected path, and each one discussed their experience of inspiration in conducted environments in a very concrete manner, seeming to be less observant to the subliminal communications present when being conducted. We can see a strong pattern that has significant implications in providing the conditions for inspirational musical moments.

It has been revealed that the players (the ultimate interpreters of conducting) are less aware of the intricacies of technique and subliminal communications and are more inspired by the humanness of the exchange between conductor and musician. I feel like these categories seem so obvious, but they are rarely referred to in the existing literature, and I think it has become evident that they need to be stated and considered more purposefully. These categories have outlined what combination of ingredients need to be aligned in order for the conditions to be ‘just right’ for inspirational music making, as well as the internal processes of the conductor’s craft.

The concept of co-creation is a significant shift in emphasis for conductors to consider. Although it is undeniable that players wish to contribute their musical opinion in order to be inspired, it is difficult for a conductor to lead and share leadership simultaneously. Conductors will need to have careful consideration as to how to achieve this. In professional environments, it can be assumed that the players have valid musical interpretations to offer, but to develop an environment where this does not disseminate into musical interpretation mayhem will be a challenge. There will be singular opportunities, such as solos within the repertoire, where a conductor can take a step away from micro managing, but to have collective input will need very careful consideration. There is an example of this in the extreme with the Orpheus Orchestra model, which was explored in an article by Diana Dabby (2016), where there is no conductor at all and the ensemble collectively contributes during rehearsals to develop the group's interpretation of the work. Although it is an acute example of player co-creation and steps away from the focus of this study and the development of conductors, it is a study could provide some guidance for the development of rehearsal techniques that allow for greater co-creation.

In educative environments, the challenge would be that the players are not developed enough to have an enduring musical opinion. There is, however, significantly more scope to develop rehearsal techniques that allow student musicians to explore their own musicality. These will both teach them how to make musical decisions and increase their efficacy in the ensemble environment. I have been exploring the possibilities with my students in this area and I am continuing to work on developing rehearsal techniques for student environments. Developing exercises that allow students to contribute and even lead musically will be the focus of my post-doctoral research activity.

The scope of a DMA research project is always going to be significantly limited due to the size of the study. Whereas the aims of this study were to propose pedagogical approaches to developing inspirational conducting, it is evident that there are many more implications to be considered than first thought. The use of the conceptions identified in Chapter 4 as a blueprint for developing a musical environment can be considered as a framework to provide the conditions for inspired music making in the large ensemble context.

Only a small portion of the pedagogical literature attempts to address these areas, however the conditions for inspired musical moments must include these ingredients as well as musical and technical prowess. The ultimate answer to “what is the *inspirational element* of conducting” is undoubtedly a combination of the many elements outlined in this study that co-exist in balance.

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Appendix A - Excerpts from the Reflective Diary

Sample Lesson Notes

No.	Date
	29.6.15
CHARACTER OF GREAT CONDUCTOR	
<ul style="list-style-type: none">- Connects with musicians collaborates respect- Clear in musical intent - strong will- Genuine - vulnerable- PASSION- Excellent Musician	
Real List	
<ul style="list-style-type: none">- FINE MUSICIAN- GOOD EARS- STRONG AURAL CONCEPT - KNOW WHAT YOU WANT- IMPULSE OF WILL - DETERMINATION- LEADERSHIP QUALITIES- PASSION	
informed intuition acquired spontaneity	
30.6.15	
<ul style="list-style-type: none">- INTERNALISE PIECE- FIND COMPOSERS' INTENT- IDENTIFY CHALLENGES- OWN OWN VERSION OF THE PIECE / INNER SOUND / AURAL IMAGE- TO ESTABLISH REHEARSAL PLAN	
INVESTIGATION DISCOVERY DECISION MAKING	
CONFIDENT CALM LISTEN RESPONSIVE FLEXIBLE EFFICIENT	85% ANALYSIS 15% INTUITION 100% PERSONAL + AUTHENTIC

THEATRE SPORTS TO ENGAGE - EYE CONTACT - LISTEN WITH HEART

BE AUTHENTIC, PRESENT, HUMAN INTERACTION, VULNERABLE

IT FEELS GOOD TO BE ME

EASIER TO INSTRUCT THAN IT IS TO INSPIRE

CONDUCTING IS A LISTENING ART

INTENT BEHIND GESTURE AND DEATH OF THAT

MUSIC IS NO BETTER THAN IT SOUNDS

HIERARCHY OF SCORE STUDY

TRADITIONAL - RESEARCH
DISCOVERY
DECISION MAKING

ALTERNATIVE - INTELLECTUAL UNDER
INTERNALISATION STANDING
EMOTIONAL UNDERSTANDING

FEELING WORDS

URBAN REQUIEM

INTROSPECTIVE
CONVERSATIONAL
SENSUAL
FLUID
EMPASSIONED
FUTTERY
COLLABORATIVE

PRELUDE

DESOLATE
DESTITUTE
DISPARE
MISERY
ANQUIST
ANGRY
DETERMINED
ACCEPTANCE
TOLERANCE

ANALYSE SCORES - TO HAVE A
POINT OF VIEW

WHAT IN YOUR LIFE INSPIRES YOU

"WE MOVE BECAUSE THE MUSIC
MOVES US"

SCORE → HEAD → HEART → BODY → ARMS → ENSEMBLE → AUDIENCE

HOMEWORK
KNOW
INTELLECTUAL

INTERNALISE
QUESTION
HOW, WHY
WHAT DOES IT
PEER LIKE

COMMUNICATE

ANY GESTURE NOT SUPPORTED BY BREATH IS A LIE

WE ACTUALLY CONTROL HOW PEOPLE BREATHE (NOTHING ELSE REALLY)

DON'T PREPARE SOUND - INSPIRE BREATH OF ENSEMBLE

THE WAY YOU MOVE YOUR ARMS THROUGH SPACE IS THE WAY THEY WILL MOVE AIR

THE QUALITY OF THE MOTION WILL ALWAYS EQUATE TO QUALITY OF SOUND

THE BATON IS AN AMPLIFIER

LOOK LIKE YOU ARE STRONG ENOUGH TO ACCEPT THE SOUND THEY ARE PLAYING

BE AHEAD - TRAVEL THROUGH THE BEATS - WHEN YOU ARE WITH THEM - YOU COMPRESS THEM

DECIDE HOW "BIG" THE SOUND IS TO START

STIMULUS \int VALUE

WHAT SHAPE AM I LEAVING IN SPACE

KEEP THE TIP OF THE STICK QUIET

HOW DO WE DEFINE THE "IT" FACTOR?

