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An examination of conductors' leadership skills

Tiffany Chang

A project submitted to the faculty of the Music Education Division of the Oberlin Conservatory of Music in partial fulfillment of the requirements for the degree

Master of Music Education

May 15, 2009

This project has been approved by the following committee members:

_____ Project Advisor
_____ Music Education Committee Member
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Through my experiences as a member of various large orchestral ensembles, I have been intrigued by how diverse my musical experiences were with different conductors. Some of these experiences have been thoroughly inspiring; I felt compelled to achieve higher levels of performance and convinced that I was a crucial part of creating something much larger than the notes on the page. Other experiences have been less musically fulfilling for me; I became disinterested and bored and felt little affective connection with the music. Reflecting on these different personal responses, I realized that the conductors in these experiences, in part, influenced such reactions. More specifically, these conductors' personalities, behaviors, physical gestures, and verbal comments have directly changed the way that I perform. I noticed that some conductors in my orchestral experiences transmitted a powerful energy that excited me and exhibited effective verbal and nonverbal communication skills that inspired my most musically-rewarding ensemble experiences. I trusted and admired these conductors for their confidence, musicality, and ability to lead a large group of people. In essence, these musical leaders possessed various leadership skills that contributed to their success, effectiveness, and appeal as conductors in my eyes.

The successful conductors in my past experiences all possessed excellent musicianship in offering meaningful and powerful interpretations of the music and demonstrating complete knowledge of the score and its background. As a member of these conductors' ensembles, I was always thoroughly convinced that my musical contributions belonged to and were valuable to the overall musical product. Therefore, I identified musicianship as a crucial leadership skill that has improved the quality of my orchestral experiences.

These effective conductors maintained a sense of energy and momentum throughout their rehearsals that allowed me to stay focused and interested in music-making. Every second of

rehearsal time was used meaningfully, even though I might not have been physically involved in performing all the time. Furthermore, these conductors also presented musical concepts and ideas in ways that increased my understanding of the music. I noticed that my understanding of the music and my musical and technical performance improved steadily under the conductor's guidance. Therefore, I identified organization as a second important leadership skill that has improved the quality of my orchestral experiences.

Lastly, I realized that these conductors' verbal comments provided me with specific feedback and understandable instructions on how to improve my performance. These verbal comments came in the forms of technical advice that offered solutions to problems as well as artistic suggestions that sparked my imagination. I further noticed that these conductors were able to depict their musical interpretations through conducting gestures, facial expressions, and physical demeanors. These skills using physical gestures allowed these conductors to communicate musical aspects of their imagination without any form of speech or sounds. I have been continually intrigued and amazed at how my own performances were influenced by such nonverbal communications. Therefore, I identified instructional strategies—both verbal and nonverbal—as a third significant leadership skill that has improved the quality of my orchestral experiences.

These reflections on my own experiences as a member of orchestral ensembles fueled my interest in honing my work as a developing conductor through an exploration of the three leadership skills I identified—musicianship, organization, and instructional strategies. I am fully aware that the successes of the conductors in my past experiences also were attributed to other leadership skills. However, in this project, I sought an opportunity, as a developing conductor, to

examine and self-reflect on these three specific leadership skills in order to generate my own style as a musician and leader.

PURPOSE

The purpose of this project was to examine how conductors' leadership skills—musicianship, organization, and instructional strategies—impact the musical development of my project's orchestral ensemble. More specifically, I investigated the following questions:

1. How do conductors' musicianship skills (i.e., conducting technique and score analysis) impact the musical development of my project's orchestral ensemble?
2. How do conductors' organizational skills (i.e., planning, sequencing, and decision-making) impact the musical development of my project's orchestral ensemble?
3. How do conductors' instructional strategies (i.e., verbal and nonverbal) impact the musical development of my project's orchestral ensemble?

This project involved my conducting of a volunteer, collegiate orchestra that I recruited. I conducted this orchestra for five rehearsals and a concert performance. A crucial part of this project included my personal reflections on my leadership skills and their effects on the musical development of the orchestra I rehearsed. A synthesis of my analyses is presented later in this paper.

LITERATURE REVIEW

My survey of literature highlights the significance of leadership skills such as musicianship, organization, and instructional strategies. My review begins with a selection of three leadership models that sparked my interest in examining conductors' leadership skills. The literature further includes articles from professional journals, doctoral dissertations, texts on conducting and instrumental programs, and my interviews with conductors.

Among many anecdotal leadership models in the extant literature, three appear relevant for conductors: Armstrong's "transformational" leader (1996), Wis' "servant" leader (2002, 2007), and Kerchner's "empathetic" leader (2003). Armstrong's "transformational" leader proposes and inspires a shared vision through self-confidence, positive modeling, and enthusiasm. A transformational leader encourages responsibility and initiative from the group through treating every person as an indispensable member. These notions of empowering a shared vision and recognition of individual efforts result in the transformation of the leader and the group—a diminished personal interest and an increased common interest of "group success, cohesion, and process" (p. 25).

Wis' (2007) "servant leader" serves people in ensembles with trust, character, and positive change. This leader is also a visionary determined with passion for every part of the experience and a genuine concern for individuals. Wis identifies the fundamental question for servant leaders: how can I help? The servant leader provides a vision that helps provide direction and encourages musicians' growth. Then, the leader aims to help the group achieve the vision collectively, focusing less on "me versus them," but more on "us" (p. xi).

Finally, Kerchner's "empathetic" leader (2003) encourages a collaborative approach to leadership. While the leader's vision is important, members of the group are involved actively in its evolution and creation. This leader fosters a sense of community and models compassion for each other in the music-making process. All three leadership models highlight the significance of a shared vision, helping the group achieve this vision, and the encouragement of the collaborative effort in doing so.

Further support for the ideas presented in these three leadership models appears in my review of other relevant literature. Several authors discuss the significance of score study in creating Armstrong's (1996) idea of a "shared vision." In his guide to successful rehearsals, Ulrich (1993) emphasizes that conductors spend 95% of his or her time in front of the ensemble rehearsing, and the primary responsibility of conductors is to "direct the ensemble toward a common goal" (p. 34). He also stresses that score study leads to conductors' clear perception of the composer's musical ideas. The aural image that conductors establish from the score creates the ability for them to rehearse and lead with a clear sense of direction and purpose. Max Rudolph (1995) adds that appropriate score study allows conductors to create an imaginary performance with a solid conception and interpretation before the first rehearsal. This display of secure musicianship qualities instills a sense of respect for conductors that is crucial to the conductor-ensemble relationship.

Furthermore, Knight (1999-2004) interviewed several professional conductors regarding their philosophies on the art of conducting and rehearsing. These conductors accentuate the need for the "shared vision" and score study's positive effects on leading the musical development toward it. Kurt Masur explains that a "musical vision matters more than beating time in a particular way" and that conducting means to "inspire an orchestra with such a convincing idea

about the piece that all these outstanding musicians believe you” (Knight, 1999, p. 14). Christoph von Dohnányi concurs by describing conducting as a psychological activity that demonstrates “the ability to influence artists in an orchestra to do what you want them to do and to respect the music” (Knight, 2000, p. 17).

This musical vision that these conductors find important is achieved through intensive score study—what Herbert Blomstedt portrays as “studying and struggling with the score...to the extent of being able to explain why the composer wrote F# instead of F” (Knight, 2001, p. 15-16). Blomstedt utilizes score study to discuss conductors’ job to listen and respond to the ensemble during rehearsals, as “knowledge of the score allows [them] to hear things that are wrong” (Knight, 2001, p. 15). In discussing the significance of score study and musical interpretation, Knight (2000) concludes that the “basic purpose of this effort is to communicate what the music says” (p. 25). Tom Dvorak adds, “The best gift any director can give to students is insight about...how the music goes. If we truly delve into the art of music, this insight is the reason we are on the podium in the first place” (Knight, 2004, p. 17). These authors’ and conductors’ emphases on the integrities of score study and musical preparation encouraged my desire to examine and develop my own musicianship skills.

My survey of the literature contains writings that promote an organization of rehearsal time that encourages optimal improvement toward the common goal. According to Ulrich (1993), rehearsal planning involving clear goals inspires improvement and enthusiasm. Manfredo (2006) additionally promotes planning in order to achieve specific goals during each rehearsal and explains that the outcome of this preparation was the ability to be flexible. In addition to discussing the importance of clear goals, Maynard (2007) presents how well-conceived goals could facilitate the problem-solving that occur during rehearsal. She recommends using the

fundamentals of music and considering multiple ways of fixing a problem when problem solving in rehearsals. Clear goals allow conductors to effectively guide the path toward the solutions.

Finally, Erdmann (2001) and Gattiker (1977) state the importance of entering a rehearsal with a goal-oriented plan in their texts on instrumental programs. Failure to do so usually contributes to lack of flow in a rehearsal and results in unproductive use of rehearsal time. Gattiker encourages the motivation of interest by conductors throughout the rehearsal: conductors can provide specific goals and create an instructional sequence that effectively guides the ensemble toward the goals. Therefore for conductors, goal setting develops a sense of purpose and instills improvement in rehearsals.

In addition to goal setting, organized time use in rehearsals is another significant topic in the literature, especially regarding rehearsal pacing and sequencing. Williams (2002) advocates mapping out all available rehearsal time in his rehearsal guide for new teachers. He suggests strategies for maintaining a forward-moving pace and discusses the ability to sense when an activity's length is dragging the rehearsal down and to move on. After examining band conductors' faults in leading rehearsals, Erdmann (2001) provides suggestions for maintaining a forward momentum. He proposes that conductors spend less time talking, give clear directions, and stop only for specific instructions. For the high school orchestra setting, Gattiker (1977) also speaks of rehearsal planning in regard to maintaining the momentum of activities that flow one into the other. He recommends that conductors plan every minute of the rehearsal and avoid work with one instrumental section for more than two to three minutes at a time. In an effort to keep the pace flowing, conductors are advised to address some problems through nonverbal instruction instead of stopping for every problem.

Therefore, the use of rehearsal time becomes an area deserving of in-depth study. Goolsby (1996, 1999) conducts two studies that investigate rehearsal time use and pacing. His first study is designed to compare time use between expert, novice, and student teachers of instrumental ensembles. His second study compares the amount of time spent by various conductors in preparing the same band piece: he examines categories such as ensemble performance, verbal instruction, and nonverbal instruction. His data indicate that priorities and time use varied consistently based on experience, these differences directly affect the effectiveness of rehearsals and the ensembles' overall performance.

In a similar type of study, Arthur (2002) studies the instructional pacing of experienced conductors' choral rehearsals. The author observes teacher and student behaviors while comparing the different uses of rehearsal time. Arthur finds a frequent change of activity and the use of at least three distinct rehearsal segments in one rehearsal. She also collects data on the amount of time spent in conductors' instruction and in the students' performance. The author concludes that effective rehearsal pacing involves a complicated mixture of fast and slow pacing. Although fast pacing is often desired, slow pacing may play an important role in the overall pacing of the whole rehearsal. Erwin (1992) further discovers in her study of secondary string teachers that pacing is adjusted depending on the instructional activity and whether instruction is directed at an individual section or the whole ensemble.

In his conducting text, Rudolph (1995) confirms that conductors serve an educational function in rehearsals: conductors help the ensemble achieve the musical vision through thoughtful planning. The significance of rehearsal planning and sequencing is additionally mentioned in Vermeil's (2003) interview with Pierre Boulez. Boulez explains when it is appropriate to provide overviews and when it is appropriate to concentrate on details. He

emphasizes the mastery of a rehearsal pace that kept the ensemble interested in the music and helped the ensemble continually improve. Lastly, Ulrich (1993) describes concert performances as “logical outgrowths of positive rehearsals” and the achievement of “perfection as a process, not a state” (p. 68). Therefore, the rehearsal process and the musical growth led by conductors remain as important as the artistic goal of the successful concert performance. This idea and the previous writings encouraged my examinations and reflections on the manifestations of my rehearsal planning and sequencing.

The final portion of my literature review focuses on describing effective instructional strategies for conductors. Moss (1989) conducted a comparative study of different instructional approaches to rehearsing an instrumental ensemble. The author examines four different rehearsal approaches: 1) use of standard rehearsal techniques paired with appropriate conducting (i.e., expressive), 2) use of standard rehearsal techniques paired with inappropriate conducting (i.e., mere time beating), 3) non-rehearsed repetition of critical passages paired with appropriate conducting, and 4) non-rehearsed repetition of critical passages paired with inappropriate conducting. According to Moss, no significant conclusions are drawn regarding which approach was the most effective. However, he observes that appropriate conducting always make conductors persist and attain a musical goal—even if it takes more trials. Moss concludes that the pairing of appropriate conducting with prepared rehearsal strategies eventually lead to a satisfactory musical product.

Jacobson (2004) investigates the use of verbal imagery as an instructional strategy in choral rehearsals. She describes this method as an “imagistic language rather than [a] technical language to describe problems and prescribe solutions.” Since this verbal “imagistic language” is not standardized and there was no exact way of communicating imagery, Jacobsen explores the

types and intents of imagery used by choral conductors (p. iv). The author observes that the use of imagery is often spontaneous and not preconceived, and sometimes conductors are unaware of that they use verbal imagery as a rehearsal technique. Jacobsen concludes that choral conductors support the use of verbal imagery if it elicits a desired vocal response from the ensemble.

Also, Manfredo (2006) suggests that verbal feedback offering concise and unambiguous information helps conductors clearly communicate rehearsal objectives. Boulez in Vermeil's (2003) interview emphasizes that the same ability to provide precise guidance to the ensemble is a necessary and a developed skill for conductors. Although verbal instruction is significant to conductors' work, Goolsby (1999) advocates the use of nonverbal feedback and instruction as an alternate strategy that may lead to more effectiveness than verbal feedback and may positively effect rehearsal pacing. The literature introduced vast possibilities of instructional strategies for conductors—both verbal and nonverbal.

Finally, focusing on secondary string teachers, Erwin (1992) studies the instructional strategies and teacher behaviors through observation of twelve teachers' rehearsals. The frequencies of selected strategy and behavior occurrences are specifically observed. These strategies include singing, gestures, playing, verbal imagery, etc. Patterns of teachers' use of particular instructional strategies exist; for example verbal imagery is not frequently used. The diverse possibilities of instructional strategies promoted the examination and development of my use of instructional strategies in this project.

The wide variety and scope of studies in the literature suggest that the examination of conductors' leadership is an intricate and multi-faceted one. Conductors' musicianship, organization, and instructional skills and strategies become significant in the pursuit of effective leadership in ensemble rehearsals.

OPERATIONAL DEFINITIONS

My personal musical experiences and literature review confirmed the importance of conductors' leadership skills—such as musicianship, organization, and instructional strategies. Furthermore, they also helped me formulate the following operational definitions for the leadership skills examined in this project.

Jorgensen (2003) describes musicianship as “one attempt to marry a skills-based approach to music-making with its appreciation” (p. 200). Based on Jorgensen's definition, I view the technical refinement of the conducting craft and analytical understanding of the music as foundations for refined musicianship. My musical experiences revealed that a convincing musical interpretation demonstrates passion, inspires interest, and provides a clear goal for the ensemble. Therefore, conductors' musical interpretations are analogous to the shared visions presented in the aforementioned leadership models. I believe that conductors' musicianship skills are crucial in the formation of an accurate and appropriate musical vision for the ensemble.

Thoughtful organization skills play an important role in managing rehearsal schedules and sequencing. More importantly, conductors' effective planning guides the step-by-step musical development of the ensemble toward her or his musical vision. My definition of organization for conductors refers to the planning and decision-making skills necessary to offer a clear musical road map from the first rehearsal to the performance. Moreover, I observed that specific and general goals, as well as attentive sequencing in the planning process, are keys to promoting steady learning and growth of the ensemble. Certainly, rehearsal plans and carefully mapped sequences are subject to change in real time based on the musical sounds provided by

the musicians. The abilities to make “in-flight” decisions and to reflect on the plan’s progress constitute other important aspects of conductors’ organizational skills.

Leading the ensemble toward a shared vision also requires purposeful instructional strategies. They help outline the significance of every individual while fostering collaborative efforts toward the musical vision. In discovering musical problems, conductors use instructional strategies that lead to technical or musical solutions. More specifically, conductors use both verbal and nonverbal instruction to guide musical growth of individual player’s and the collective ensemble’s success. In the ensemble rehearsal, verbal instruction may involve musical explanations, technical advice, or imagery, while nonverbal instruction may include conducting gestures or facial expressions. From my observations, these instructional strategies allow conductors to explain clearly their vision and how to achieve it technically and musically.

PROJECT PROCEDURES

My project aimed to examine how conductors’ leadership skills—musicianship, organization, and instructional strategies—impact the musical development of my project’s orchestral ensemble. To investigate this, I recruited a volunteer orchestra to conduct in rehearsals and my graduate recital. I recruited musicians from both the Oberlin Conservatory of Music and College of Arts and Sciences for the orchestra. Furthermore, I selected the repertoire to be performed in my graduate recital. The project occurred during Oberlin College’s January 2009 Winter Term. I conducted the orchestra in five, two-hour rehearsals, and my graduate concert performance occurred on January 21, 2009 at 8:00 p.m.