- L - Energy exchange
- L - Interpersonal dynamics
- L - Impulse of will
- 1/L - Inspiration: Conductor's / conductor ability to instill it
- m - Pacing of the music (the dramatic storyline)
- m { - Use + manipulation of dynamics
- m { - Balance
- m - Ensemble sound concept (how clear is it and how is it communicated?)
- l - Passion
- L - Unifier
- L - High Expectations
- l - Humanness (vulnerability / authenticity / genuine)
- l - Charisma

H.R.R.

THIRD ELEMENT - INSPIRATION ELEMENT

INTUITIVE KNOWLEDGE - OBJECTIVE

SENSITIZES INTUITIVE SELF - EXPERIENCE

GUT INSTINCT = INTUITIVE KNOWLEDGE BUILT OVER MANY EXPERIENCE

KNOWLEDGE GROWTH / SUBSTANCE GROWTH

Recital Rehearsal Preparation

HINDEMITH

ME

- too much left pulse
- problems from 70 to 78
- slurs in horns at 58 ⁵³⁷
- too big
- less intense at (m)
- movt 2 slower - less intense.
- pull back at 37?
- too intense breath
- more graceful @ 49
- fell to 88.
- tempo not good.
- slightly lower plane
- clarity of 3³ @ (B)
- problems to 4⁴
- pulling the beat - hard to follow

BAND

- aim for groove at 41
- heavy at (H) XX
- match note length at 78
- Saxs way too legato
- low clarity at (H)
- more horn at (I)
- horns early at (J)
- split 3 ideas @ 157
- longer last note (212)
- lighter - graceful.
- (G) always untidy
- flow of fragments from (F)
- more snap @ 76
- off beat security 89
- unity of horns at (I)
- 1 bar phrase?
- Saxs clearer at 102
- Sooo slow
- more horn at 84
- from (A) 117 - notes?

- dynamics at open
- length of notes in bar 1
- length of notes at 45
- rhythm in Saxs @ 116
- tuba too loud throughout
- heavy stretto
- careful to not swing
- (L) tips at
- theme (A) @ (m)
- bogging down (m) end
- horn 5 at (221)

GRANTHAM

ME

Tempo 1.

Saxes carry over at 15

Bar (36)

5 swaps @ 20

push @ 64

228 H1 FX

2nd x spot on @ 104

Horn entry @ 232

233 in 4 11 @ 232

Augmented melody vs. time.

BAND

Trumpet solo tag

clarinet 1 and 24 (170)

Horns slow @ 192 +

Pass to t.p.s

Swing consistency @ 168 perc.

Saxes @ 214

Work on 232 for clarity

timing @ 285

timing of stabs @ 386

GRANGER

ME

tempo

7 1/2 for me.

lower plane.

hold 35 →

To ?? wrong + faster.

less breath

144 sub clearer

Show them where I start

at 1971

UES - FLUTES, NOT CALO

CL (78, 83, 129, 145, 166)

B+A SAX
BSN TPT 44 179

ELP HO
TUBA

BAND

section from organ to sax.

time pituh at first hold

tidy grooves @ 21

wrong notes 40, 44 - 45

elide into 53 and

again 57

of set grooves 63

string cues check

44 something tpt wrong

both x

use better at 57

78 melody.

split voices @ 87

" " @ 107

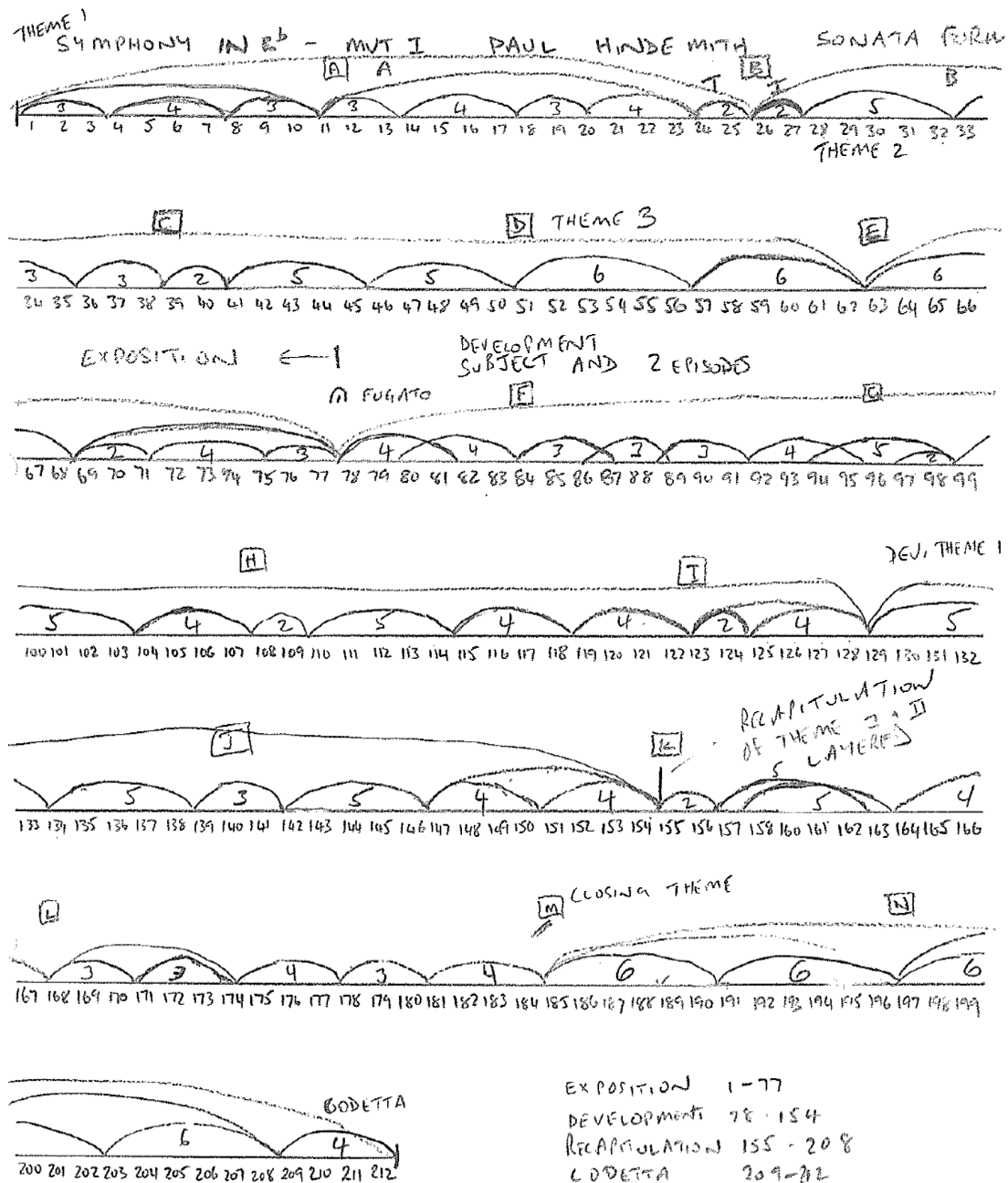
upper voices @ 121

melody @ 129

too quick solos from 166

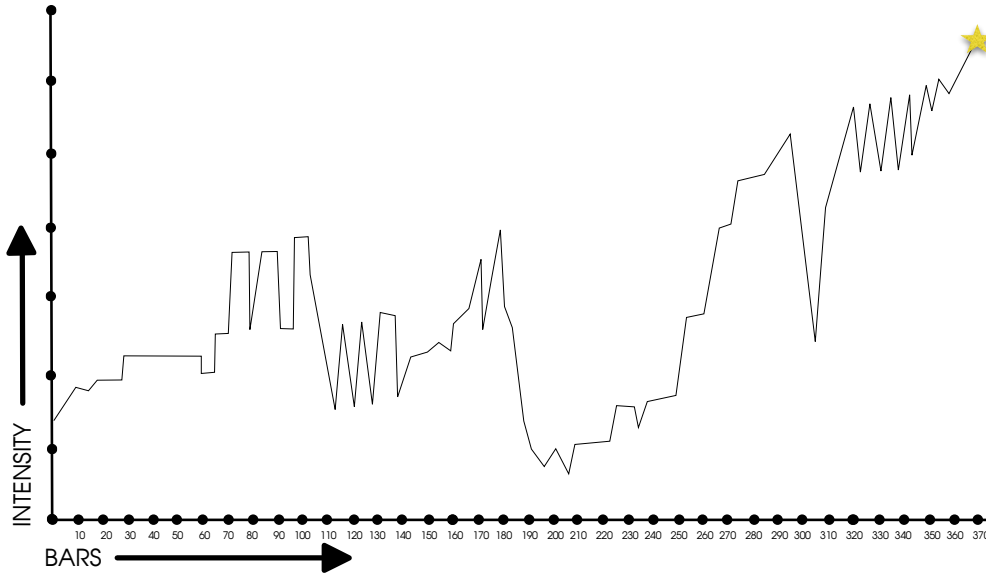
triplet not so triply.