Another component of this project was taken from the auto-ethnography qualitative paradigm, in which I reflected on my own leadership skills as the conductor of the orchestra. According to Spry (2001), auto-ethnography involves “the self-reflexive critique upon one’s positionality as researcher...reflect[ing] critically upon their own life experiences [and]...articulating the intersections of people” (p. 706). Based on this proposition, I gathered descriptions of and reflected on my own actions and behaviors as conductor, generating my own perspective of the orchestral rehearsals. I also asked the musicians of the orchestra to complete a brief survey after each rehearsal in order to examine the orchestra’s perspective of my rehearsal processes. Their and my perspectives provided insight into the cause-and-effect relationship between the conductor and the orchestra. These two perspectives further allowed me to engage in self-reflection regarding how the conductors’ leadership skills potentially impacted the musical development of the musical performance of this project’s orchestra.

My examination of the leadership skills—musicianship, organization, and instructional strategies—occurred in three stages: 1) preparation, 2) rehearsal, and 3) reflection.

- Stage One: Preparation. The preparation stage included all work that occurred prior to the first rehearsal. It involved the project logistics and also preparatory work with specific consideration to all three leadership skill categories.
- Stage Two: Rehearsal. The rehearsal stage included all work that occurred between the first rehearsal and the graduate recital. It involved my conducting the rehearsals with specific consideration to all three leadership skill categories.
- Stage Three: Reflection. The reflection stage included all reflective and evaluative work that occurred after the graduate recital and between rehearsals. It involved the organization and interpretation of data collected from my own reflections and the surveys

completed by the orchestra musicians. These reflections occurred with specific consideration to all three leadership skill categories.

These project stages highlighted three significant aspects of conductors' work—the planning, the doing, and the reflecting—that I have derived from my literature review. These three stages of Preparation, Rehearsal, and Reflection occurred one after another except for some simultaneity between the Rehearsal and Reflection stages, as reflection after each rehearsal was necessary. I was also able to investigate each leadership skill within the context of each stage of my project procedures.

Project Stages

Stage One: Preparation

Project Logistics

The project logistics included the selection of repertoire, reservation of rehearsal and performance spaces, creation of the official Winter Term project, recruiting the orchestra, and obtaining orchestral parts for the repertoire.

In September 2008, I began the repertoire selection process. I decided the repertoire needed to be: 1) suitable for advanced-level high school orchestras, 2) interesting for Conservatory-college students, 3) symphonic works, and 4) a minimum length of forty-five minutes (total for the combined pieces). I arrived at these criteria with the interests of the volunteer musicians in mind. The appeal of the repertoire was a crucial part in the recruitment of musicians from within the Conservatory. Since I was not limiting myself to recruiting musicians from within the Conservatory, I also aimed to select a program that would be suitable for all musicians' skills. My criteria also catered to my own interests in learning and conducting symphonic works. Lastly, I consulted the music education faculty regarding an appropriate

duration for the graduate recital, and we arrived at a minimum recital length of approximately forty-five minutes.

In hoping for a common thread for the program, I chose the following recital repertoire:

Felix Mendelssohn *Die Hebriden (Fingal's Cave) Overture*, Op. 26

Alexander Borodin *In the Steppes of Central Asia*

Felix Mendelssohn *Symphony No. 3*, Op. 56 “Scottish”

I selected Mendelssohn’s overture and symphony, because he conceived both pieces on his trip to Scotland in 1829, and they were descriptive of the same geographic region. The Borodin tone poem was added, since it offered another programmatic piece that focused on a composer’s musical representation of a foreign region—specifically, juxtaposing Russia with Central Asia. I also considered the difficulty of the concert program when I added the Borodin. The symphony was the most challenging technically, and the overture was also a substantial orchestral work. Therefore, I selected the Borodin as it was an easier piece that would require less rehearsal time.

After I finalized the repertoire selection, I reserved rehearsal and performance spaces in the Oberlin Conservatory of Music through the Conservatory Concert Production Office. I sought to avoid any possible conflicts with other projects that were to occur during Winter Term. My main rehearsal space was the Conservatory orchestra room, and my performance space was Warner Concert Hall (WCH) in the Conservatory. I also secured permission from the Conservatory Dean’s Office to offer Winter Term credit to those who participated in the orchestra. After receiving permission from the Deans, I applied to offer the “Graduate Project Orchestra” Winter Term Group Project through the Oberlin College Winter Term Office.

I recruited fifty-three orchestra musicians for my project—thirty-five string, eight woodwind, nine brass players and one percussionist. The majority of the orchestral musicians were Conservatory students, with five non-performance majors who all played in the string section. During Stage Two, however, the orchestra diminished in size to forty-six musicians. This occurred due to several reasons: some musicians decided to drop out of the project because of a busy schedule or an injury, while others never attended any of the rehearsals.

The final aspect of the project logistics was obtaining orchestral parts for the orchestra. I requested the music from the Conservatory Ensemble Library in October 2008. I distributed the parts to the orchestra musicians by December 5, 2008—more than a month before the first rehearsal.

Preparatory Observations

I attended complete rehearsals of eight ensembles (orchestral and choral), observing the conductors' introduction of repertoire to the ensembles' concert performances. I chose to observe these ensembles and conductors because they represented diverse ensemble areas (orchestra, band, choir), various age groups (middle school to college), and musical abilities. The ensemble conductors included Amy Chang, Bridget-Michaele Reischl, Hugh Ferguson Floyd, Robert Busan, Stephen Abernethy, Jennifer Anderson, Gary Flach, Joan Pipkin, Suzanne Reeves, and Laura Cipriano.

I briefly interviewed these conductors regarding their musical choices, organizational strategies, and instructional techniques. I documented the content of the interviews in a notebook. As I observed rehearsals, I was often intrigued by conductors' choices for rehearsal order and verbal instructions. My discussions with the conductors regarding their reasons for their choices further inspired my interest in examining conductors' leadership skills, specifically

musicianship, organization, and instructional strategies. In my orchestral rehearsals, I used organizational and instructional strategies that were effective for these conductors, such as working on a piece backwards or offering verbal comments that provided a quick solution to a musical issue. I attempted to implement what I learned through observation and to make these skills my own.

Musicianship

I performed analytical score studies and historical research on the recital repertoire. The musical analyses included my creating structural diagrams and completing harmonic analyses for each piece (See Appendix A). Whenever possible, I consulted scholarly analyses as additional references. Furthermore, my repertoire research included reading texts on the composers' lives and gathering historical information about each piece. I recorded general and specific analytical and biographical points for each piece in note form (See Appendix B). These analytical and research preparations solidified my musical interpretation of the repertoire and provided teaching points for my rehearsals. Using my research and score study, I wrote program notes that were distributed at the recital (See Appendix C). Finally, I consulted Bridget-Michaele Reischl of the Oberlin Conservatory of Music conducting faculty for conducting lessons throughout the project.

Organization

The overall rehearsal scheme for the project included musical goals for each of the five rehearsals and the concert performance. Furthermore, I prepared detailed lesson plans prior to each rehearsal (See Appendix D).

Instructional Strategies

I gathered verbal and nonverbal instructional strategies from the preparatory observations of various ensembles' rehearsals. This list expanded my palette of instructional strategies to use

in my own rehearsals. I was equipped with ideas for verbal imagery, conducting gestures, instructional sequences, and verbal comments that helped solve problems effectively. In using some of these strategies in my rehearsals, I experienced firsthand the successes and problems of each of the strategies.

Stage Two: Rehearsals

Introductory meeting

From 7:00-7:15 p.m. on January 11, 2009 prior to the first rehearsal, I held an introductory meeting with the volunteer orchestral musicians. I introduced myself and explained the purpose of the project. I spoke about how they would be involved in the project as musicians and as providers of feedback on the rehearsals (i.e., feedback data from surveys). For those musicians who were unable to attend the first rehearsal, I emailed them a written explanation of everything addressed at the meeting.

Rehearsals and Recital

I conducted five, two-hour rehearsals during the following times and in the rehearsals spaces:

Sunday, Jan. 11, 2009	7:30-9:30 p.m.	Rehearsal 1	WCH
Tuesday, Jan 13, 2009	2:00-4:00 p.m.	Rehearsal 2	WCH
Friday, Jan. 16, 2009	7:00-9:00 p.m.	Rehearsal 3	Orchestra room
Saturday, Jan. 17, 2009	7:00-9:00 p.m.	Rehearsal 4	Orchestra room
Tuesday, Jan. 20, 2009	7:00-9:00 p.m.	Dress Rehearsal	WCH

Note. WCH refers to Warner Concert Hall.

The graduate recital occurred on Wednesday, January 21, 2009, at 8:00 p.m. in Warner Concert Hall, in the Oberlin Conservatory of Music, Oberlin, Ohio. (See Appendix E).

Data Collection

I documented each rehearsal and the performance with a video camera positioned at the back of the orchestra and facing me as I conducted. I also recorded the musicians' attendance for the purposes of granting them collegiate Winter Term credit and collecting feedback data from the surveys for my project. I asked the orchestral musicians to complete surveys after each rehearsal that addressed specific issues in each of the three leadership skill categories—musicianship, organization, and instructional strategies. I also asked available Conservatory faculty committee members to offer feedback on my rehearsals, either by attending the rehearsal or watching a portion of a rehearsal's videotape.

After each rehearsal, I wrote reflections on how my musicianship, organization, and instructional strategies impacted the musical development of my project's orchestra. To examine the effectiveness of my musicianship skills, I reviewed my conducting gestures and verbal descriptions of the music based on my score study. To examine my organizational effectiveness, I reviewed my planning, sequencing, and goal-setting for the orchestra rehearsals. To examine my effective use of verbal and nonverbal instructional strategies, I reflected on my instructions and considered how they aided or hindered the orchestra's musical development.

Stage Three: Reflection

As stated previously, the data collection portion of this stage actually began in conjunction with Stage Two. I kept a journal of my reflections and collected surveys from the orchestra after each rehearsal. The notes from the self-reflections represented my perspective as the conductor—"Perspective One." The ratings in the survey completed by the orchestra represented the musicians' perspective—"Perspective Two." The processes of data collection and organization for each perspective are detailed in the following sections of this paper.

Perspective One: Conductor's Self-reflection

My self-reflection process included viewing the videotapes of my rehearsals. I watched the tape of each rehearsal prior to the next rehearsal, as my reflections aided in the planning of subsequent rehearsals. When necessary, I reviewed portions of the videotapes more than once. My reflections focused on how each leadership skill category impacted the orchestral ensemble's musical development. I documented my reflections in a journal, and my comments were categorized into my three major areas of examination—musicianship, organization, and instructional strategies.

I analyzed the reflections through a coding procedure for qualitative data described by Auerbach and Silverstein (2003). This coding procedure is aimed at organizing a “massive amount of text” and “discovering patterns within that organizational structure” (Auerbach and Silverstein, p. 32). My reflections and comments were recorded in note form with bullet points, so each bullet point was assigned a code in the form of a phrase (See Appendix F). Definitions for each code were also provided (See Appendix G). Since some codes appeared in more than one category, additional labels were attached to some codes: (M) for musicianship, (O) for organization, and (IS) for instructional strategies. First, I organized the codes by each rehearsal separately; then I organized the codes by all the rehearsals collectively. The frequencies of each code were determined for both data organizations. I noted trends in terms of the same code appearing more than three times in either one rehearsal or in all the rehearsals (See Appendix H).

Perspective Two: Surveys from the Orchestra

I distributed a survey to each orchestral musician at the conclusion of each rehearsal (See Appendix I). It included three main sections corresponding to the three leadership skills that I examined for this project. The orchestral musicians were asked to assign themselves a

“Codename” for my project’s research purposes. The survey responses involved a rating scale of possible scores from 1 to 5— “Strongly Agree” to “Strongly Disagree” respectively. I also provided the option for the survey responses to include any written comments. Several surveys included written comments of various lengths, so I transcribed these comments and presented them in one document (See Appendix J).

The orchestral musicians were also asked to return the completed surveys prior to the next rehearsal. Despite my verbal and email reminders, the surveys were not always returned on time. I received the surveys periodically throughout the rehearsal process and still received surveys from all rehearsals on the day before the final concert performance. Therefore, I gathered surveys from only the first four rehearsals and decided not to administer the surveys for the last rehearsal, thinking that few would be returned to me prior to the conclusion of the project. The delayed return of the surveys prevented me from reviewing them prior to the subsequent rehearsals. In fact, I did not consider the survey data until after I had collected them after the last rehearsal. Due to the delay in the survey submissions, the survey results also could not be used to directly modify my subsequent rehearsal plans.

In addition, I calculated survey return rates for every rehearsal based on my attendance records. The data of calculated return rates are presented in Table 1. The data were further divided between two groups—S (Strings) and W (Woodwind/brass/percussion). There was one survey returned for Rehearsal 4 that left the “S or W” question in the survey unanswered—labeled as “Unknown”. Therefore, this particular survey’s responses were reported, but I did not include this survey in the calculation of the return rate.

Table 1

Orchestra Survey Return Rates

	Surveys received				Total Present			Return Rate (%)		
	S	W	Unknown	Total	S	W	Total	S	W	Total
Rehearsal 1	25	9	0	34	34	17	51	73.53	52.94	66.67
Rehearsal 2	17	9	0	26	25	13	38	68.00	69.23	68.42
Rehearsal 3	17	7	0	24	25	15	40	68.00	46.67	60.00
Rehearsal 4	16	7	1	24	27	13	40	59.26	53.85	60.00

Note. S refers to the Strings group. W refers to the Woodwind/brass/percussion group.

The data in Table 1 show a general decrease of total participants as well as surveys received. As explained previously, these decreasing numbers resulted from absences as well as continual dropouts. For example, the brass section was not always complete due to the absence of the three trombonists for the bulk of the program. Also, the woodwind section was also always one oboist short until the dress rehearsal. In general, group S demonstrated a slightly higher return rate when compared separately with the group W. The smaller numbers for “Total Present” in the W group perhaps resulted in a lower return rate. Unsurprisingly, the highest return rate occurred in the S group during Rehearsal 1. The lowest return rate was found in the W group during Rehearsal 3. Despite the decrease in overall figures, the return rate maintained above fifty percent and decreased minimally.

I recorded and organized the data collected from the orchestral musicians’ surveys in Excel Worksheets (See Appendix K). For analytical purposes, I labeled the questions in the worksheets with Roman and Arabic numerals. The sections received a Roman numeral followed by the question numbers that received an Arabic numeral. For example, question five of section two would be labeled “Question II: 5.”

As the survey contained mostly numerical data, I chose to look at mean scores that I calculated utilizing four different organizations of the raw data. First, the mean scores were calculated for the whole orchestra, which I called the “entire group.” The entire group was divided into two separate groups by instrumentation—Strings (S) and Woodwinds/Brass/Percussion (W). I continued to calculate the mean scores for these two separate groups, which I called the “S and W groups.” The purpose of this division was to discover whether the perspectives from within the orchestra were noticeably different between the two groups of instrumental families. Ideally, the woodwinds would have been separate from the brass, which would have been separate from the percussion. However, the numbers of participants in this section were impractical for such detailed divisions—for example, the one timpanist would be the only percussion, and anonymity would be jeopardized. Next, the mean scores were calculated for each question and for each section in the survey. The sections of the survey corresponded to the three examined leadership skill categories, and within each section, there are several questions. So in my project analyses, my use of “section” refers to a leadership skill category. Finally, the combination of these different ways of grouping the data yielded the four organizations of the calculated mean scores:

- Mean score by question, entire group
- Mean score by section, entire group
- Mean score by question, S and W groups
- Mean score by section, S and W groups

Once the mean scores were calculated, they were further analyzed to identify patterns and trends:

1) *The lowest and highest mean scores.* I identified which survey questions and sections obtained the lowest and highest mean scores for each rehearsal. The analysis aimed to discover common occurrences.

2) *Which of the two groups achieved the lower mean score?* I identified by question and by section (leadership skill category) which group achieved the lower mean score. I continued to calculate the frequencies of either group achieving the lower mean score. Mean frequencies were additionally calculated.

3) *The change in direction of mean scores from rehearsal to rehearsal.* I define the “change in direction of mean scores” as whether or not the mean score decreased, increased, or remained the same from one rehearsal to the next. This analysis was organized by entire group and then by S and W groups. It was also organized by survey question and by section. Then, I calculated frequencies for each possible mean score change in direction in all possible organizations of the data. Finally, mean frequency numbers were calculated.

ANALYSIS AND EXPLANATION

Perspective One: Conductor’s Self-reflection

The coding procedure allowed me to organize my codes according to each leadership skill category I examined. Within each leadership skill category, my codes focused on whether a leadership skill had a positive or negative impact on my project orchestra’s musical progress. I observed that each leadership skill almost always had both positive and negative codes attached to it. Therefore, the comparison of their frequencies helped identify my strengths and weaknesses.

I calculated frequencies of codes for each rehearsal; then I combined those frequency results from all rehearsals and calculated overall frequencies for each code. The examination of these sets of data should begin with an overview of the overall frequencies.

General Frequencies of Codes for All Rehearsals

Musicianship

Table 2 displays the frequencies of codes in the musicianship leadership skill category of my self-reflection notes.