Sample Phrase Analysis

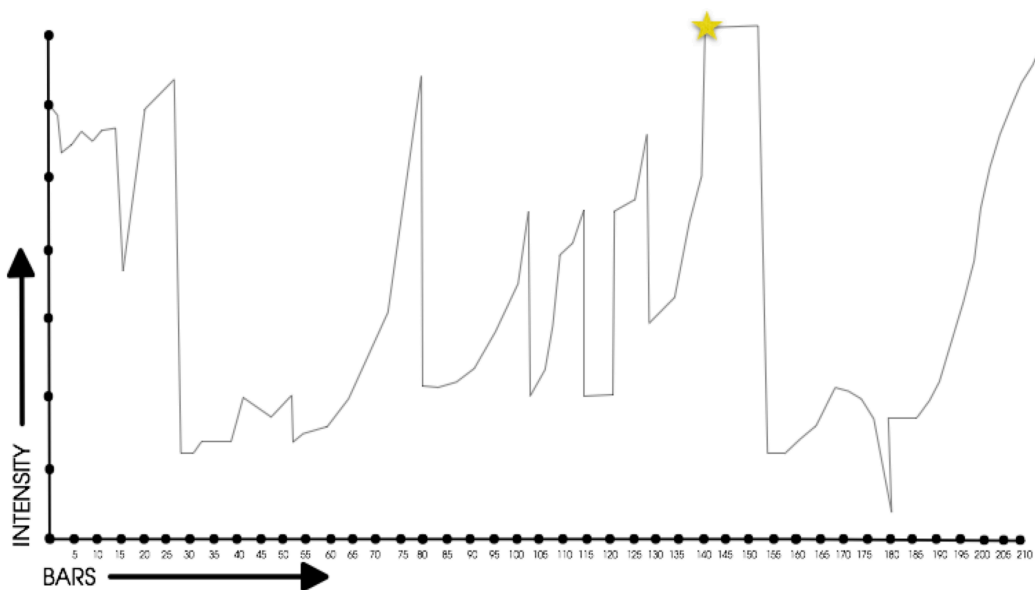


Appendix B – Recital Energy Graphs

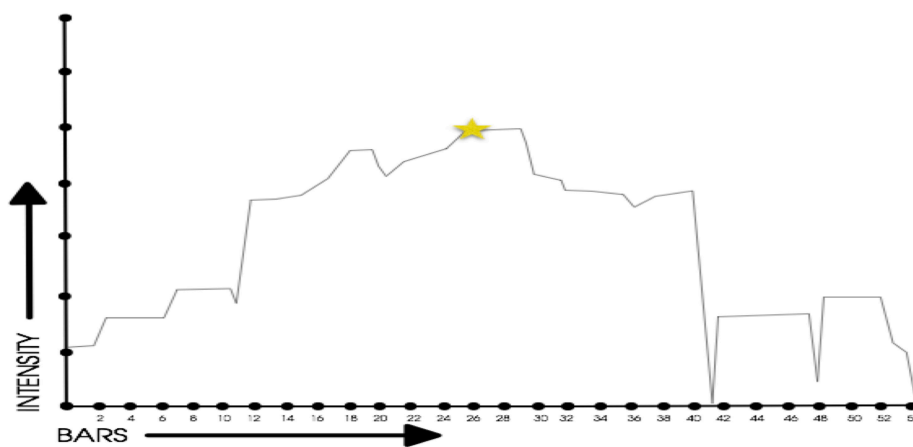
1. Machiavelli's Conscience (Michael Markowski)



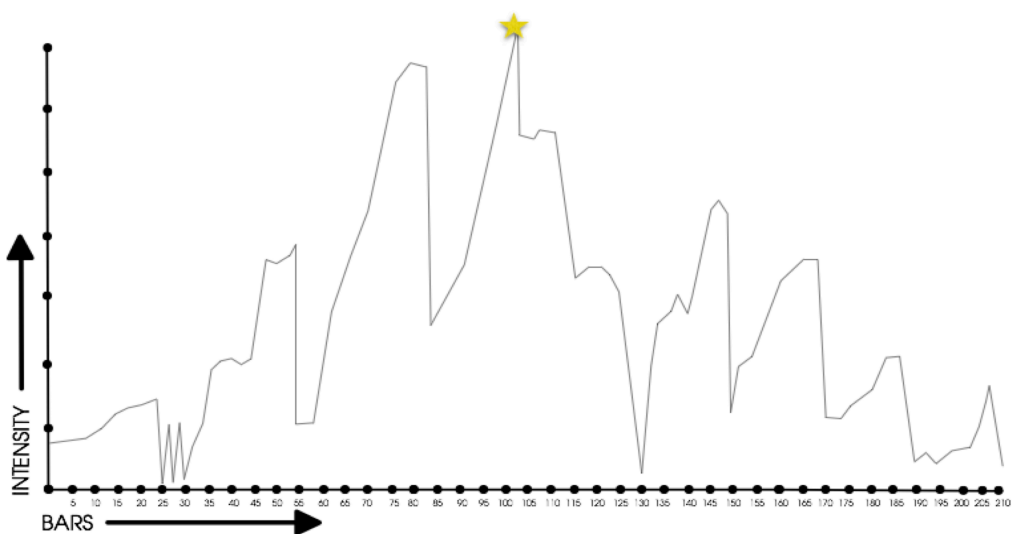
2. Symphony in Bb Movement 1 (Paul Hindemith)



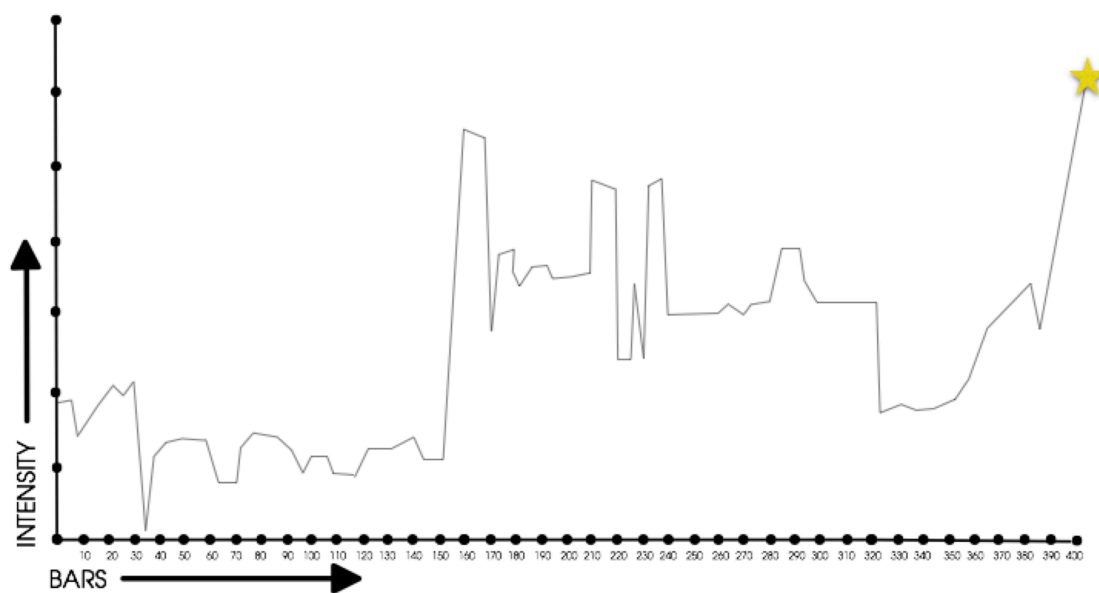
3. La Vallé des Cloches (Maurice Ravel arr. Donald Hunsberger)



4. The Power of Rome and the Christian Heart (Percy Grainger)



5. J'ai été au bal (Donald Grantham)



Appendix C – Ethics Approval



Research Integrity & Ethics Administration
Human Research Ethics Committee

Friday, 26 May 2017

Prof Anna Reid
Conservatorium Admin; Sydney Conservatorium of Music
Email: anna.reid@sydney.edu.au

Dear Anna

The University of Sydney Human Research Ethics Committee (HREC) has considered your application.

After consideration of your response to the comments raised your project has been approved.

Approval is granted for a period of four years from **26 May 2017** to **26 May 2021**.

Project title: Understanding Intangibles; An Investigation into How Conductors Communicate

Project no.: 2017/289

First Annual Report due: 26 May 2018

Authorised Personnel: Reid Anna; Heaton J; Lynch John Patrick;

Documents Approved:

Date Uploaded	Version number	Document Name
26/05/2017	Version 3	Updated Participant consent form
26/05/2017	Version 3	Updated flyer
26/05/2017	Version 3	Updated Interview Questions
26/05/2017	Version 3	Updated Participant Info Statement
11/04/2018	Version 1	Safety Protocol

Condition/s of Approval

- Research must be conducted according to the approved proposal.
- An annual progress report must be submitted to the Ethics Office on or before the anniversary of approval and on completion of the project.
- You must report as soon as practicable anything that might warrant review of ethical approval of the project including:
 - Serious or unexpected adverse events (which should be reported within 72 hours).
 - Unforeseen events that might affect continued ethical acceptability of the project.
- Any changes to the proposal must be approved prior to their implementation (except where an amendment is undertaken to eliminate *immediate* risk to participants).

Research Integrity & Ethics Administration
Level 2, Margaret Telfer Building (K07)
The University of Sydney
NSW 2006 Australia

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E human.ethics@sydney.edu.au
W sydney.edu.au/ethics

ABN 15 211 513 464
CRICOS 00026A

- Personnel working on this project must be sufficiently qualified by education, training and experience for their role, or adequately supervised. Changes to personnel must be reported and approved.
- Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, as relevant to this project.
- Data and primary materials must be retained and stored in accordance with the relevant legislation and University guidelines.
- Ethics approval is dependent upon ongoing compliance of the research with the *National Statement on Ethical Conduct in Human Research*, the *Australian Code for the Responsible Conduct of Research*, applicable legal requirements, and with University policies, procedures and governance requirements.
- The Ethics Office may conduct audits on approved projects.
- The Chief Investigator has ultimate responsibility for the conduct of the research and is responsible for ensuring all others involved will conduct the research in accordance with the above.

This letter constitutes ethical approval only.

Please contact the Ethics Office should you require further information or clarification.

Sincerely

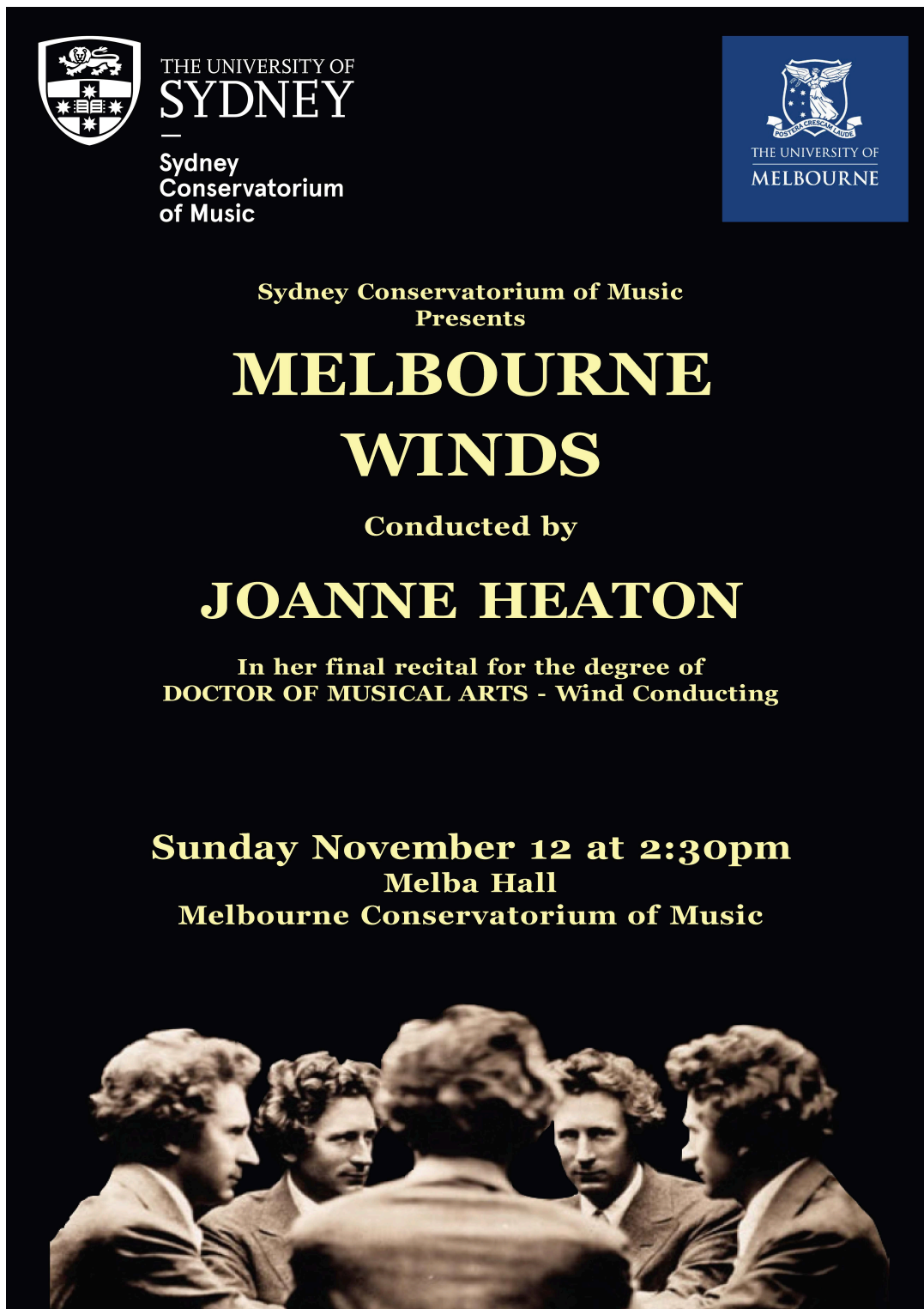


Dr Helen Mitchell
Chair
Conservatorium Review Committee (Low Risk)


The University of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007) and the NHMRC's Australian Code for the Responsible Conduct of Research (2007).