Table 2

Frequencies of Musicianship Codes

Code	Rehearsals					
	All	1	2	3	4	5
Conducting technique effective	3	1	0	1	1	0
Conducting technique needs improvement	6	1	1	3	0	1
Vision effective	1	0	0	0	0	1
Vision lacks clarity	1	0	0	0	0	1
Vision/standard lowered	7	2	3	1	1	0
Vision/standard maintained (M)	2	1	0	0	1	0

The highest frequencies in Figure 1 include the codes “Conducting technique needs improvement” and “Vision/standard lowered.” These negative code occurrences outweigh their corresponding positive codes, especially in the latter example.

My biggest struggle was in communicating and maintaining my vision of the repertoire throughout the rehearsal process. I would often communicate what I hoped to happen

musically—either through gesture or verbally. However, I permitted the orchestra to stray away from that vision and that standard. I either followed the orchestra or had difficulty verbally insisting on what I wanted. This was especially the case for tempo; I was not able to lead a consistent tempo for many movements. I felt, at times, that this problem caused the orchestra to take my musical vision less seriously. Also, the lack of a consistent vision caused time to be wasted in rehearsal; I realized that I was often taking time to fix problems that I created.

During the last two rehearsals, I made the effort to be more insistent on my vision; subsequently, the data show that the frequency of the “Vision/standard lowered” code decreased. However, the corresponding “Vision/standard maintained” frequencies did not increase. Perhaps this means that although I improved my communication of my vision, it had not been drastically obvious. The data for “Vision effective” also demonstrated that this code did not occur during all the middle rehearsals. I was finally able to communicate what I really meant musically toward the end of the rehearsal process. In addition, I made sure to be clear and precise with the presentation of my vision through my conducting gestures at the performance. It was very effective; I noticed more leadership coming from my gestures and felt more attached to my own musical ideas. I was surprised to experience how well the orchestra followed my ideas. On the other hand, the orchestra could have simply been more attentive due a shaky dress rehearsal.

Nevertheless, this helped me realize that I needed to have a more solid musical vision and be able to present it through my gestures without being distracted when what I heard was not exactly what I wanted. I hoped in hindsight that the insistence on my musical vision could have appeared much earlier in the rehearsal process. This would have helped me achieved a performance that was closer to my original vision. The fact that I was inconsistent with my musical vision meant that the orchestra did not know exactly what I wanted, and they were not

able to perform musical statements with confidence. Therefore, the lack of consistency did not advocate an increase in the orchestra's familiarity with my musical ideas.

Finally, conducting technique was the primary method of communicating my musical vision. Throughout the rehearsal process, I continually tried to improve my technique to present my musical vision effectively. Like the previous set of codes—"Vision/standard lowered" and "Vision/standard maintained", the data showed that, although the frequencies of the negative code ("Conducting technique needs improvement") decreased, those of the corresponding positive code ("Conducting technique effective") did not increase. The frequency behaviors of all the codes in the musicianship category suggested that my skills in this category demonstrated improvement in terms of decreasing negative code frequencies. Since an increase in positive code frequencies was not apparent, this skill category remained one that required continual improvement.

Organization

Table 3 displays the frequency results of all codes under the organization leadership skill category of my self-reflection notes. I noticed that the number of bullet points comments in my reflections decreased for the later rehearsals. Plus, those few comments in the later rehearsals were all positive ones. This skill category was perhaps the strongest in my own opinion.

Table 3

Frequencies of Organization Codes

Code	Rehearsals					
	All	1	2	3	4	5
Affected by uncontrollable elements (O)	2	0	0	2	0	0
Goal not reached (O)	1	1	0	0	0	0
Goal reached (O)	2	1	0	0	1	0
Organization effective	2	1	0	1	0	0
Organization flexibility effective	1	0	0	0	1	0
Organization flexibility needs improvement	2	1	1	0	0	0
Pacing effective (O)	3	1	1	0	0	1
Pacing flexibility effective	1	0	0	1	0	0
Pacing flexibility needs improvement	2	0	2	0	0	0
Sequencing effective (O)	2	0	2	0	0	0
Time organization effective	3	1	1	0	0	1

In further analyzing these data, I gave special attention to the codes that involved the positive-negative pairing. The first set of codes of “Goal reached (O)” and “Goal not reached (O)” accounted for whether or not my goals were reached. The code “Goals not reached (O)” was directly related to the “Vision/standard lowered” code in the previous musicianship category. Since I was not insistent on my vision, my goals were subsequently not achieved. These goals may include specific musical goals or organization goals that affected my pacing. On the other hand, I noticed that I was able to accomplish my goals when I kept them in mind

during my organizational planning. Goal-oriented planning helped me achieve more effective rehearsals; I was confident that every part of my plan was purposeful and led toward a common goal.

The set of codes for “Organization flexibility” denoted an area that could use improvement. As my rehearsals were organized with specific goals and detailed sequences, I was less confident in taking detours from my rehearsal plans. I noticed in my reflections that forcing a rehearsal plan into a given time period or insisting on a particular instructional sequence may become detrimental to the overall pace of the rehearsal and even the improvement of the orchestra. I felt that the rehearsal pacing became either uncomfortably slower or faster as a result of my organizational inflexibility. This, however, was a one-sided perception on my part. When I was inflexible in my sequencing, the events in the rehearsal ceased to follow a natural path. I realized that in an effective rehearsal sequence, one event in the orchestra’s behaviors triggered the next step and vice versa, resulting in a circular relationship. This next step was often not what I originally planned. Even though I was able to envision a well-crafted sequence, I still needed to be able to respond to sound the orchestra was actually providing.

The set of codes for “Pacing flexibility” behaved quite similarly to the ones for “Organizational flexibility.” Throughout the rehearsal process, I tried to be sensitive to the orchestra’s responses to my rehearsal pacing. I often was unsuccessful in altering my rehearsal pace to improve the orchestra’s performance. While viewing my videotapes, time always felt very different than when I was actually in rehearsals. Time passed more slowly when I viewed the videotape. I often neglected the importance of wait time in my rehearsals. I eventually began to include a brief pause after I stopped the orchestra and before I spoke. This time seemed significantly longer during the actual rehearsal than how I experienced it watching the video. It

changed the rehearsal pacing when I simply offered some time to breathe before continuing the rehearsal. Also, my speech rate affected my rehearsal pacing. My reflections on my speech rate are detailed in the next section that addresses instructional strategies.

Other codes I examined in this category include “Sequencing effective (O)” and “Time organization effective.” I found my use of rehearsal time featured an effective balance of playing through large portions and rehearsing details. This allowed me to use the entire rehearsal time without boring or exhausting the orchestra. Varying activities also maintained the orchestra’s attention in the rehearsal. I also found that my rehearsal sequencing helped the orchestra develop a clear concept of the repertoire. Prior to the rehearsals, I determined specific sections of music to rehearse in a particular order. My choice of sections always corresponded to the actual formal divisions I had previously established in my score preparation. Doing so ensured that I presented musical portions that made sense, especially when I did not rehearse an entire movement or piece.

When I did rehearse entire movements or pieces, however, I realized that working sections backwards was a very effective organizational strategy. Working backwards allowed for the rehearsal to finish at the beginning of the movement or piece. This offered a seamless transition and flow into a run-through of the movement. Lastly, I discovered that after I successfully fixed a problem, it was important to encourage its retention by simply playing the successful segment again. In general, I felt that my organization of time and sequencing impacted positively the orchestra’s musical improvement.

The final code for discussion was “Affected by uncontrollable elements (O).” My rehearsal planning and organization were sometimes affected by circumstances beyond my control, specifically absences and personnel changes. Several times, I had to revise my rehearsal

plans due to absent musicians. One major personnel shift in the oboe section affected the efficiency of my rehearsal sequencing; the first oboe player dropped out of the project after the first rehearsal. I was not able to find a replacement until the dress rehearsal. I noticed that I had to repeat some sequences due to this personnel change, especially in the Borodin. Ideally, I would have spent less time on the Borodin. However, I decided to insert an extra rehearsal segment for the piece after the personnel change occurred. This had a negative impact on the sequencing and pacing of my rehearsals for the Borodin. I found that I was over-rehearsing the piece. In hindsight, I could have altered my rehearsal sequence for the Borodin in a different way that would have not resulted in over-rehearsing. I would have run through the Borodin much more than rehearsing little segments of it. Shorter rehearsal segments of the piece would also have contributed to a better-paced rehearsal of the Borodin.

Instructional Strategies

The codes in the instructional strategies leadership skill category were further organized into subcategories verbal and nonverbal.

Verbal

Table 4 displays the frequency results of all codes in the verbal subcategory. My reflections focused on how my verbal instructions impacted the orchestra's performance. These verbal instructions included giving directions, providing imagery, questioning, and singing.

Table 4

Frequencies of Instructional Strategies Codes - Verbal

Code	Rehearsals					
	All	1	2	3	4	5
Directions effective	6	0	3	1	0	2
Directions needs improvement	4	0	3	1	0	0
Directions flexibility needs improvement	1	0	0	0	0	1
Imagery effective	3	0	1	1	1	0
Pacing effective (IS)	2	0	0	0	2	0
Questioning effective	1	0	1	0	0	0
Questioning needs improvement	1	0	0	0	1	0
Sequencing effective (IS)	3	1	0	1	1	0
Sequencing needs improvement (IS)	1	1	0	0	0	0
Singing effective	3	0	0	3	0	0
Singing needs improvement	1	0	1	0	0	0
Speech needs improvement	4	2	1	1	0	0

The code with the highest frequency was “Directions effective.” My verbal directions were often in the form of technical and musical advice. They were most effective when what I said remained concise and clear. The clarity of my comments yielded immediate results during the rehearsals. I was most effective in addressing issues of ensemble, balance, and rhythmic precision. On the other hand, my reflections showed that I also needed to improve aspects of my verbal directions. For example, the frequency of the code “Directions need improvement” was

quite high. When my verbal directions failed to improve the orchestra's playing, I had trouble finding alternative suggestions. I usually thought of several appropriate instructional strategies for the given problem *after* the rehearsal, however. Being actively engaged in the rehearsal seemed to affect how much I was able to think "on the spot." Therefore, familiarity with more methods of approaching the same problem would offer the flexibility necessary to avoid this issue I experienced in my rehearsals.

Imagery, questioning, and singing proved to be valuable instructional strategies in my rehearsals. Imagery helped me explain a technical or musical concept more efficiently; rather than a long-winded description, clear imagery was quick and equally effective. My use of questioning was extremely effective. I noticed that the orchestra felt more engaged in the rehearsal when I asked questions. My questions gave the orchestral musicians a sense of responsibility, especially in fixing ensemble problems, and of individual involvement in creating the shared vision. With this responsibility, the orchestra began to listen more attentively to each other. Encouraging the orchestra to listen within the ensemble was one of my own goals that I hoped to have addressed more often than I did. My project could have benefited from more questioning. The orchestra would have been engaged more often in verbal dialogue with the conductor. Also, questioning would have been a nice alternative instructional method when another was not working.

I realized that the use of singing as an instructional strategy also increased efficiency. I used singing mostly to model the desired musical effect that I wanted from the orchestra. I learned that, in order to maximize its effect, my singing must be musically precise in terms of articulation, dynamics, pitch, and phrasing. In some instances, I did not model accurately the musical effect I wanted. Although the orchestra did not mimic the incorrect rendition I sang, it

helped me realize that singing was an instructional strategy that must be used with care. I became very self-conscious of demonstrating and modeling with my voice.

In addition, the pacing, sequencing, and speech rate of my verbal instructions were part of my reflections. During the first three rehearsals, I noted repeatedly that my rate of speech was too fast. This resulted in a frantic pace for most of the verbal instructions. I realized that what is comfortable for me is not necessarily comfortable for the orchestra. The orchestra did not have time to understand and process what I said. Also, I noticed a habit of saying “um” as frequent “filler” in my speech. My flow of speech was, therefore, disrupted, and as a result, my verbal instructions were more difficult to understand. I improved both aspects of my speech throughout the five rehearsals. However, it still remained an area for needing improvement. My fast speech rate directly affects the pacing of my instruction. In my reflections, I noted that I was comfortable with my own pacing by the fourth rehearsal. Both occurrences of the “Pacing effective (IS)” code appeared in this rehearsal. In examining the videotape of the fourth rehearsal, I also commented that the verbal instruction was much clearer due to a slower speech rate.

As many of my verbal instructions were planned in detail beforehand, the sequences of my verbal instructions were very effective. However, I was unable to continue with my plans several times, and this greatly influenced the effectiveness of my verbal instructions. As my discomfort with flexibility had appeared in other areas of my reflections, I established a long-term goal of improving my flexibility in verbal instructions that will extend beyond the time frame of my project.

Nonverbal

Table 5 displays the frequency results of all codes under the nonverbal subcategory.

Table 5

Frequencies of Instructional Strategies Codes - Nonverbal

Code	Rehearsals					
	All	1	2	3	4	5
Eye contact needs improvement	1	1	0	0	0	0
Facial expression effective	1	1	0	0	0	0
Facial expression needs improvement	1	1	0	0	0	0
Gesture needs improvement	1	0	1	0	0	0
Gestures effective	3	1	1	1	0	0
Gestures flexibility needs improvement	1	0	0	1	0	0

My examination of nonverbal instructional strategies focused on how my gestures impacted the orchestra's performance. Using gestures as an instructional strategy saved much rehearsal time. Based on the immediate responses from the orchestra during rehearsals, I noticed clearly when my conducting gestures were being communicative, especially regarding musical shaping. There were also instances where my conducting gestures were less helpful for the orchestra's musical improvement. Specifically, tempo was communicated less effectively through my conducting gestures. I realized that my conducting gestures were not helping the orchestra achieve what I envisioned musically, so I ended up explaining tempo-related problems verbally.

I found the use of conducting gestures as an instructional strategy very effective. However, it was also important to note that varied conducting techniques were necessary to achieve a certain level of effectiveness. Different conducting gestures were required to depict a variety of musical ideas. In addition, conducting gestures could be used to aid or instruct a change in the sound from the orchestra. Being almost entirely focused on performing appropriate and effective gestures for the music, I did not spend much time exploring the possibilities of using my gestures to elicit change in real time.

Table 6 displays the frequencies of additional codes under the instructional strategies category that did not fit well into the above two subcategories.

Table 6

Frequencies of Additional Instructional Strategies Codes

Code	Rehearsals					
	All	1	2	3	4	5
Vision/standard maintained (IS)	1	0	0	0	1	0
Goal not reached (IS)	1	0	0	0	1	0
Goal reached (IS)	1	0	0	0	1	0
Affected by uncontrollable elements (IS)	1	0	0	0	0	1
Forget to address issue	1	0	0	1	0	0

Almost all of these codes have been addressed in the previous musicianship and organization skill categories. “Forget to address issue” was a code that had not appeared before. While I reflected on my rehearsals, I always found one or two small musical problems that I had forgotten to fix during rehearsal. I noticed these problems as I rehearsed sections of music. I

finally decided that I could not possibly remember all the problems I wanted to address after the musicians played through a large section. Therefore, I began to make notes on the score with a pencil as I conducted to give myself a reminder. This proved to be a valuable strategy to use in the future.

Perspective Two: Surveys from the Orchestra

As explained earlier in this paper, I organized the data and calculated mean scores in the following four ways:

- Mean score by survey question for the entire group
- Mean score by survey section for the entire group
- Mean score by survey question for the S and W groups
- Mean score by survey section for the S and W groups

I continued to analyze these sets of data to discover trends and patterns using the following methods:

- The lowest and highest mean scores for the entire group and for individual groups (S & W);
- The lower of the two mean scores when comparing S and W groups; and,
- The change in direction of mean scores from rehearsal to rehearsal for the entire group and for individual groups (S and W).

I designed the survey questions so that the participants' responses would fall on a rating scale of "1" to "5." The criteria for this rating scale remained the same for all the questions.

There was one exception—Question II: 3; I sought text responses for this question, restated below:

Question II: 3

Describe the rehearsal pace:

very fast fast medium slow very slow

I found this question somewhat problematic since the main analytical methods in this project involve calculating mean scores for the rating scale. On one hand, I was able to convert these text responses to a numerical rating scale of “1” to “5”:

Question II: 3

Describe the rehearsal pace:

very fast	fast	medium	slow	very slow
1	2	3	4	5

The responses to this question were simply observational, and each individual had a different perspective. A rating of “very fast” cannot necessarily translate into a negative or positive response. In fact, it may be a positive response for one musician but negative for another. Due to the nature of this question, I omitted Question II: 3 in the mean score calculations. I continued to perform a separate set of analyses for this question, which I will discuss in a later section.

In general, I discovered that the results of the surveys were somewhat helpful but not always reliable. The decrease in number of participants, decrease in quantity of surveys returned, and the delays in the return of surveys were some factors that affected the reliability of the results. Therefore, I have only reported the portions of the results that sparked further inquiry or needed further explanation.

Lowest and Highest Mean Scores

After calculating the mean scores for the ratings from the entire group of orchestral musicians, I identified the questions and sections that had the lowest and highest mean scores for each rehearsal. The questions and sections with the lowest mean scores represented my strengths from the orchestra’s perspective, and those with the highest represented my weaker attributes. The results are presented in Tables 7 and 8. Multiple items in each box signify that all of the items had the same low mean score.

Table 7

Lowest and Highest Mean Scores by Question (19 total) of the Entire Group

	Lowest	Highest
Rehearsal 1	II: 1	III: 5
Rehearsal 2	II: 1	III: 5
Rehearsal 3	I: 3, II: 2	III: 5
Rehearsal 4	I: 1, III: 1, III: 2	III: 5

Note. Multiple items signify that all of those items had an equal score.

Table 8

Lowest and Highest Mean Scores by Question (19 total) of the Entire Group

	Lowest	Highest
Rehearsal 1	I, II	III
Rehearsal 2	II	III
Rehearsal 3	II	III
Rehearsal 4	I	III

Note. Multiple items signify that all of those items had an equal score.

The data showed that Section III, the section pertaining to the leadership skill category of instructional strategies, was consistently my weakest section. Specifically, Question III: 5 was identified as the single question that always had the highest mean score according to Table 7. Question III: 5 asked the orchestral members to rate my use of questioning as an instructional strategy. This question was problematic in the survey process, since I did not utilize questioning during every single rehearsal. The musicians were confused about how to answer the question when questioning was not used in some rehearsals. As a result, many musicians left the question blank, wrote “N/A”, or responded with a high rating of a “4” or “5.” This phenomenon demonstrated that I should have given more thought when including this question in the survey. I would have needed to use questioning as an instructional strategy every rehearsal if I wished to include the question in the survey. Question III: 5 was identified as a consistent weakness; however, the results in Table 7 did not identify a particular strength in my performance, since many questions had the same lowest mean score.

Section II had the lowest mean score several times according to Table 8. This trend identified Section II as my strongest section, which pertained to the leadership skill category of organization. I further examined Table 7 and discovered that Question II: 1 appeared as the only question with the lowest mean score for two consecutive rehearsals. Question II: 1 inquired about whether the rehearsal “was organized.” Interestingly, none of the rehearsals after Rehearsal 2 identified Question II: 1 again as achieving the lowest mean score. Perhaps my rehearsal organization became less convincing to the orchestra during the last few rehearsals. Although my rehearsal schedule might have been clear, the sequence of musical sections rehearsed and the transitions in between might have been less clear. I tried to plan in less detail for the last few rehearsals since I wanted to develop my ability to be flexible during rehearsals—in terms of organization and instruction. This might have made my rehearsal sequence less clear and lacking in direction during the last few rehearsals.

Frequencies of Lower Mean Score between S and W Groups

In comparing the S and W groups’ data, I identified by question and by section whether the S group or the W group had the lower mean scores. Both sets of results indicated that the W group consistently had the lower mean scores regardless whether the data were organized by question or section. The results by section were more interesting, as they identified the leadership categories that presented agreement and disagreement between the two groups’ mean scores. Agreement between the two groups’ mean scores was represented by a relatively small difference between the two means scores. On the other hand, disagreement was represented by a relatively large difference. The raw data of mean scores are presented in Table 9, organized by section. Table 9 also indicates which group had the lower score and the numerical difference between the two groups’ scores.

Table 9

Mean Scores by Section (3 total) of All Rehearsals

		Sections		
		I	II	III
Rehearsal 1	S	1.74	1.79	2.01
	W	1.78	1.63	1.87
Differences		S-0.04	W-0.16	W-0.14
Rehearsal 2	S	1.73	1.69	2.14
	W	1.70	1.62	1.71
Differences		W-0.03	W-0.07	W-0.43
Rehearsal 3	S	1.70	1.75	2.06
	W	1.64	1.46	1.66
Differences		W-0.06	W-0.29	W-0.40
Rehearsal 4	S	1.67	1.73	1.83
	W	1.31	1.40	1.66
Differences		W-0.36	W-0.39	W-0.17

Note. The differences in mean scores first indicate which group—S or W—had the lower score. The numerical differences follow after a hyphen.

These data showed that the smallest differences of mean scores between the two groups occurred mainly in Section I, which referred to the leadership category of musicianship. These small differences indicated that both groups' ratings showed agreement in their perception. On the other hand, Section III included two of the highest differences in mean scores between the two groups. Therefore, this showed that the two groups' ratings were not in agreement—the W group clearly had the lower mean scores for Section III. Section III referred to the leadership

category of instructional strategies, so my instructions perhaps had a greater impact on the W group compared with the impact on the S group. As I am a string player, this result was interesting since my comments should have naturally been more accessible for the S group. Perhaps this result showed that I gave more attention to the W group compared with the S group, or the W group could have also just been more comfortable with my instructional style. This result also informed me that I needed to provide more direct instruction and feedback to the S group. I suspect that since the W group consisted of more individuals with separate parts, I leaned toward providing more specific feedback automatically. In any case, Section III remained my weakest leadership skill category based on the collective survey responses.

Change in Direction of Mean Scores from Rehearsal to Rehearsal

This analysis examined the change in direction of mean scores from rehearsal to rehearsal. The change in direction referred to whether the mean score decreased, increased, or remained the same from one rehearsal to the next. I performed the analysis for the entire group as well as the S and W groups. As in the previous analyses, the data were organized by question and by section for both the entire group and the S and W groups. The changes in direction of mean scores were represented by the following symbols:

- the mean score decreased from one rehearsal to the next
- + the mean score increased from one rehearsal to the next
- = the mean score remained the same from one rehearsal to the next

Finally, I calculated frequencies of each change in direction for all the various organizations of the data.

In my analyses, I found the frequency results organized by question to be the most interesting and relevant to my own reflections. The frequency results organized by section

simply augmented and confirmed the results organized by question. Therefore, the following section only reported analyses of the results organized by question.

Entire Group: Frequencies of Change in Direction of Mean Scores from Rehearsal to Rehearsal by Question

Table 10 displays the frequencies for each change in direction across all rehearsals, organized by question.

Table 10

Frequencies of Change in Direction of Mean Scores by Question (19 total) of Entire Group:

	-	+	=
Rehearsal 1→2	12	7	0
Rehearsal 2→3	10	8	1
Rehearsal 3→4	15	2	2

Note. “-” indicates that the mean score decreased.

“+” indicates that the mean score increased. “=”

indicates that the mean score remained the same.

These results in Table 10 show that the majority of the changes in direction indicated a decrease of mean scores from rehearsal to rehearsal—a decrease in the survey ratings demonstrated a more favorable rating. The “-” results clearly outnumbered the “+” results for Rehearsal 1→2 and Rehearsal 3→4. So, the absence of this pattern for Rehearsal 2→3 deserved further examination. First, it was interesting to note that in Rehearsal 2→3, the frequency of “-” and “+” results were rather similar. After further examining the raw data for Rehearsal 2→3, I realized the “-” and “+” frequencies in only Section III were the same—four occurrences each. Sections I and II of Rehearsal 2→3 also demonstrated very similar frequencies between “-” and

“+” results. Therefore, the survey responses for Rehearsal 2→3 displayed the most variety and disagreement among all the responses. This demonstrated that for Rehearsal 2→3, the orchestra’s perception of my performance did not change either positively or negatively. After reviewing my own performance in these two rehearsals, I noticed that many of the same areas that needed improvement from Rehearsal 2 still were present in Rehearsal 3—specifically my presentation of my musical vision and my verbal instructions. I finally noted improvement in these areas in my reflections of Rehearsal 4. Along the same lines, the data in Table 10 for Rehearsal 3→4 highlighted a significant decrease of “+” results from eight to two occurrences—a positive change. The disagreement among the results waned and the “-” results outnumbered the “+” results. Therefore, the data in Table 10 from the orchestra’s perspective matched my own reflections quite well.

These only two instances of “+” results in Rehearsal 3→4 of Table 10 referred to Questions I: 3 and II: 2. Question I: 3 inquired about whether the “conductor demonstrated a sound knowledge of the score,” and Question II: 2 inquired about whether the “rehearsal organization contributed to the orchestra’s musical development.” The orchestra’s ratings indicated a negative change in perception for these two particular questions. For Question I: 3, the negative change in perception might have resulted from the lack of a clear vision, which I struggled with throughout the entire project. Without a clear vision, my knowledge of the score would not appear convincing. Also, the negative change in the orchestral musicians’ perception of Question II: 2 might have resulted from the lack of clear rehearsal goals. I only set general goals for each rehearsal in order to focus on being flexible during rehearsal. However, specific goals for the rehearsal would have helped the orchestra improve with a clear direction.

S and W Groups: Frequencies of Change in Direction of Mean Scores from Rehearsal to Rehearsal by Question

I performed the same analysis from Table 10 for the S and W groups separately. Further analysis in this regard confirmed the results of the “entire group” analysis. Dividing the musicians into two groups by instrumentation also allowed comparison between the responses of these two groups and helped discover patterns within these comparisons.

The calculated frequencies of changes in direction by question are presented in Table 11.

Table 11

Frequencies of Changes in Direction of Mean Scores by Question (19 total) of S and W Groups

S	-	+	=
Rehearsal 1→2	10	9	0
Rehearsal 2→3	8	8	3
Rehearsal 3→4	14	5	0
<hr/>			
W	-	+	=
Rehearsal 1→2	13	4	2
Rehearsal 2→3	12	7	0
Rehearsal 3→4	9	3	7

Note. “-” indicates that the mean score decreased.

“+” indicates that the mean score increased. “=”

indicates that the mean score remained the same.

A brief overview of these results confirmed that the majority of the mean scores decreased throughout the rehearsal process. The lack of an obvious trend in Rehearsal 2→3 discovered in the previous analyses was clearly attributed to the S group, which had equal frequencies of “-” and “+” results. Perhaps since the S group included more musicians, the chances of varied results increased.

The data of the W group deserved further investigation for several reasons. First, the frequency of the “=” result in the W group for Rehearsal 3→4 was significantly higher than any of the other rehearsals, seen in Table 11. The high frequency of “=” results demonstrated less change in the W group’s responses for Rehearsal 3→4. After examining the raw data, four of the seven “=” results appeared in Section III, the section examining instructional strategies. Secondly, I further noted that Section III for Rehearsal 3→4 included almost equal frequencies for all possible changes in direction—two for “-” results, two for “+” results, and three for “=” results. Lastly, it was obvious that the results in the W group began in Rehearsal 1→2 with a clear high frequency of the “-” results. By Rehearsal 3→4, the differences between the “-”, “+”, and “=” results had become less obvious. In fact, the frequency of “-” results actually diminished, meaning that mean scores were either increasing or remaining the same. These examinations of the W group’s survey responses showed that the W group’s perception did not demonstrate significant changes and became more disagreeable throughout the rehearsal process.

On the other hand, the S group’s results consistently demonstrated an increase of “-” results and decrease in “+” results. The most obvious example of this pattern was in the frequency results for Section III alone, presented in Table 12.

Table 12

Frequencies by Only Section III Questions for the S Group

Section III	-	+
Rehearsal 1→2	3	5
Rehearsal 2→3	4	4
Rehearsal 3→4	8	0

These comparisons again indicated that the perceptions of the W group were not altered much, and those of the S group steadily became more favorable. This difference could be attributed to the relatively large difference in total number of musicians in each group, as patterns become more obvious within a larger group.

Survey Question II: 3

As described earlier, I did not include Question II: 3 in any of the above analyses. However, I did perform similar analytical procedures in examining this question. These analyses included the frequencies of each rating and mean scores of all the ratings. Each of these analyses was further divided between results for the entire group and for the S and W groups. Again, for the purposes of calculating mean scores of the ratings, the texts in the survey were converted to numerical scores as follows:

very fast	fast	medium	slow	very slow
1	2	3	4	5

Frequencies of Each Rating

Survey Question II: 3 asked for the orchestra’s impression of the rehearsal pace. My examination of the frequencies of each rating presented some interesting trends. The frequency of individual ratings for the entire group is presented in Table 13.

Table 13

Frequency of Each Rating, Entire Group, for Question II: 3

	1	2	3	4	5	2.5
Rehearsal 1	2	14	14	2	0	1
Rehearsal 2	0	8	15	2	0	1
Rehearsal 3	1	8	12	2	0	1
Rehearsal 4	0	8	14	1	0	1

According to Table 13, the highest frequencies occurred for the “3” rating; the majority of the responses indicated a medium rehearsal pace. With a few exceptions, the extreme scores had very few occurrences. These frequencies also indicated a further bias toward the lower ratings of “2”. Several believed that my rehearsal pace was “fast” and a few thought it was “very fast.” Indeed, my own perception of my rehearsal pace leaned toward “fast” and “very fast.” However, I was surprised to see the numerous “3” ratings that described my rehearsal pace as “medium.”

Several notable changes in frequency called for further examination of the frequencies of the ratings by the S and W groups. Table 14 presents the frequencies of individual ratings for both S and W groups separately.

Table 14

Frequency of Each Rating, S and W Groups, for Question II: 3

S	1	2	3	4	5	2.5
Rehearsal 1	1	12	10	1	0	0
Rehearsal 2	0	3	14	0	0	0
Rehearsal 3	0	6	10	1	0	0
Rehearsal 4	0	4	12	0	0	0

W	1	2	3	4	5	2.5
Rehearsal 1	1	2	4	1	0	1
Rehearsal 2	0	5	1	2	0	1
Rehearsal 3	1	2	2	1	0	1
Rehearsal 4	0	4	1	1	0	1

The frequencies of the entire group in Table 13 indicated a steep decrease in the “2” ratings from Rehearsal 1 to Rehearsal 2. After consulting Table 14, I realized that the S group was mainly responsible for this change—in fact, the W group’s “2” ratings actually increased from two to five occurrences. Many musicians of the S group observed that the rehearsal pace slowed down from Rehearsal 1 to Rehearsal 2.

In comparing the two groups, I also noticed that the W group mostly agreed on the “fast” rehearsal pace and the S group mostly agreed on the “medium” rehearsal pace. Also, since I considered my own rehearsal pace to be fairly quick, I became curious about where the “slow” rehearsal pace ratings took place. These ratings mostly appeared in the W group, to my surprise.

This seemed to contradict the previous observation of the W group leaning toward the fast rehearsal pace. However, further consideration of the entire set of data revealed that the W group's data simply had a wider distribution of frequencies across more ratings, in comparison with that of the S group. Therefore, the W group's impression of the rehearsal pace is generally more varied. The two groups' impressions of my rehearsal pace perhaps provided insight into how I managed the two groups differently during rehearsals. For the S group, I could have given more individual attention to each of the string sections to increase my rehearsal pace. For the W group, I could have focused on some musicians while giving very little attention to others. In general, balancing the attention I give across all instrumental families would perhaps ensure a more engaged orchestra.

Mean Scores of Ratings for Question II: 3

The calculated mean scores of all ratings for Question II: 3 are presented in Table 15.

Table 15

Mean Scores of Ratings for All Rehearsals for Question II: 3

	Entire Group	S	W
Rehearsal 1	2.50	2.46	2.61
Rehearsal 2	2.75	2.82	2.61
Rehearsal 3	2.65	2.71	2.50
Rehearsal 4	2.69	2.75	2.50

These mean scores confirmed my previous observation that the entire group's perception of my pacing became slower. After separating the two groups, the data indicated that the S group

indeed followed this pattern, but the W group did not. The W group's mean scores slightly decreased, meaning that their perception of the rehearsal pace became faster.

Despite the various ways of analyzing the data, I realize that the responses to this question presented limitations and flaws in its analysis and interpretation. First, the five descriptions of my rehearsal pace on the survey lacked the same type of judgment that was present in all the other survey questions. The other survey questions involved ratings that indicated agreement or disagreement—hence, positive or negative. A “fast” rehearsal pace may be a positive rating for one person and a negative rating for another. Perhaps it would have been more specific if I had defined each rehearsal pace with descriptions that inquired whether the rating was a positive or negative one. Also, it is important to note that rehearsal pace may vary greatly within a rehearsal segment, let alone the entire rehearsal. In fact, my successful rehearsal pacing usually involved variations between slow and fast rehearsal paces. These changes in rehearsal pace resulted in my own perceptions of how the orchestra was responding to my rehearsal pace. Therefore, the survey responses only represented a general impression and did not reflect the effects of fluctuating rehearsal paces.

Look at Both Perspectives

My own reflection focused on identifying my strengths and weaknesses and how they impacted the orchestra's performance from the conductor's perspective. My reflections were also influenced by the fact that I had been engaged in self-reflection before this project in my academic career. Therefore, very few of my comments in my reflections came as a surprise. Nonetheless, the reflection process in my project managed to provide another opportunity to solidify my strengths and improve my weaknesses. The orchestra's perspective, on the other hand, provided an assessment based my performance in this specific project's rehearsals. It also

involved a consolidation of individual opinions from within the orchestra. Therefore, comparing these two perspectives gave me valuable insight in my reflection process.

Based on the data and analyses, I noted my strongest and weakest leadership skill categories indicated in both perspectives. The orchestra and I agreed that my strongest leadership skill category was organization. However, we disagreed on my weakest leadership skill category; I identified musicianship, and the orchestra rated instructional strategies as the weakest skills. This revealed that as the conductor, I became so interested in improving the musical presentation of my musical vision that I perhaps put less attention into improving the skills in the category of instructional strategies.

Additionally, I compared the leadership skill categories for which I demonstrated the most and least improvement. The orchestra and I agreed on both; musicianship showed the most improvement and organization showed the least improvement. Musicianship was clearly the leadership skill into which I put the most effort, and this was obvious to the orchestra. Organization was my strongest skill category, so it was interesting to find little sign of improvement indicated by either perspective. Perhaps any improvement of this skill would only be slight since it was already the strongest skill category.