Appendix D – Recital Program

NB – This recital program has been written in a non-academic style, similar to that of most public concerts. All source material has been listed in the program bibliography however it has not been academically referenced, but rather paraphrased. It seemed inauthentic to re-write the contents of the program two years after the event, and its future inclusion in this document was not considered to at the time of the original production.



The poster features a black background with white and gold text. At the top left is the University of Sydney crest and name, and at the top right is the University of Melbourne crest and name. The central text, in gold, reads: 'Sydney Conservatorium of Music Presents MELBOURNE WINDS Conducted by JOANNE HEATON'. Below this, in white, is the text: 'In her final recital for the degree of DOCTOR OF MUSICAL ARTS - Wind Conducting'. At the bottom, in gold, is the date and time: 'Sunday November 12 at 2:30pm', followed by the venue: 'Melba Hall Melbourne Conservatorium of Music'. The bottom of the poster shows a black and white photograph of five young men in suits, looking towards the right.

 THE UNIVERSITY OF
SYDNEY
—
Sydney
Conservatorium
of Music

 THE UNIVERSITY OF
MELBOURNE

**Sydney Conservatorium of Music
Presents**


**MELBOURNE
WINDS**

Conducted by

JOANNE HEATON

**In her final recital for the degree of
DOCTOR OF MUSICAL ARTS - Wind Conducting**

Sunday November 12 at 2:30pm
Melba Hall
Melbourne Conservatorium of Music



Welcome

This performance project has been launched as the cumulative practical activity for the fulfillment of Doctor of Musical Arts, specializing in the area of Wind Band conducting. As the first Australian to undertake this specific area of study in Australia, it seemed fitting to endeavor to present one of Australia's most significant wind band events. The players in the ensemble are the finest I have ever had the privilege to collaborate with and their generosity in time and talent is unfathomable.

Each of the works chosen for today's recital has significance to the Wind Band Genre, however the loose theme that helped to focus the selection of works evolved to be:

Something Old: Symphony in Bb

Something New: Machiavelli's Conscience

Something Borrowed: La Vallée des Cloches

Something Blue: J'ai été au bal

Then on immediate reflection, it was inconceivable to have an event like this without Australia's most significant contribution to the Wind Band genre: Percy Grainger, so of course I amended the theme to have a 'footnote' piece:

... and of course Something Grainger: The Power of Rome and the Christian Heart

The research that accompanies the practical components of this degree is entitled

Beyond the Baton: An investigation of the intangibles of conducting.

This is a phenomenographic study that explores questions such as; *'How does one conductor create a completely different musical result from another, despite comparable levels of technical proficiency? What is the intangible element of communication in conducting? Can it be identified and explored? Can it be taught?'* Data collection begins next month, with the assistance of some of the musicians from today's performance. Stay tuned for the findings of the completed research!

Thank you for joining me, and my extraordinary friends, to share this experience today!

Joanne Heaton

Program

Machiavelli's Conscience (2017)

Michael Markowski (b. 1986)

Symphony in Bb (1951)

Paul Hindemith (1895-1963)

i Moderately fast, with vigor
ii Andantino grazioso
iii Fugue, rather broad

La Vallé des Cloches (1905/1981)

Maurice Ravel (1875-1937)
Arr. Donald Hunsberger (b. 1932)

**The Power of Rome and the
Christian Heart (1953)**

Percy Aldridge Grainger (1882-1961)

J'ai été au bal (1999)

Donald Grantham (b. 1947)

Machiavelli's Conscience (2017)

Michael Markowski (b. 1986)

Michael Markowski obtained a Bachelor of Arts from Arizona State University in 2010. Although he did not study music at Arizona State, he privately studied composition with Jon Gomez and Karl Schindler and orchestration with Steven Scott Smalley. In 2008, he was invited to participate in the National Band Association - Young Composer and Conductor Mentorship program. He won 1st prize at the first Frank Ticheli Composition Contest for *Shadow Rituals*.

Machiavelli's Conscience refers to the sixteenth century Italian writer and philosopher Niccolò Machiavelli, who's most well known work was a political treatise called *The Prince*. The general theme of this treatise reveals an acceptance of immoral behavior as being effective and even customary in politics. The term "Machiavellian" has become widely used to characterise unscrupulous politicians. When a person is described as being Machiavellian, he or she is allegedly cunning and scheming, especially in politics or in advancing one's career. Markowski states in his official program notes; "*The more I discovered Machiavelli (who wasn't known for always writing this darkly... he wrote comedies and plays and songs, too), the more I became fascinated by how a person like this could possibly come to some of these morally-outrageous but politically-justified conclusions. At its core, I think the octet imagines the cogs of such a conflicted mind at work as it searches for a way to justify these radical ideas in the name of power and ego.*"

The ignition for this work was fired in July 2015, when Michael Markowski and Sean Smith (and myself) attended the Ithacca College Summer Conducting Symposium. There were numerous conversations over the plight of the postgraduate conducting student's challenge to recruit their own ensembles for assessment recitals and the quest to find an appropriate selection of repertoire that is effective in a smaller ensemble setting. If chamber groups are chosen for a recital, it is common for the instrumentation to vary greatly, and therefore a broader number of players are needed to present a balanced program. It was discussed that it would be great to have a piece with the same instrumentation as the Stravinsky Octet, allowing two significant works to be performed with the same ensemble. So was born *Machiavelli's Conscience*. Michael commented during the process of this composition that he found this combination of instruments to be very symphonic for the size of the group, and that it was providing a satisfying depth of orchestration options for a group of only eight players.