CONCLUSION

Through my examination of the literature and my project procedures, I have come to appreciate the leadership and educational guidance that conductors provide while conducting an ensemble. I understand that conductors' development as effective leaders involves numerous skills that span various disciplines and areas. Therefore, I chose to focus on only three specific

leadership skills—musicianship, organization, and instructional strategies. My project offered an opportunity to engage in investigative and reflective activities as a developing conductor while rehearsing and performing a concert program of some of my favorite orchestral works.

I realized that although musical visions may be well established by conductors, they need to be consistently and convincingly communicated to the ensemble. I should be able to demonstrate my musical vision so powerfully that the ensemble becomes convinced and empowered to achieve that musical vision. I found that I needed to have more musical influence on the orchestra in order to enable them to achieve what I wanted musically—this includes a solid musical vision and powerful means of expressing it, verbally and nonverbally. Also in my project, I was most frustrated with how I was unable to consistently communicate my musical vision through my conducting gestures. This further contributed to my lack of power and influence in the presentation of my musical vision. Conducting gestures should always be connected to the musical vision imagined by conductors. I also realized that consistency in the presentation of my musical vision would have increased productivity in my rehearsals—I spent extra time re-communicating parts of my musical vision that were presented incorrectly or half-heartedly the first time. Therefore, the consistency, clarity, and power of the musical vision come from both the my mastery of the conducting craft and the strength of my personal interpretations of the music. Both of these skills would aid conductors in effective communication and leadership of their musical visions and would add productivity to their rehearsals.

Throughout this project, I also discovered the important combination of setting clear goals and being flexible in rehearsals. In leading an ensemble toward a musical vision, goal-setting becomes an effective strategy for pacing the ensemble's progress. I noticed that when I had a clear goal in mind during my rehearsals, the orchestra improved more quickly. I felt that I

was leading the orchestra toward specific goals and actually achieving them. Also, my preset goals provided a sense of direction for both my instruction and the orchestra's participation in the rehearsals: my instructions became more sequential and intentional in helping the orchestra improve.

On the other hand, it was impractical to aim only to achieve my predetermined goals; it would only solve problems that I had anticipated. As a conductor, I can never fully predict what might happen in ensemble rehearsals. Therefore, an important part of conductors' leadership in rehearsal is to respond to the problems the orchestra presents in real time. This requires my flexibility in both rehearsal organization and instructional strategies. If my organizational plans fail, I should welcome last-minute changes as opportunities to more effectively help the ensemble improve. Similarly, I possess various instructional strategies that allow me to offer the most appropriate methods in solving problems. I found that the most effective instructional strategies actually involve the ensemble's direct involvement in the problem-solving process, either through critical listening or critical thinking. At any given moment during rehearsals, I should offer leadership that would be in the ensemble's best interest and instruction that would enable the ensemble to be in charge of their own musical development.

As I examined and reflected upon each of the three leadership skills, I became convinced that these skills complement one another; as one skill improved, another skill was positively influenced. My project's focus on the three specific leadership skills provided a forum for me to improve as a conductor in these three areas of musicianship, organization, and instructional strategies. Nevertheless, successful conductors also exhibit expertise in other areas and develop other leadership skills as well. Therefore, a comprehensive development of all leadership skills would ensure my further growth and pursuit of excellence as a conductor, educator, and leader.

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Appendix A
Analytical Diagrams

FINGAL'S CAVE **loose sonata** **B minor** **268 bars**

Section	Subsection	key	bars	sub-bars	total bars
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Exposition

P	aa	b	16	/8, 8	
	bb	b	16	/9, 7	
TR			14	/4, 10	
S	aa tr	D	30	/10, 13, 7	
C	comp sent	D	19	/4, 4, 11	

Development

P	2 phrs	b ~ D	27	/16, 11	
S	(tr)	D	8		
TR	aa	f→bb	18	/9, 9	
P	(military)	bb, d, b	16	/10, 6	
C	(rt)	F# ⁷	15	/6, 9	

Recapitulation

P	ab tr	b	22	/8, 6, 8	
S		B	15	/9, 6	

Coda

Part 1	new melody	e→b	9		
Part 2	P (inv of beg)	b	18	/11, 7	
Part 3	C	b	11		
Part 4	cad	b	14	/9, 5	

Appendix A (Cont'd)
Analytical Diagrams

IN THE STEPPES		through-composed	a/A	283 bars	
Section	Subsection	key	bars	sub-bars	total bars
A	2x	A, C	27	/4, 12, 11	
TR		e	16	/8, 8	
B	aba	a, F, a	28	/10, 9, 9	
TR		e	19	/8, 11	
A	3x	e, Eb, C		47 /15, 17, 17	
TR		e	16	/8, 8	
B	abab	a, F, A, A	37	/10, 9, 9, 9	
A+B	abab	A	35	/8, 9, 9, 9	
A	phrase 1	A	16		
	phrase 2		12		
	phrase 3		16		
	phrase 4		12		

Appendix A (Cont'd)
Analytical Diagrams

SYMPH - MOVT 1		Sonata	a minor		522 bars	
Section	Subsection	key	bars	sub-bars		total bars
Introduction						
Intro	a	a	16		]	63
	b	~	15			
	c	F	17			
	a	a	15			
Exposition						
P	comp sent x2	a	35	/21, 14	]	61
TR	3 phr	a→e	26	/8, 8, 10	]	148
S	abb ext	e	33	/8, 8, 8, 9]	
TR _s	2 phr	e	23	/10, 13]	
C	ab ext tr	e	31	/9, 8, 7, 7]	
Development						
Entry		~	28	/14, 14		28
S ₁	3x	c, g, d ~	40	/10, 10, 20	]	125
TR		→ E	16]	
C	2 phr	E	21	/9, 12]	
RT		E	20	/8, 12]	
Recapitulation						
P	comp sent	a	21			21
S ₁	ab ext	a	25	/8, 8, 9	]	93
TR ₂	2 phr	a	19	/10, 9]	
C	ab ext tr	a	28	/9, 8, 7, 4]	
Coda						
Part 1		~	28	/14, 14	]	56
Part 2	chromatics	~	28	/14, 14	]	96
Part 3	3 phrs	a	30	/12, 10, 8]	
Intro	a	a	10]	

Appendix A (Cont'd)
Analytical Diagrams

SYMPH - MOVT 2 **very loose sonata** **F major** **273 bars**

Section	Subsection	key	bars	sub-bars		total bars	
Intro		F	8				8
Exposition (Rotation 1)							
A	aab	F	24	/8, 8, 8	]	62	95
	ab	F`	16	/8, 8			
	a tr	F → C	22	/8, 11			
B	comp sent	C	20	/4, 4, 12			
TR		C	13	/7, 6			
Development (Rotation 2)							
A	part 1	F ~	19	/8, 7, 4	]	47	71
	part 2	A ~ C	28	/12, 16			
B	comp sent ext	C ~	24	/4, 4, 8, 8			
Exposition (Rotation 3)							
A/RT	2 phrs	→F	17	/7, 10	]	66	
B	comp sent	F	21	/4, 4, 13			
TR	3 phrs	F	28	/8, 9, 11			
Coda	part 1	F	14	/8, 6	]		32
	part 2	F	18	/9, 9			

Appendix A (Cont'd)
Analytical Diagrams

SYMPH - MOVT 3		2-rotation	A major		150 bars
Section	Subsection	key	bars	sub-bars	total bars
Rotation 1					
Intro		E ⁷	9		] 61
A	abc	A	24	/8, 11, 5	
B	comp sent	a/C ~	17	/4,4, 9	
A	b	E	11		
Rotation 2					
Intro	AB	E→d→E ⁷	16	/7, 9	] 80
A	abc	A	21	/8, 8, 5	
B	comp sent	d/F ~	18	/4, 4, 10	
A	b tr c	A	25	/8, 11, 6	
Coda	A	A	9		9

Appendix A (Cont'd)
Analytical Diagrams

SYMPH - MOVT 4 Sonata-rondo a minor 490 bars

Section	Subsection	key	bars	sub-bars		total bars	
Exposition (Rot 1)							
P ₁	aba	a	36	/14, 8, 14		36] 117
P ₂	comp sent	a→G	17	/5, 5, 7	]	29
	cad.	G	12				
S	ab ab	e	43	/25, 18		43	
C	cad. phrases	C	26	/8, 10, 8	]	38
	Accent motif	→ C	12				
Development (Rot 2)							
P ₁	ab	C ~	35	/18, 17		35] 98
P ₂	Fugue – expo (4x)	→a	22	/11, 11	]	43
	Fugue – stretto	~	21	/7, 14			
	culmination	a]		
S	b	a	12		]	20
RT		d→a	8]		
Recapitulation (Rot 3)							
P ₁	ab	a	25	/12, 13		25] 116 [151]
S	a	a	20			20	
C	cad. phrases	a	22	/8, 6, 8	]	71
	Accent motif	a	19				
	TR	~	30	/7, 7, 8, 8			
[S	a (cl/bsn solos)	a	35	/22, 13		35	35]
Coda							
A	3x (mf, p, ff), cad	A	38	/12, 12, 14]	48] 95
	cad.	A	10				
B	2x	A	20	/8, 12		20	
Coda		A	27			27	

Appendix B

Analytical Notes

Fingal's Cave Overture

Compositional Process (1829-35)

- Conceived in Scotland, during his walking tour with Karl Klingermann (1829)
- August 7, 1829 – they reached the west coast, crossed by steamship to the Isle of Mull.
- That evening - In a letter headed "On one of the Hebrides," he wrote "in order to make clear to you the extraordinary effect the Hebrides have had on me, the following occurred to me there". Following 21 bars of music in short score, with detailed instrumental indications (resembled opening bars of overture)
- The orchestral cues reveal the vividness of his original concept - clearly he intended to exploit the orchestra as a coloristic agent of his visual impressions
- It was finished and immediately revised in Italy (1830)
- Revised again in France and England (1832)

Programmatic overture as a new genre

- independent, autonomous overture, purely musical ideas in programmatic ideas.
- designed to be removed musically from the rich concert fare of Berlin and repertoire of operatic overtures
- Berlioz was a colleague - he wrote out the program where Mendelssohn remained reluctant to describe or discuss extra-musical ideas in his works.
- Mendelssohn preferred to view music as a language and syntax of sounds superior to that of words.
- He rejected the wealth of contrapuntal detail and removed the busy imitative writing in favour of more sparsely scored textures
- He was intending to capture a primitive, folk-like type of music, one, as he put it, that favoured sea gulls over counterpoint.
- Reduced the amount of counterpoint in earlier versions, we know that Mendelssohn's typically thorough revisions were undertaken to remove suggestions of artifice, of musical craft, in order to capture a primitive, rough-hewn quality, to grasp musically something of the desolate, uninhabited scenes in 1829.

Appendix B (Cont'd)

Analytical Notes

Compositional techniques

The overture is allowed to emerge from an initial germ cell – arpeggiation of the tonic triad = a consistent representation of the scene/a singular vision

- The second distinguishing feature is the use of interrelated networks of motivic complexes - most progressive effort. Thematic transformations - subtle process of adaptation and change
- based on traditional principles of sonata form
- Mendelssohn's way of trying to avoid the routine and the conventional in order to suggest the exotic, the primitive, and the remote:
 - Deliberate elision of the structural divisions
 - Shifting of structural weight by placing three ff climaxes toward the end of the three principal sections
 - Revival of tonic and mediant in the development - create a certain tonal stasis
 - Parallel 5ths at opening - folk-like nature, disregard for the voice-leading rules that he would have adhered to.
 - Fanfares could bring to mind the epic battles of Fingal
 - The use of A rather than A# gives a modal character that implies both the ancient and the exotic.
 - The static, repetitive appearances of the motive belong to the conventions of the pastoral.
 - The sequential, non-functional harmonies open up a sense of distance.
 - The second theme's song-like lyricism is romanticized by asymmetrical phrasing
 - development is episodic rather than dramatic

Titles

- Evolution of titles suggests a gradual narrowing of the overture's scope - from the general geographical region of the Hebrides to the cave on Staffa. ('Overture zur einsamen Insel' and 'The Isles of Fingal', before returning to *Fingals Höhle* and *Die Hebriden*)

Appendix B (Cont'd) Analytical Notes

Borodin

- Composed in 1880 for a Representation of Tableaux Vivants at the Occasion of the 25th Anniversary of the Accession of Tsar Alexander II
- Program Note (translated from French)

In the silence of the monotonous steppes of Central Asia is heard the unfamiliar refrain of a peaceful Russian song. From the distance we hear the approach of horses and camels and the bizarre and melancholy notes of an oriental melody. A caravan approaches, escorted by Russian soldiers and continues safely on its long way through the immense desert. It disappears slowly. The notes of the Russian and Asiatic melodies join in a common harmony, which dies away as the caravan disappears in the distance.

- Asymmetrical phrases for both melodies – gives a sense of being composed on the spot
- 3 distinct characters – peaceful Russian song, horses and caravan, melancholy oriental melody

Scottish Symphony

Inspiration

- Conceived on same walking tour trip by Mendelssohn and Klingemann.
- went to Edinburgh, amazed at the landscape - "God is so kind in Edinburgh"
- visit to the palace of Holyrood in Edinburgh, closely associated with the romantic figure of Mary Queen of Scots. Here the ill-fated queen had apparently succumbed to an infatuation for an Italian lutenist named David Rizzio, for which real or imagined affair the king apparently had poor Rizzio murdered.

Mendelssohn was touched by the romantic tale associated with the spot. He wrote:

"In the deep twilight, we went to the palace where Queen Mary lived and loved; within it is a little room with a winding staircase leading up to it. This is where they went up and found Rizzio, dragged him out of the little room and killed him in a dark corner three chambers away. The adjoining chapel is now roofless, and it is thick with grass

Appendix B (Cont'd)

Analytical Notes

and ivy. Before the ruined altar, Mary was crowned Queen of Scotland. Everything around is broken and rotting, and the bright sky shines in. I think that I found the beginning of my Scottish Symphony there today." (letter to his family 30 July 1829)

- Amidst the ruins of Holyrood Palace, he conceived the brooding theme of the opening slow introduction, scored with the darkly hued colors of the low wind instruments and violas.

Completion

- Only sketched the first 16 bars in 1829. Symphony completed 12.5 yrs later in 1842
- placed aside in favor of Hebrides and Italian
- he often spoke of it in letters 1830-33, but he at no time actually worked on it.
- No news of it until 1841

Dedication

- "I must add that I asked permission to dedicate my A minor symphony to the Queen, since that had actually been the reason for my visit to England, and because the English name would be doubly suited to the Scottish piece."

First performance: March 3, 1842 in Leipzig, conducted by Mendelssohn

Review

- Schumann: " In its fundamental structure, Mendelssohn's symphony also stands out for the inner cohesion of all four movements; even the melodic lines of the principal themes in the four movements are related; one can see this after no more than a first quick comparison. More than any other symphony it forms a closely interwoven whole; character, key and rhythm diverge only slightly from one another in the various movements."

Appendix B (Cont'd)

Analytical Notes

Cyclic nature

- at the première, he even took the trouble to suppress the tempo markings of the movements from the concert program
- derived much of the thematic material of the symphony from the basic motivic cell of the slow introduction (E–A–B–C)
- unity of the whole was of paramount importance.

Mood

- merriness with Italy and gloom, melancholy, and a misty mood with Scotland

Revisions

- "The entrance to the last A major 6/8 is no doubt a hundred times better orchestrated now. Sometimes it seems that one can be so blind. If the melody still does not stand out clearly enough, then the horns in D must play more strongly. And if that still does not help, then I hereby solemnly authorize you to omit the three timpani rolls in the first eight measures; but only as a last resort! I hope it will not need this, and that it sounds appropriately strong and clear now like a male chorus" (Letter to Ferdinand David 12 March 1842)
- On the tempo changes in Movement 1 - "I do not have any particular wishes concerning my symphony other than the general one that everything indicated in the score, including the preliminary remark, the *Animatos*...be followed very accurately. Here we always take the theme of the first *Allegro* (6/8) very calmly, ie all three times it occurs. Thus, the first *animato ff* stood out somewhat and became noticeably faster; after the close of the first section, we again began the theme somewhat more slowly, and where the cellos make a transition in the second section, we slowed down gradually up to the theme and remained so until the timpani and the middle episode returned, whereupon we took up a more rapid tempo again. But these are all small, very small nuances, and you shall no doubt feel them just as we do, so I need not add anything, as I have already mentioned."

Appendix B (Cont'd)

Analytical Notes

Scottish-ness

- Exposure to folk music in Edinburgh (bagpipe competition)
- Scottish folk music no doubt resurfaces in the lively pentatonic clarinet melody that opens the scherzo.
- Note that the composer nor any of the commentators ever applied the term "Scottish" to the symphony during the entire reception history of the work in the composer's lifetime. As the composer indicated in his dedication to Queen Victoria, he had obtained the "first idea" for the composition during his travels in Scotland. He had left his association behind him, however, and it was apparently not so conspicuous that it struck his contemporaries of his own. It was not until the publication of the *Sketch of the Life and Works of the Late Felix Mendelssohn Bartholdy* by Jules Benedict (London, 1850) and, in Germany, of the editions of the travel letters of 1863 as well as Sebastian Hensel's *Die Familie Mendelssohn* of 1879 that this reception topos- which had never been authorized by the composer - became anchored in the public awareness."
- The opening theme is the only part of the score explicitly inspired by Scotland

Additional points for individual movements

- Movt 1: coda has a "second development" roaring chromatic swells that clearly suggest a wild storm.
- Movt 2: snap rhythm at end of phrases, overall character of S is military
- Movt 3: A major, shaded toward minor, funeral march
- Movt 4: brilliant energy, an ongoing battle – sudden/extreme dynamic changes, energetic rhythms
- Allegro Maestoso - independent coda to the work as a whole: The melody sounds 3 times, in the manner of a strophic song. The expansion of the scoring at each repetition suggests a gathering of people joining to welcome the victors.
- Movements 1, 2, and 4 feature the battle music, with a funeral march in movement 3. The succession of conflicts, variously leading to tragedy and victory, implies a series of episodes in history.
- The a minor symphony brought him fully into the world of Romantic narrativity, though always in the most authentically musical terms, without the slightest suggestion of trivial programmaticizing

Appendix B (Cont'd)

Analytical Notes

General information on Mendelssohn

- Mendelssohn "played a substantive role in standardizing the practice [of conducting with a baton], and, indeed, for ushering in the era of the modern conductor as auteur"
- "What emerged under his guidance was one of the early 19th century's clearest models for the modern professional symphony orchestra" - higher degree of control over ensemble instead of being led by concertmaster
- The concert overture was the genre in which he first formulated and tested extensively his solution to the problem of music as an autonomous versus a referential art. To separate the overture from the traditional role on the stage, and to free orchestral music from the conventions of the symphony
- "Mendelssohn proves fascinated with the possibility of describing a locale in music, not simply a synaesthetic translation of sight into sound, but a musical mapping out of complex emotional topography."
- Mendelssohn influenced by Marx's ideas on program music
- Mendelssohn's own views about programmatic music were tempered by a basic belief that pure music offered an expressive language far more precise than the ambiguous language of words. Thus he steadfastly advised caution in using words to identify the programmatic content of his compositions. He preferred to leave the issue of interpretation up to the listener. Music as an ultimately absolute, independent art.

Mendelssohn's compositional style

- Childhood, exposed to earlier music through cultivation of Baroque music in home and performances of the Berlin Singakademie and Freitagskollegium
- influences from his composition teacher Carl Friedrich Zelter
- he was unwilling to depart from structural norms established by Haydn and Mozart
- Mendelssohn's concept of history as a continuum
- The opposition of tonic and secondary key as well as the function of the thematic design as an articulation of that opposition dissolve into the moment-by-moment flux of the expressive surface

Appendix B (Cont'd)

Analytical Notes

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Appendix C

Program Notes

Die Hebriden (Fingal's Cave) Overture by Felix Mendelssohn

In the summer of 1829, Mendelssohn along with his friend Karl Klingermann toured Scotland and the Hebrides region off its west coast. A highlight of their travels was Fingal's Cave, a sea cave on an uninhabited island in the Hebrides. After a memorable visit to the cave, Mendelssohn wrote in a letter, "in order to make clear to you the extraordinary effect the Hebrides have had on me, the following occurred to me there." Twenty-one bars of music written in short score followed with detailed instrumental indications. Such detail reveals the vividness of his original concept and his intent of exploiting orchestral colors in illustrating his visual impressions. The overture was quickly completed by 1830 and underwent several revisions within the next several years.

The programmatic overture was a rather new genre at the time, introducing the idea of the overture as an independent, autonomous work and departing from the repertoire of operatic overtures. As opposed to Berlioz who wrote detailed essays for program notes, Mendelssohn remained reluctant to describe or discuss extra-musical ideas in his works. He preferred to view music as a language and syntax of sounds superior to that of words. In his revisions of the overture, he rejected contrapuntal detail and busy imitative writing to capture a primitive, folk-like type of music—one, as he put it, that favored seagulls over counterpoint.

In the Steppes of Central Asia (1880) by Alexander Borodin

Russia celebrated the twenty-fifth anniversary of Czar Alexander II's ascension to the throne in 1880. Borodin's tone poem was a memorable contribution to a production of historical tableaux planned for the festivities. The printed program along with the score in 1882 clearly suggested meaning in every musical gesture:

“In the silence of the sandy steppes of Central Asia is heard the unfamiliar refrain of a peaceful Russian song. From the distance we hear the approach of horses and camels and the bizarre and melancholy notes of an oriental melody. A caravan approaches, escorted by Russian soldiers and continues safely on its long way through the immense desert. It disappears slowly. The notes of the Russian and Asiatic melodies join in a common harmony, which dies away as the caravan disappears in the distance.” (freely translated from the original French program)

The joining of the two melodies in peaceful counterpoint perhaps suggests Borodin's idealistic vision of the future of Czar Alexander's empire.

Symphony in A minor, Op. 56 by Felix Mendelssohn

In the same sojourn of 1829 that inspired the Fingal's Cave overture, Mendelssohn experienced the foreign land of Scotland. He visited the palace of Holyrood of Edinburgh, closely associated with the romantic figure of Mary

Appendix C (Cont'd)

Program Notes

Queen of Scots. Here, the queen had apparently succumbed to an infatuation for an Italian lutenist named David Rizzio, for which real or imagined affair the king apparently had Rizzio murdered. Mendelssohn was touched by the romantic tale associated with the location. Mendelssohn wrote:

"In the deep twilight, we went to the palace where Queen Mary lived and loved; within it is a little room with a winding staircase leading up to it. This is where they went up and found Rizzio, dragged him out of the little room and killed him in a dark corner three chambers away. The adjoining chapel is now roofless, and it is thick with grass and ivy. Before the ruined altar, Mary was crowned Queen of Scotland. Everything around is broken and rotting, and the bright sky shines in. I think that I found the beginning of my Scottish Symphony there today." (letter to his family 30 July 1829)

After immediately sketching out the opening sixteen bars of the introduction, the symphony was then put aside for twelve years to be finally completed in 1841. The association with Scotland had been left behind and the composer had never referred to the work as the "Scottish" symphony in his lifetime ever again. In fact, even Robert Schumann in a review of the première had mistaken the symphony for the "Italian". It was the published tributes to Mendelssohn's works after his death that anchored the label in the public. Although the opening bars are the only portion inspired by Scotland, the pentatonic melody of the second movement comes closest to resembling a Scottish folk tune.

The four movements of the symphony are to be performed without customary pauses. Mendelssohn even took the trouble to suppress the tempo markings of the movements from the concert program. Through deriving much of the thematic material of the symphony from the basic motivic cell of the slow introduction (E–A–B–C), he had composed a work in which the unity of the whole was of paramount importance. Nevertheless, the symphony as whole has the potential of portraying the melancholy, folk-like, and misty mood often associated with Scotland.

Notes by Tiffany Chang

Appendix D

Lesson Plans

Lesson Plan: Rehearsal 1

7:30-9:30 pm

January 11, 2009

General goal: Obtain a general overview of the repertoire

7:30 Overture [30 mins]

Goals: To read through the piece; to communicate the important programmatic elements; to solve musical and technical problems as they arise.

- Read-through
- Work on exposition from beginning
 - Set the scene: what is Fingal's Cave?
 - Set the mood in the first couple bars: isolate || 5ths vs. motif
 - Focus on swells (the accomp. and long notes)
 - Climax at the closing section (B-C)
 - Have orchestra circle section as climax
 - Note the structural weight toward the end of the exposition – a subtle example of a swell?

8:00 Borodin [20 mins]

Goals: To read through the piece; to ensure that entrances are accurate; to communicate the mood and character of the 3 themes by working on B-G; to solve musical and technical problems as they arise.

- Read-through
- Read program to orchestra
- Peaceful Russian refrain (B-E)
 - Show clear phrasing – marked by articulation (accent)
 - Shaping and ensemble of accomp
 - 3 times - each time grows and culminates at D (peaceful but confident)
- Caravan and hoofbeats of horses and camels (b. 140)
 - Match articulation on accents and tapering
- Melancholy oriental song (E-G)
 - Show clear phrasing – marked by articulation (tenuto and rhythm)
 - Espressivo – adhere to all articulation and dynamic markings
 - Note balance issues

Appendix D (Cont'd)

Lesson Plans

8:20 Symphony [70 mins]

Goals: To read through the movement; to communicate a basic character of the themes of each movement; to solve musical and technical problems as they arise.

Movt 1 [20 mins]

- No repeat – read through
- Exposition
 - Focus on phrasing through dynamics
 - Tempo change is more of a character change
 - Isolate melody vs. accomp.

8:40 Movt 2 [10 mins]

- Read-through
- Opening
 - Ensemble of the 16th notes
 - Character – playful and light
- Reminder: Piu forte correction

8:50 Movt 3 [20 mins]

- Read-through
- Rotation 1 – focus on character
 - A and B: two musical ideas – the lyrical vs. funeral march
 - Introduction – juxtaposition of the two ideas

9:10 Movt 4 [20 mins]

- Read-through
- Exposition – focus on character
 - Energy and accuracy of rhythm – battle-like
 - Element of surprise in dynamics

Appendix D (Cont'd)

Lesson Plans

Lesson Plan: Rehearsal 2

2:00-4:00 pm

January 13, 2009

Goals: Fix select ensemble issues in Movts 1-2 of the symphony and the overture; develop collective phrasing and musicality

2:00 Movt 2 [35-40 mins]

- Recap
 - F – slow work
 - Dotted rhythms vs. 16ths – isolate them
 - Character change at b. 231 (playful and light)
 - B. 176 – pacing and going toward F
 - Dynamics and sf important
- Dev
 - D – same ensemble idea, but 16ths spread out among strings
 - Make sure of correct emphasis in P melody
- Expo
 - B
 - slowly to work on sf
 - WW clarity vs. strings
 - A
 - Correct emphasis in P melody and accompaniment (think weight)

2:35 Movt 1 - intro [15-20 mins]

- Opening
 - Give background – dark and thick color in the opening
 - Phrasing
 - Explain ensemble in violin soli section
- A – listening to all the 16ths

3:00 Stretching break

3:00 Movt 1 – Dev-end [25-30 mins]

- Dev
 - 2nd ending

Appendix D (Cont'd)

Lesson Plans

- Tuning of winds
- Phrasing
- F
 - Who has the constant 8ths? Listen to them
 - Isolate melody, accomp, and rhythm
- RT back to Recap
 - Horizontal accompaniment
- Recap
 - Play through and fix ensemble things

3:30 Overture [30 mins]

- 7 before B
 - Build toward climax
- Climax #1– the peak of a wave – explain formal significance
- Dev
 - Tune wind chords
 - Clear 16ths, water figure is one entire idea across the strings
 - Tight battle-rhythm
 - Swells at D - Work on ensemble in strings
 - Character at leggiero - imagery: on tip-toes
 - Climax #2 – have orchestra circle
 - Work out the gesture at end of dev

Lesson Plan: Rehearsal 3

7:00-9:00 pm

January 16, 2009

Goals: Fix select ensemble issues in Movts 3-4 of the symphony and Borodin; develop collective phrasing and musicality

7:00 Borodin

- Russian melody – D
 - unify phrasing in melody – emphasize beginning of phrases
 - unify articulation and phrasing in accomp
- Asian melody – E
 - Unify phrasing in melody
- Together – F
 - Which melody does the accomp support? (think phrasing)

Appendix D (Cont'd)

Lesson Plans

- Have players decide on their own

7:15 Movt 4

- Dev
 - E
 - Isolate accomp and melody – really staccato and dry
 - F fugue – clear entrances
- Recap
 - Ritard
 - A tempo – isolate vln/vla for clarity
 - Sfs before and into M – need to be clear and short
 - Relaxing tempo into the cl/bsn solos

8:00 Movt 3

- 7 before D
 - Isolate 6-tuplets
 - Shaping – being denied of goal
- B
 - Correct rhythms and ensemble in winds
- Phrasing in melodies

8:30 Movt 1

- Explain tempo changes
 - Tell exactly where the changes are

8:45 Movt 2

- Goals: dry and matching articulation; stay in tempo for mood (think fiddle players)
- B
 - Strings ensemble
 - Brass correct entrances after C
- E
 - Match articulation (Winds)
 - Secure entrances
 - TR into F needs clarity
- F
 - Make sure WW have melody clear with crisp articulation
 - Strings – very dry

Appendix D (Cont'd)

Lesson Plans

Lesson Plan: Rehearsal 4

7:00-9:00 pm

January 16, 2009

Goals: Fix select issues in the repertoire; practice the transition between movements; develop collective phrasing and musicality

7:00 Movt 4 [30 mins]

- Coda
- Recap after L
- F for fugue
- Run perhaps?

7:30 Movt 3 [20 mins]

- Opening
- F-end
- TR into Movt 4

7:50 Movt 2 [10 mins]

- Before F
- H – 1st vlms – notes
- TR into Movt 3

8:00 Movt 1 [25 mins]

- Vln soli (Intro)
- C-E
- F- horns dynamic
- H – for cello RT
- Storm
- TR into Movt 2

8:25 Overture [25 mins]

- Opening – for bass
- F minor key change –for ensemble
- Listen out for 16th ensemble throughout
- Cl duet – for tempo

8:50 Borodin [10 mins]

Appendix D (Cont'd)

Lesson Plans

- String bowings
- Viola note?

Lesson Plan: Rehearsal 5 (Dress)

7:00-9:00 pm

January 20, 2009

7:00 Overture

- Run
- Spots

7:15 Borodin

- D – string chords – fast bow, not heavy
- Ending strings – div?
- Run

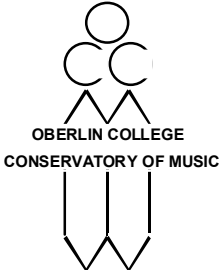
7:30 Symphony (spots)

- Movt 4
 - Tempo in Coda
 - Opening
 - I-K
 - F
- Movt 3
- Movt 2
 - H – strings only
 - D-E – long phrasing
- Movt 1
 - TR into expo
 - 2nd ending
 - After H

7:50 Run

8:30 Spots

Appendix E
Recital Program

 <p>OBERLIN COLLEGE CONSERVATORY OF MUSIC</p>	<p>MASTER OF MUSIC RECITAL</p> <p>TIFFANY CHANG, <i>conductor</i></p>
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Warner Concert Hall Wednesday, January 21, 2009 8:00 P.M. Concert No. 127

Die Hebriden (Fingal's Cave) Overture, Op. 26

Felix Mendelssohn
(1809 – 1847)

In the Steppes of Central Asia

Alexander Borodin
(1833-1887)

Symphony No. 3 in A Minor, Op. 56, "Scottish"

Felix Mendelssohn
(1809-1847)

Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

*Please refrain from the use of video cameras unless prior arrangements have been made with the performers. The use of flash cameras is prohibited.
Please silence all cell phones, watch alarms and pagers. Thank you.*

Appendix E (Cont'd)

Recital Program

ORCHESTRA PERSONNEL

VIOLIN I

Sarah Martin, *concertmaster*
Marina Kifferstein, *asst. concertmaster*

Krista Solars
Myra Hinrichs
Summer Lusk
Carol Cubberley
Paul Hauer
Joseph Galamba

VIOLIN II

Addison Teng, *principal*
Shawn LeSure, *asst. principal*
Priscilla Tsai
Rachel Plumb
Ran Cheng
Nathan McCrensky
Danielle Taylor
Holly Jenkins

VIOLA

Abby Rojansky, *principal*
DJ Cheek, *asst. principal*
Desi Alexander
Grace Young
Katy McGehee
Thomas McShane

CELLO

David Ellis, *principal*
Scott Ness, *asst. principal*
Rebecca Landell
Meredith Bowden
Megan Emberton
Shigeko Landin

BASS

Christopher Pike, *principal*
Adam Bernstein, *asst. principal*
Will Robbins
Andy Willens

FLUTE

Gina Gulyas^{O, B}
Laura Smith^M

OBOE

Megan Kyle^{O, M}
David Barford^B

ENGLISH HORN

Megan Kyle

CLARINET

Brad Cherwin^M
Hana Jo^{O, B}

BASSOON

Julia Bair^M
Ryan Wilkins^{O, B}

HORN

Will Eisenberg^B
Matthew McLaughlin^O
Valerie Sly^M
Tyler Stoll

TRUMPET

Melanie Mazanec^{O, B}
Jonathan Morales^M

TROMBONE

Zachary Guiles^B
Cathy Schule

BASS TROMBONE

Christian Behrens

TIMPANI

Jake Harkins

Indicates principal winds:

^O = Overture

^B = Borodin

^M = Symphony

Appendix F

Self-Reflection Notes

[Assigned codes appear in brackets]

Rehearsal 1

Musicianship

- Strong concept of what I want musically, communicated well [**conducting technique effective**]
- Conducting was effective for the most part, gestures can be exaggerated [**conducting technique needs improvement**]
- Good to insist on tempo [**standard/vision maintained**]
- I succumbed to a slower tempo for the reading – of movt 1 esp, is that ok? [**standard/vision lowered**]