Symphony in Bb (1951)

Paul Hindemith (1895-1963)

German composer Paul Hindemith challenged the boundaries of accepted tonality for his time. He was raised in Germany, however with the rise of the Nazi regime he left his country of birth. In the early 1930's he lived in Turkey, working on the reorganisation of the Turkish music education system. In 1940, he immigrated to the United States, teaching composition at Yale University. He became an American citizen in 1946, but then moved to Zurich in 1953, where he remained for the rest of his life.

Hindemith was determined to understand the technique of each of the instruments for which he composed, to the point that he is said to have learned to play every one of his instrumental sonatas (including trumpet, clarinet, saxophone, trombone, harp, tuba, flute, violin, viola, and bass) on the instrument for which he wrote it. His compositional approach features a non-diatonic system of tonality that ranks musical intervals from most consonant to most dissonant, whilst still relying on a tonal center. Although this approach sounds purely academic, it results in playful and melodically appealing compositions.

The *Symphony in B-flat* is one of the most significant works written for wind band. Composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, it was premiered in Washington, D.C. on April 5th 1951, with the composer conducting. The three movements employ classical and baroque techniques for form and thematic development merged with Hindemith's unique harmonic idiom. The work exhibits exceptional contrapuntal skill and a highly organized logic of thematic material.

The first movement is in sonata allegro form with the recapitulation creatively utilizing both of the initial themes together. The second and third movements develop and expand the thematic material in some of the most remarkable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement employs the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion decisively reveal the conclusion with a commanding final cadence.

La Vallée des Cloches (1905/1981)

Maurice Ravel (1875-1937)
Arr. Donald Hunsberger (b. 1932)

French impressionist composer Joseph Maurice Ravel was also an active pianist and conductor. Although associated with impressionism, as was his contemporary, Claude Debussy, both composers rejected this reference. Ravel studied at the Paris Conservatoire, however he was not well regarded by the conservative establishment, whose biased treatment of him caused scandal. After leaving the Conservatoire Ravel worked independently as a composer, developing an individual style that integrated elements of baroque, neoclassicism and at times, jazz. Ravel frequently experimented with the manipulation of musical form, most notably in *Bolero* (1928), in which repetition is used as a substitute for development. His orchestrations of other composers' music explore vivid tonal colours, most notably his 1922 version of Mussorgsky's *Pictures at an Exhibition*.

In 1905 Ravel composed a five-movement suite for the piano, which he dedicated to various members of a young artistic gathering called the Apaches. The fifth movement, *La Vallée des Cloches (The Valley of Bells)*, was dedicated to Paul DeLage, who was his first pupil. Ravel's intention was to compose a work that would give the impression of improvisation. Inspired by the sounds of church bells, the opening and closing sections of *La Vallée des Cloches* provides a sense of timelessness. The piece conjures an ethereal imagery, as though one were floating in a valley surrounded by fog. Hunsberger's eloquent transcription explores the timbral colours of the Wind Band whilst maintaining the harmonic pallet of the composer's original composition.

The Power of Rome and the Christian Heart (1953)

Percy Aldridge Grainger (1882-1961)

Australian born Percy Aldridge Grainger was a virtuosic pianist and a highly innovative composer, best known for his prominent role in the revival of British folk music. His contribution to the Wind Band literature is immeasurable, and as such could not be absent from this recital.

The Power of Rome and the Christian Heart was Percy Grainger's last original work for Wind Band. This version of the work was re-composed as a response to a commission in 1947 to commemorate the 25th anniversary of the League of Composers and also the 70th birthday of Edwin Franko Goldman. It is his largest work for winds and calls for an organ to supplement the wind orchestra (and optional strings). *The Power Of Rome And The Christian Heart* was first begun in 1918 and was initially completed in 1943 for full symphony orchestra and organ. Faced with the deadline of the commission and a blank page of manuscript, Grainger decided to rescore it for the occasion. Openly admitting to what he had done, he explained: “*As it takes me about 20 years to finish a tone-work, the best thing I could do was to fix up my Power of Rome so it could be played without strings.*”

Grainger was disturbed by the thought of young men being sent against their will to their deaths during the First World War. This was coupled with his fundamental belief that Nordic elements should resist the oppressive artistic forces from Southern Europe. Grainger harboured deep feelings against what he termed “*the Roman Empire conception of life (a privileged few catered to by a host of slaves),*” which he felt had spread “*from Rome to France, from France to England, and from England to America.*” Grainger saw himself on the side of the Nordic races, oppressed by an alien and hostile culture. These ideas are reflected in his footnote to the title of the piece, which he describes as: “*The unfoldment of musical feelings started by thoughts of the eternal agony of Individual Souls in conflict with The Powers-That-Be--as when the Early Christians found themselves at strife with the Power of Ancient Rome.*”

The opening passages are remarkable in their use of dissonant chromatic harmony, while the ending is a re-casting of the beautiful closing section of *The Power of Love*. It is a complex score, which shows his superb use of all sections of the very large forces. Grainger himself had conflicting feelings about it, finding some passages quite eloquent and moving and others banal and commonplace. Whilst it would be difficult to claim this as one of the most important of his original compositions, it is certainly quintessentially Grainger.

Today's performance will feature use of Percy Grainger's personal percussion instruments, a custom made Metal Marimba and Staff Bells, generously provided by the Grainger Museum.

J'ai été au bal (1999)

Donald Grantham (b. 1947)

Donald Grantham was born in Duncan, Oklahoma. After receiving a Bachelor of Music from the University of Oklahoma, he went on to receive his MM and DMA from the University of Southern California. He studied briefly under famed French composer and pedagogue, Nadia Boulanger at the American Conservatory in France. His music has won many prestigious awards, including the Prix Lili Boulanger, the ASCAP Rudolf Nissim Prize, and First Prize in the National Opera Association's Biennial Composition Competition. Grantham currently teaches music composition at the University of Texas at Austin Butler School of Music.