Organization

- Well-organized and sequenced [**organization effective**]
- Pacing – comfortable for myself. Orchestra was attentive for all the rehearsal. [**pacing effective (O)**]
- Good balance of reading and rehearsing [**time organization effective**]
- General goals were accomplished – read through the repertoire in its entirety and communicated the overall character of the themes [**goals reached**]

Instructional Strategies

- Verbal – too many “um” that break the flow of speech [**speech needs improvement**]
- Verbal – didn’t remember to say skip to 2nd ending at first [**Directions needs improvement**]
- Verbal – sequencing of ideas can be more helpful in the overture opening [**Sequencing needs improvement (IS)**]
- Non-verbal – gestures were appropriate and use of eye contact good for the most part. More eye contact is needed for cues and support (especially in a first-rehearsal setting) – especially in Borodin where people got lost [**eye contact needs improvement**] [**gestures effective**]
- Non-verbal – facial expressions should be more pronounced. They really do make a difference – seen in the 4th movement rehearsal segment. [**facial expression needs improvement**] [**facial expression effective**]
- Verbal – speech and instruction were a bit fast and the orchestra wasn’t allowed enough time to process what I said. [**speech needs improvement**]

Appendix F (Cont'd)

Self-Reflection Notes

- Isolation technique worked well in movt 1 (closing theme) and overture [**Sequencing effective (IS)**]

Other

- I didn't end up fixing some ensemble issues (overture) – should have been more insistent and not so keen on staying on schedule [**organization flexibility needs improvement**]
- After I make a comment on a problem, I should go back and do it again and not just leave if after saying it. (mvt 3, dotted rhythms not together) [**standard lowered**] [**goal not reached**]

Rehearsal 2

Musicianship

- Had trouble leading tempo changes – the vision of the tempo is not clear to the orchestra – I failed to explain it verbally thinking that conducting will be enough. Need to explain verbally the tempo fluctuations – what needs to be said and what needs to be shown? [**vision/standard lowered**] [**conducting technique needs improvement**]
- Cues were better – with eyes helped [**eye contact effective**]
- Need to fix things right away – but I was afraid of start-stopping too much – I would forget things and leave them behind [**vision/standard lowered**]
- Need to insist on things being fixed [**vision/standard lowered**]

Organization

- Pacing – good balance of small and large chunks of music [**pacing effective (O)**]
- I overestimated the portions and didn't actually need that much time – what do you do then? [**organization flexibility needs improvement**]
- Break was a good idea [**time organization effective**]
- The organization of 2nd movement was good – under tempo then fast [**sequencing effective (O)**]
- Nice link between the 2 rehearsed movements when I tried it attacca [**sequencing effective (O)**]
- Perhaps focused a little too much on the strings (Vlns especially) [**pacing flexibility needs improvement**]

Appendix F (Cont'd)

Self-Reflection Notes

- Wait until orchestra is silent before talking – demand attention [**spacing flexibility needs improvement**]

Instructional strategies

- Use of questioning good – orchestra seemed very eager to be involved when asked to take responsibility
[**Questioning effective**]
- Need to give specific comments about both positive and negative [**verbal feedback needs improvement**]
- There was a clear general focus on listening to each other and improving ensemble for this rehearsal [**goal maintained**] [**Directions effective**]
- Good use of verbal in conjunction with conducting to help ensemble in Introduction of Movt 1 in violin soli. (getting off the tie) [**Directions effective**] [**gesture effective**]
- The tempo frustration – doing it over and over again (3 times) w/o fixing it meant I just stopped – should I do it differently? [**gesture needs improvement**] [**Directions needs improvement**]
- Need to ask more questions to get orchestra involved! [**questioning needs improvement**]
- Talking during I conduct was effective most of the time [**Directions effective**]
- The formal peak in overture was explained but not the most effective way..... [**Directions needs improvement**]
- Imagery worked in overture – but conducting needed to match – too much arm [**imagery effective**]
- Speech still needs to be slower and more confident [**speech needs improvement**]
- Singing needs to be musically accurate when demonstrating [**Singing needs improvement**]

Rehearsal 3

Musicianship

- Conducting technique – need to think about line instead of individual beats in especially the Borodin
[**conducting technique needs improvement**]
- Conducting better for 2nd movement, too much rounded motion in the 4th, 3rd needs less click, 1st was better too [**conducting tech effective**] [**conducting technique needs improvement**]

Appendix F (Cont'd)

Self-Reflection Notes

- Sense of line needs to be shown much more in conducting [**conducting technique needs improvement**]
- Need to be more demanding in getting the orchestra to go toward the goals – don't just go half way.
[vision/standard lowered]

Organization

- Borodin plan of questioning didn't happen because the pacing was quite stagnant (for me) [**pacing flexibility effective**]
- Lack of oboe and change in English horn personnel really affected my organization across rehearsals- I didn't want to have so much time devoted to Borodin – basically had to redo the last segment for the English horn - How could I have done the Borodin segment differently to accommodate for EH but be interesting for the rest? [**affected by uncontrollable elements (O)**]
- The order of the movements worked well with 2nd at the end [**organization effective**]
- How can I consider /accommodate for people who are not present and missed out on content? [**affected by uncontrollable elements**]

Instructional Strategies

- Singing greatly improved – really helped demonstrate phrasing in Borodin, although needs to be more precise [**Singing effective**]
- Still need to get rid of um in speech [**speech needs improvement**]
- Need to have given more technical advice to violins for the tricky rhythm in movt 4 [**Directions needs improvement**]
- Good insistence on the articulation of the accompaniment in movt 4 – imagery helped [**imagery effective**]
- Good isolation in movt 3 – [**Sequencing effective (IS)**] conducting helped melodic shape and drama in dynamics [**gestures effective**]
- Conducting gestures must be used to aid/instruct a change in the sound from the orchestra [**gestures flexibility needs improvement**]
- Verbal instruction about space for clarity in dotted rhythm was effective – that coupled with demonstrating with voice was effective. [**Directions effective**] [**Singing effective**]
- Sometimes singing that is desired gets the point across rather than using words to describe. [**Singing effective**]

Appendix F (Cont'd)

Self-Reflection Notes

- I feel like I notice things that I want to fix, but forget to fix them at the end... **[forget to address issue]**

Rehearsal 4

Musicianship

- Being insistent on my vision really helped me get things done quicker. If I had been more insistent about providing the correct “musical vision”, I would have not had to waste time. **[vision/standard maintained (M)]**
- Worrying about line in conducting helped more – it made me feel more insecure and requires me to trust the orchestra more **[conducting technique effective]**
- I really should not have been so indecisive about my tempos (giving in to the orchestra) – it fails to set up a standard. **[vision/standard lowered]**

Organization

- Skipped some things as I ran out of time – planned for too much items to look at? Good choice though **[organization flexibility effective]**
- Clear goal of working on transitions in between movements – this occurred at a good time in the rehearsal sequence **[goal reached]**

Instructional Strategies

- Overall pacing was nice and comfortable for me. I didn't feel like I rushed in explanations **[Pacing effective (IS)]**
- Verbal instruction much clearer Speaking pace was very good – slow enough for people to understand and digest what I say **[Pacing effective (IS)]**
- Ensured retention by having them do what they did well again **[sequencing effective (IS)] [goal reached]**
[vision/standard maintained (IS)]
- Balanced praise and constructive feedback **[verbal feedback effective]**
- Imagery helped very much **[imagery effective]**
- Could have used more questioning – but in general, I felt like questioning would take too much time away from rehearsal... **[Questioning needs improvement]**

Appendix F (Cont'd)

Self-Reflection Notes

- One important goal should have been to help the orchestra understand how they fit – listening to each other – I feel like too much emphasis is put on my telling them what is wrong and how to fix it. I should help them work together and figure out how to fix it. **[goal not reached]**

Rehearsal 5 (Dress)

Musicianship

- Conducting gestures (especially time) became inappropriate when I panicked about ensemble problems. I feel like I have failed in providing the orchestra with leadership they can trust – seems flustered **[conducting technique needs improvement] [vision lacks clarity]**
- Good idea to run the whole symphony with all the transitions in place – it helped the orchestra see the whole picture – more like a culmination of all the work from before **[vision effective]**

Organization

- Use of time was good, pacing should not have been any faster. **[pacing effective (O)] [time organization effective]**

Instructional strategies

- Why is it that I keep on saying the same things in the Borodin and it's not improving – perhaps I should have tried other ways of talking about the problem (intonation and articulation in the winds and ensemble in pizzicato strings, esp) **[Directions flexibility needs improvement]**
- I did fix the string chords in the Borodin though – specific technical advice helped there **[Directions effective]**
- The addition of the oboe player really changed the way I attend to the orchestra. I felt like I needed to give extra attention to the oboe, and therefore shortchanged attention in other areas that might have needed me more **[affected by uncontrollable elements (IS)]**
- My decisions to work on the things I did were generally good choices. It is always difficult to pick and choose which problems I want to address. I could have just spoken of the ones that I didn't have time to try. **[Directions effective]**

Appendix G Coding Definitions

Musicianship

- Conducting technique effective – the conductor’s conducting technique had a positive impact on the orchestra’s performance
- Conducting technique needs improvement – the conductor’s conducting technique had a negative impact on the orchestra’s performance
- Vision effective – the conductor’s musical vision had a positive impact on the orchestra’s performance
- Vision lacks clarity – the conductor’s musical vision needs to be clearer
- Vision/standard lowered – the conductor failed to maintain the standard of her musical vision; the orchestra’s performance did not match her musical vision
- Vision/standard maintained (M) – the conductor succeeded in maintaining the standard of her musical vision; the orchestra’s performance improved and matched her musical vision.

Organization

- Affected by uncontrollable elements (O) – the conductor’s organization was affected by circumstances out of the conductor’s control (absences, personnel changes, etc)
- Goals need improvement – the conductor needed to make appropriate goals that contributed to the orchestra’s improvement
- Goal not reached (O) – the goal set by the conductor were not achieved by the orchestra
- Goal reached (O) – the goal set by the conductor were achieved by the orchestra
- Organization effective – the conductor’s organization had a positive impact on the orchestra’s performance
- Organization flexibility effective – the conductor’s in-flight decisions made regarding the rehearsal’s organization had a positive impact on the orchestra’s performance
- Organization flexibility needs improvement – the conductor’s in-flight decisions made regarding the rehearsal’s organization had a negative impact on the orchestra’s performance
- Pacing effective (O) – the conductor’s rehearsal pacing contributed to the orchestra’s improvement

Appendix G (Cont'd)

Coding Definitions

- Pacing flexibility effective – the conductor’s in-flight decisions made regarding the rehearsal’s pacing had a positive impact on the orchestra’s performance
- Pacing flexibility needs improvement – the conductor’s in-flight decisions made regarding the rehearsal’s pacing had a negative impact on the orchestra’s performance
- Sequencing effective (O) – the conductor’s rehearsal sequencing had a positive impact on the orchestra’s performance
- Time organization effective – the conductor’s use of time had a positive impact on the orchestra’s performance

Instructional Strategies

- Affected by uncontrollable elements (IS) – the conductor’s instructional strategies was affected by circumstances out of the conductor’s control (absences, personnel changes, etc)
- Eye contact needs improvement – the conductor’s eye contact with the ensemble had a negative impact on the orchestra’s performance
- Facial expression effective – the conductor’s facial expressions had a positive impact on the orchestra’s performance
- Facial expression needs improvement – the conductor’s facial expressions had a negative impact on the orchestra’s performance
- Forget to address issue – the conductor forgot to address a specific issue
- Gestures effective – the conductor’s gestures had a positive impact on the orchestra’s performance
- Gesture needs improvement – the conductor’s gestures had a negative impact on the orchestra’s performance
- Gestures flexibility needs improvement – the conductor’s lack of flexibility in conducting gestures had a negative impact on the orchestra’s performance
- Goal reached (IS) – the goal set by the conductor were achieved by the orchestra
- Goal not reached (IS) - the goal set by the conductor were not achieved by the orchestra
- Imagery effective – the conductor’s use of imagery had a positive impact on the orchestra’s performance

Appendix G (Cont'd)

Coding Definitions

- Nonverbal instruction flexibility improvement – the conductor’s lack of flexibility in nonverbal instruction had a negative impact on the orchestra’s performance (gestures, facial expressions etc)
- Sequencing effective (IS) – the conductor’s sequencing of instructions had a positive impact on the orchestra’s performance
- Vision/standard maintained (IS) - the conductor succeeded in maintaining the standard of her musical vision; the orchestra’s performance improved and matched her musical vision.
- Directions effective – the conductor’s verbal directions had a positive impact on the orchestra’s performance
- Directions flexibility needs improvement – the conductor’s lack of flexibility in verbal directions had a negative impact on the orchestra’s performance
- Directions needs improvement – the conductor’s verbal directions had a negative impact on the orchestra’s performance
- Speech needs improvement – the conductor’s speech rate had a negative impact on the orchestra’s performance
- Pacing effective (IS) – the pacing of the conductor’s verbal instructions had a positive impact on the orchestra’s performance
- Questioning effective – the conductor’s use of questioning had a positive impact on the orchestra’s performance
- Questioning needs improvement – the conductor’s use of questioning had a negative impact on the orchestra’s performance
- Sequencing needs improvement (IS) – the conductor’s sequencing of verbal instructions had a negative impact on the orchestra’s performance
- Singing effective – the conductor’s singing had a positive impact on the orchestra’s performance
- Singing improvement – the conductor’s singing had a negative impact on the orchestra’s performance

Appendix H

Self-Reflection Code Frequencies

Frequencies of Codes for Each Rehearsal

REHEARSAL 1

Musicianship

Conducting technique effective	1
Conducting technique needs improvement	1
Standard/Vision lowered	2
Standard/Vision maintained	1

Organization

Goal not reached (O)	1
Goal reached (O)	1
Organization effective	1
Organization flexibility needs improvement	1
Pacing effective (O)	1
Time organization effective	1

Instructional strategies

Eye contact needs improvement	1
Facial expression effective	1
Facial expression needs improvement	1
Gestures effective	1
Directions needs improvement	1
Speech needs improvement	2
Sequencing effective (IS)	1
Sequencing needs improvement (IS)	1

REHEARSAL 2

Musicianship

Conducting technique needs improvement	1
Vision/standard lowered	3

Organization

Organization flexibility needs improvement	1
Pacing effective (O)	1
Pacing flexibility needs improvement	2
Sequencing effective (O)	2
Time organization effective	1

Instructional strategies

Gestures effective	1
Gesture needs improvement	1
Goal maintained (IS)	1
Imagery effective	1

Appendix H (Cont'd)
Self-Reflection Code Frequencies

Questioning needs improvement	1
Directions effective	3
Directions needs improvement	3
Speech needs improvement	1
Questioning effective	1
Singing needs improvement	1

REHEARSAL 3

Musicianship

Conducting technique effective	1
Conducting technique needs improvement	3
Vision/standard lowered	1

Organization

Affected by uncontrollable elements (O)	2
Organization effective	1
Pacing flexibility effective	1

Instructional strategies

Forget to address issue	1
Gestures effective	1
Gestures flexibility needs improvement	1
Imagery effective	1
Directions effective	1
Directions needs improvement	1
Speech needs improvement	1
Sequencing effective (IS)	1
Singing effective	3

REHEARSAL 4

Musicianship

Conducting technique effective	1
Vision/standard lowered	1
Vision/standard maintained (M)	1

Organization

Goal reached (O)	1
Organization flexibility effective	1

Appendix H (Cont'd)
Self-Reflection Code Frequencies

Instructional strategies

Goal not reached (IS)	1
Goal reached (IS)	1
Imagery effective	1
Sequencing effective (IS)	1
Vision/standard maintained (IS)	1
Verbal feedback effective	1
Pacing effective (IS)	2
Questioning needs improvement	1

REHEARSAL 5

Musicianship

Conducting technique needs improvement	1
Vision effective	1
Vision lacks clarity	1

Organization

Pacing effective (O)	1
Time organization effective	1

Instructional strategies

Affected by uncontrollable elements (IS)	1
Directions effective	2
Directions flexibility needs improvement	1

Frequencies of Codes for All Rehearsals

Musicianship

Code	Rehearsals					
	All	1	2	3	4	5
Conducting technique effective	3	1	0	1	1	0
Conducting technique needs improvement	6	1	1	3	0	1
Vision effective	1	0	0	0	0	1
Vision lacks clarity	1	0	0	0	0	1
Vision/standard lowered	7	2	3	1	1	0
Vision/standard maintained (M)	2	1	0	0	1	0

Appendix H (Cont'd)
Self-Reflection Code Frequencies

Organization

Code	Rehearsals					
	All	1	2	3	4	5
Affected by uncontrollable elements (O)	2	0	0	2	0	0
Goal not reached (O)	1	1	0	0	0	0
Goal reached (O)	2	1	0	0	1	0
Organization effective	2	1	0	1	0	0
Organization flexibility effective	1	0	0	0	1	0
Organization flexibility needs improvement	2	1	1	0	0	0
Pacing effective (O)	3	1	1	0	0	1
Pacing flexibility effective	1	0	0	1	0	0
Pacing flexibility needs improvement	2	0	2	0	0	0
Sequencing effective (O)	2	0	2	0	0	0
Time organization effective	3	1	1	0	0	1

Instructional Strategies

Code	Rehearsals					
	All	1	2	3	4	5
Affected by uncontrollable elements (IS)	1	0	0	0	0	1
Eye contact needs improvement	1	1	0	0	0	0
Facial expression effective	1	1	0	0	0	0
Facial expression needs improvement	1	1	0	0	0	0
Forget to address issue	1	0	0	1	0	0
Gesture needs improvement	1	0	1	0	0	0
Gestures effective	3	1	1	1	0	0
Gestures flexibility needs improvement	1	0	0	1	0	0
Goal not reached (IS)	1	0	0	0	1	0
Goal reached (IS)	1	0	0	0	1	0
Imagery effective	3	0	1	1	1	0
Sequencing effective (IS)	3	1	0	1	1	0
Directions effective	6	0	3	1	0	2
Directions flexibility needs improvement	1	0	0	0	0	1
Directions needs improvement	4	0	3	1	0	0
Speech needs improvement	4	2	1	1	0	0
Pacing effective (IS)	2	0	0	0	2	0
Questioning effective	1	0	1	0	0	0
Questioning needs improvement	1	0	0	0	1	0
Sequencing needs improvement (IS)	1	1	0	0	0	0
Singing effective	3	0	0	3	0	0
Singing needs improvement	1	0	1	0	0	0
Vision/standard maintained (IS)	1	0	0	0	1	0

Appendix I (Cont'd)
Survey

3. Describe the rehearsal pace:
very fast fast medium slow very slow
4. The pace of the rehearsal contributed to the orchestra's musical development..
1 2 3 4 5
5. The conductor communicates specific goals verbally.
1 2 3 4 5
6. The communicated goals contributed to the orchestra's musical development.
1 2 3 4 5

Section III: Instructional Strategies

1. I understood the technical instructions given by the conductor.
1 2 3 4 5
2. I understood the musical instructions given by the conductor.
1 2 3 4 5
3. The conductor's verbal instructions and feedback contributed to the orchestra's musical development.
1 2 3 4 5
4. The conductor's verbal interactions with the orchestra contributed to the orchestra's musical development.
1 2 3 4 5
5. The conductor's use of questioning contributed to the orchestra's musical development.
1 2 3 4 5
6. The conductor's gestures changed the way the orchestra performed in rehearsal.
1 2 3 4 5
7. The conductor's body language (facial expressions, gestures, eye contact) changed the way the orchestra performed.
1 2 3 4 5
8. The conductor's non-verbal instructions and feedback contributed to the orchestra's musical development.
1 2 3 4 5

Appendix J

Additional Comments from Surveys

Note. Each comment includes the codename and the specific survey question the comment to which the comment referred.