Grantham writes: *"J'ai été au bal is a celebration of some of the popular/folk music styles of Louisiana — in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title ("I went to the dance"), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. "Allons danser, Colinda" ("Let's go dancing, Colinda") is a boy's attempt to coax Colinda to go dancing, and part of his argument is "it's not everyone who knows how to dance the two-beat waltzes." This touching little tune does work better in a syncopated two, but is usually represented in notation as 3+3+2. The second Cajun song is "Les flammes d'enfer" ("The flames of hell"), most often performed as a heavily- accented two-step. This version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band section begins with solo tuba, followed by a duet with the euphonium, and culminates in a full brass presentation."*

The Players

Piccolo

Tanya Vincent

Flute

Julie Danaher

Laila Engle

Carol Galea

Oboe

Salvador Blasco Celda

Eve Osborn

Cor Anglais

Jessie Chow

Bassoon

Allison Pollard

Steve Vanselow

Contra Bassoon

Shane Simpson

E♭ Clarinet

Doug Leutchford

Clarinet

Jarod Butler

Tom De Ath

Meg George

Vanessa George

Andre Nowicki

Julia Stoppa

Andrew van Gemert

Bass Clarinet

James Bradley

Contrabass Clarinet

Liam Murphy

Soprano Saxophone

Stuart Byrne

Alto Saxophone

Emily Clarke

Michael Lichnovsky

Tenor Saxophone

Erin Murphy

Baritone Saxophone

James Le Fevre

Trumpet

Simon Brown

Christopher Eury

Stuart McCorkelle

George Melitsis

Daniel Neal

Tristan Rebien

French Horn

Laura Clisby

Chris Davis

Vicki Ware

Cate Waugh

Trombone

John Davis

Hannah Trewartha

Bass Trombone

Denton Thomas

Euphonium

Michael Jongebloed

Tracy Videon

Tuba

Daniël Bögemann

Clinton Fisk

Brendan McKee

String Bass

Michael Taylor

Percussion

Kurt Abell

Callum Moncrieff

Naomi Tan

Katie Thomas

Ben van den Akker

Percussion Additions for Grainger

Jemima Bunn

Gabriel Ioannau-Booth

Oliver Shute

Patrick Skarajew

Organ

Ros McMillan

Piano/Celeste

Adrienne Ferre

Harp

Laura Tanata

Joanne Heaton



Joanne has worked as a music educator in many varied environments in Australia and in the USA and, until 2014, served as the Director of Music at Camberwell High School. She completed a Bachelor of Education - Music and a Postgraduate Diploma in Education Studies at the University of Melbourne.

Joanne then received an assistantship to complete a Masters of Music majoring in Conducting Performance at the University of Utah, USA. Before returning to Australia, Joanne undertook the position of Band Director at Eastmont Middle School in Sandy, Utah. Joanne is in demand as an adjudicator, conductor, guest lecturer and educative consultant in the USA and Australia and has served as the music education representative for the curriculum writing project; *Schools to Careers* for the Utah State Office of Education. In 2000 she was awarded the Jordan Education Foundation's *Outstanding Educator of the Year* for her work in Utah schools. Joanne has on occasion been a guest lecturer and conductor at Monash University and the University of Melbourne. She was invited to be a guest conductor of the Southern Mississippi University Honor Band in 2007, clinician at the 2012 Mid-West Band and Orchestra Clinic in Chicago, guest conductor of the International Association of Southeast Asian Schools Honour Band in Kuala Lumpur in 2014 and will guest conduct at the 10th Annual Festival of Winds at Colorado State University - Pueblo in February, 2018. Joanne currently serves the Australian Band and Orchestra Directors' Association – National (ABODA) as Immediate Past President. In February 2017 she was honoured with an *ABODA Victoria Excellence in Music Education* award.

THANK YOU!

It is been simply astounding how many wonderful people have been generous to support this event. Of course, the ensemble musicians have made an “un-do-withoutable” contribution. I am so grateful for their generosity in making this event possible. Many others have also made significant contributions.

Thank you to:



THE UNIVERSITY OF
SYDNEY
—
Sydney
Conservatorium
of Music

Dr John Lynch – for inspirational teaching and mentoring

Professor Anna Reid – for patience and wisdom in supervision and for making the first contact for this collaboration with the University of Melbourne

Jacqui Smith – for program production and great design advice

Nicholas Tesoriero – for sourcing repertoire, including missing parts and coordinating the international music rental



MELBOURNE
CONSERVATORIUM
OF MUSIC

Professor Gary McPherson – for your willingness to enter into this reciprocal arrangement to make today possible

James Hutchinson – for actually making today possible in everyway. Your assistance with the facilities has been amazing and incredibly generous.

Peter Neville – for providing access to the University of Melbourne’s percussion equipment

Dr Heather Gaunt: Grainger Museum – for access to Percy’s precious percussion instruments

Christopher Eury and Xavier College – for an outstanding rehearsal venue and equipment





Mat Taylor and Yamaha Music Australia – for providing a set of professional Neo cornets



The Royal Australian Air Force Band (SQNLDR Matthew Shelley) – for the contribution of many wonderful players in the ensemble



ABODA Victoria – for promotion and providing professional development acknowledgment for our musicians



Fine Music – for music folders, printing and technical support



Blackburn High School – for students to help fulfill the massive percussion requirements for Grainger's *Power of Rome and the Christian Heart*

The International Percy Grainger Society – for permission to use Grainger image 'In the Round'

Sue Arney – for front of house assistance and promotions



Ben van den Akker – for his work on percussion assignments and sourcing percussion 'smalls'

Jemima Bunn, Andrew van Gemert, Shane Simpson and Michael Jongbloed for support, logistics on the day and catching anything I might forget.

There have been so many wonderful people. I surely hope I have not missed anyone. If so – THANK YOU!

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