Rehearsal 1

Dangermouse

II:2 might have been “too” organized

III:8 all too buried in the score

Cullen

I:2/4/6 the orchestra was just sightreading. So I didn’t see much improvement. Nothing to do with the conductor

Misha

please address the volume of the brass

Hooha

II:3 Good

III:2 more expressive things? (arrow drawn to III:7)

III:8 more of 7 will help this!

Musiccrazy20

It is very hard to judge this rehearsal for multiple reasons, one of which being the focus brought by this particular player was not what one would call adequate (And the player apologizes for this), but the other being that this was a readthrough rehearsal, so the focus that I did have was in trying to see how my part fit into the overall scheme and not so much on how the conductor was rehearsing (since there was far more playing than feedback). That being said, the conductor was extremely time efficient in letting us play and then giving us musical ideas afterward about character and context of the piece. My one comment might be to put in a five minute break in the middle in future, since we really whizzed through a lot of music and it was quite exhausting. Technically speaking, I found the conducting style very clear, but also surprisingly comfortable (aka REALLY reliable for the most part). However, it also provided the appropriate focus musically so we were musically inspired at the same time.

Appendix J (Cont'd)
Additional Comments from Surveys

Rehearsal 2

Vln007

I:5 tempo was all over the place...

DRTS

III:5 do more – it worked well!

Hooha

II:3 the pace=good but ask for us to make the changes more quickly/exactly

III:4/5 subdivision/listening comments good

Billy Goat

I appreciated the slow, methodical rehearsing. I feel working in that manner is much more beneficial than constant fast practice.

Agent Smith

II:5 but can do much more! Esp. about direction, musicality, etc

Scooby Doo

I'm not sure what "use of questioning" refers to – I didn't know last rehearsal either, but I still answered it thinking that questioning hadn't been used.

Rehearsal 3

Vln007

Good rehearsal!

Cullen

II: 2 always great rehearsal technique

III:3 very clear

Rehearsal 4

Chadbrochill17

Beat pattern sometimes too small to see clearly. Overall, Fantastic job! Great score knowledge and good listening – a wonderful experience with parallel rep.

REHEARSAL 1

Codename	S/W	Questions																			
		I: 1	I: 2	I: 3	I: 4	I: 5	I: 6	II: 1	II: 2	II: 3*	II: 4	II: 5	II: 6	III: 1	III: 2	III: 3	III: 4	III: 5	III: 6	III: 7	III: 8
Billy Goat	S	2	1	2	1	1	1	2	1	3	2	1	1	1	1	2	1	3	2	2	1
celloplayer	S	2	3	2	1	2		1	2	2	4	3	3	2	2	2	1	2	3	4	3
Chadbrochill17	S	1	1	1	1	1	1	2	2	3	3	2	2	1	1	1	1	2	2	2	2
cullen	W	1	3	1	3	1	3	1	x	2.5	1	1	1	1	1	1	1	1	1	1	1
dangermouse	S	2	2	1	2	2	2	1	3	2	3	1	2	1	1	2	2		2	3	4
DRTS	S	2	1	2	2	2	3		1	3	3	2	2	2	3	2	2	4	3	2	3
fighting cobra	S	1	2	1	2	1	2	1	1	4	3	1	1	2	2	2	2	?	2	2	2
fighting phrenology	S	1	1	1	1			1	2	3	2	1	3	1	1	1	3	x	x	2	x
Firefly	W	2	2	1	2	2	2	1	2	3	2	2	2	2	2	2	2	4	3	4	4
four	?	1	2.5	1	2	1	2	1	2	2	2	2	2	2	2.5	2.5	2.5	3	2	2	2
gorillachick05	S	3	3	1	2	2	2	2	1	3	2	1	2	3	2	2	2	3	4	3	3
Graneirro1707	S	1	1	1	2	1	2	2	3		2	3	3	1	1	1	1	1	1	1	1
greenboots	S	2	2	1	1	2	2	1	2	3	3	1	2	2	2	2	2	3	3	3	3
Groktar	W	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1	1	n/a	1	1	1
hooha	S	2	3	2	4	3	3	1	1	3	2	2	2	2	3	3	3	4	3	4	3
JGM	S	1	1	1	2	1	1	1	1	2	3	1	1	1	1	1	1		1	2	1
Megatron	W	3	3	3	3	3	3	4	4	4	3	3	3	4	4	4	4	3	2	3	3
micha	W	2	2	1	2	1	1	1	1	3	?	2	2	1	1	1	1	3	n/a	1	1
Musiccrazy20	S	1	1	1	1	3	2	1	2	2	3	2	2	2	2	1	1	2	2	2	2
onzetop	S	1	2	1	2	2	2	1	1	2	2	3	3	1	1	1	1	4	2	2	2
peapod	S	2	2	2	2	1	1	1	2	2	3	2	1	3	2	2	2	3	2	3	3
Potey	S	1	3	2	3	3	3	2	2	2	3	2	2	3	2	2	2	4	3	3	3
Seahorse	S	2	2	1	1	1	2	1	1	2	1	1	1	2	1	1	1	2	3	3	3
tictacturtle2	W	2	1	1	2	1	1	1	2	1	1	1	1	1	1	1	2	2	2	2	1
timpani	W	2	2	1	1	1	2	1	1	2	2	1	1	2	1	1	1	3	1	2	2
turtle	S	2	2	1	2	2	2	1	2	3	3	1	2	2	2	2	2	3	3	3	3
VTBone	W	2	2	1	2	1	2	1	1	3	2	2	2	2	2	2	2	3	2	2	2
wln007	S	1	1	2	1	2	2	1	1	3	1	1	1	1	1	1	1	n/a	2	3	3
wonderboy	W	2	2	1	2	3	3	1	2	3	3	2	2	1	1	1	2	4	2	3	2
x007	S	2	3	2	2	1	2	1	2	2	1	1	1	2	1	1	1	3	2	2	2
x56789	S	2	3	1	1	1	2	2	3	2	3	2	1	1	1	1	1	3	2	3	2
yum	S	2	2	2	2	2	2	2	1	3	1	2	2	2	2	2	2	2	2	2	2
	S	1	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1	n/a	1	1	1
	S	3	2	2	3	5	4	2	3	2	3	2	3	2	2	2	2	2	2	3	2

* texts converted to numerical ratings

REHEARSAL 2

Codename	S/W	Questions																			
		I: 1	I: 2	I: 3	I: 4	I: 5	I: 6	II: 1	II: 2	II: 3*	II: 4	II: 5	II: 6	III: 1	III: 2	III: 3	III: 4	III: 5	III: 6	III: 7	III: 8
Agent Smith	W	2	3	1	3	2	1	1	1	3	2	1	1	1	1	1	1	1	1	2	1
Billy Goat	S	1	1	2	1	2	1	1	1	2	1	1	1	1	1	1	1	3	1	1	1
chadbrochill17	S	1	1	1	1	1	2	1	1	3	2	1	1	1	1	1	1	1	1	2	1
cullen	W	1	1	1	1	1	1	1	1	2.5	1	1	1	1	1	1	1	1	1	1	1
DRTS	S	2	2	1	2	3	2	2	2	3	3	3	3	2	2	2	2	3		2	3
Fiddlestar3	S	2	2	2	2	2	2	2	2	3	2	2	2	2	2	2	2	2	2	2	2
Firefly	W	1	1	1	1	2	2	1	1	2	2	1	2	1	1	1	1	3	2	3	2
four	S	1	2	1	2	2	2	1	2.5	2	2.5	2	2	2	2.5	2.5	2.5	3	2	2	2
Gorillachick05	S	1	1	1	1	1	1	1	2	3	2	2	2	2	1	1	2	3	3	2	3
Graneirro1707	S	2	2	2	2	2	2	2	1	3				2	2	2	2	2	2	2	2
green boots	S	2	1	2	1	2	2	1	1	3	3	2	2	2	2	2	2	3	2	3	3
Groktar	W	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1	1	1	1	1	1
hooha	S	3	3	2	2	3	3	2	2	3	3	2	2	2	2	3	2	2	4	4	4
Megaton	W	3	3	2	3	4	4	3	2	4	4	4		2	2	2	2	2	2	4	4
Mozart	S	2	2	2	2	2	2	2	2	3	2	2	2	1	2	2	2	2	3	3	3
Musicrazy18	S	1	1	1	1	3	2	1	1	2	2	2	2	2	2	2	2	3	3	3	3
not a string player	W	1	1	1	1	2	2	1	1	2	2	1	1	1	1	2	2	3	2	2	2
Onzetop	S	1	2	1	1	1	2	1	1	3	2	2	2	1	1	1	2	3	2	2	3
peapod	S	2	1	2	2	1	2	2	2	3	2	1	1	3	2	2	2	3	2	3	3
Potey	S	2	2	2	2	1	1	2	2	3	2	1	1	2	1	2	2	3	2	2	2
Scooby Doo	W	2	2	1	2	1	2	1	2	2	3	1	1	1	1	2	2	3	2	2	2
tictacturtle2	W	1	2	1	1	1	2	1	2	2	1	1	2	1	1	1	1	2	3	2	2
vln007	S	1	1	3	2	4	3	1	1	3	1	2	1	3	3	2	2	2	3	1	3
wonderboy	W	3	3	2	2	3	2		2	4	2	3	3	2	2	3	2	3	4	2	3
x007	S	1	2	2	2	1	1	2	1	3	2	1	1	2	1	1	1	3	2	3	2
x56789	S	2	2	1	2	2	2	1	1	3	2	2	2	3	1	2	2	5	1	2	2

* texts converted to numerical ratings

REHEARSAL 3

Appendix K (Cont'd)
Survey Results

Codename	S/W	Questions																			
		I: 1	I: 2	I: 3	I: 4	I: 5	I: 6	II: 1	II: 2	II: 3*	II: 4	II: 5	II: 6	III: 1	III: 2	III: 3	III: 4	III: 5	III: 6	III: 7	III: 8
Agent Smith	W	2	3	1	3	2	1	1	1	3	2	1	1	1	1	1	1	1	1	1	1
Billy Goat	S	2	2	1	1	2	2	2	1	4	3	1	1	1	1	1	1	1	1	2	1
cullen	W	1	1	1	1	1	1	1	1	2.5	1	1	1	1	1	1	1	1	1	1	1
DRTS	S	2	2	2	2	3	3	2	2	3	2	2	2	2	2	3	2	4	3	3	4
fiddlestar3	S	1	1	2	2	2	2	2	2	3	2	2	2	1	1	1	1	2	2	3	2
four	S	2	2	2	2	1	1	2	2	2	2.5	2	2	2	2	2	2	3	2.5	2	2
gorillachick05	S	1	1	1	1	2	2	1	1	3	2	1	1	2	2	2	2	3	3	3	2
greenboots	S	2	2	2	2	3	3	2	2	3	3	2	2	2	2	2	2	3	3	3	3
Grotar	W	1	2	1	1	1	1	1	1	2	1	2	1	1	1	1	1	n/a	1	1	1
I forget	S	1	1	1	1	1	1	1	1	3	1	1	1	1	1	2	1	1	1	1	1
Megatron	W	3	3	3	3	5	5	2	2	4	4	4	4	2	2	3	3	5	5	5	5
not BMR	S	2	2	3	3	2	1	2	1	2	2	3	2	1	1	2	1	n/a	2	2	2
onzetop	S	1	1	1	1	1	2	2	2	2	2	2	2	1	2	2	2	3	2	2	2
peapod	S	2	2	2	2	1	2	2	2	3	2	1	2	3	2	2	2	3	3	3	2
Potey	S	2	1	1	2	3	2	2	1	3	2	2	2	2	2	2	2		2	3	3
Scooby Doo	W	1	1	1	2	2	2	1	2	3	3	1	1	1	2	2	2		2	2	2
seahorse	S	2	2	1	2	2	3	2	2	3	3	2	2	2	2	2	2	4	3	3	3
tictacturtle2	W	1	1	2	1	1	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1
turtle	S	1	2	1	1	3	3	1	1	2	2	2	2	2	2	2	2	2	2	3	3
vln007	S	1	1	1	1	1	1	1	1	3	1	1	1	1	1	1	1	2	1	1	1
x007	S	1	2	1	2	2	2	1	1	2	3	2	3	2	1	2	2	3	2	2	2
x56789	S	1	1	1	1	2	2	2	3	3	2	1	1	2	1	2	2	5	3	3	2
	W	1	1	1	1	1	1	1	1	2	1	1	1	1	1	2	2	3	2	2	2
~	S	2	2	2	2	2	2	1	1	2	1	2	2	2	2	2	2	3	2	3	3

* texts converted to numerical ratings

REHEARSAL 4

Codename	S/W	Questions																			
		I: 1	I: 2	I: 3	I: 4	I: 5	I: 6	II: 1	II: 2	II: 3*	II: 4	II: 5	II: 6	III: 1	III: 2	III: 3	III: 4	III: 5	III: 6	III: 7	III: 8
Billy Goat	S	2	1	1	1	1	1	2	1	3	2	1	1	1	1	1	1	1	1	1	1
cullen	W	1	1	1	1	1	1	1	1	2.5	1	1	1	1	1	1	1	1	1	1	1
groktar	W	1	1	1	1	2	2	1	1	2	1	2	2	1	1	2	2		1	1	1
tictacturtle2	W	1	2	1	1	1	1	1	1	2	1	1	1	2	1	1	1	1	2	1	1
turtle	S	1	1	1	1	2	1	1	1	3	1	1	1	1	1	2	1	1	1	1	1
vln007	S	1	1	1	1	1	1	1	2	3	1	1	1	1	1	1	1	1	1	1	1
x007	S	1	2	2	1	1	1	1	1	3	2	1	1	1	1	1	1	3	2	1	1
chadbrochill17	S	1	1	1	1	1	1	1	1	3	2	1	1	1	1	1	1	1	2	2	2
firefly	W	1	1	1	1	2	2	1	1	2	2	2	2	1	2	2	2	4	3	2	2
four	S	2	2	1	2	1	2	2.5	3	2	2.5	2	2	1	2	2	2	3	2	2	2
greenboots	S	1	2	1	2	2	2	1	2	3	3	2	2	1	2	2	2	3	2	2	2
not a string player	W	1	1	1	1	1	1	1	1	2	1	1	1	1	1	2	2	3	2	2	2
onzetop	S	1	1	1	1	1	1	2	1	2	1	2	1	2	1	1	1	3	1	1	2
peapod	S	2	1	2	2	1	1	1	1	3	1	1	1	1	1	1	1	2	1	2	2
Scooby Doo	W	1	1	1	1	1	2	1	1	3	2	1	1	1	1	1	1		2	2	2
x56789	S	2	2	2	2	2	2	3	3	3	3	2	2	2	1	2	2	5	2	2	2
gorillachick05	S	1	2	2	2	2	2	2	2	3	2	2	1	2	1	2	1	3	3	3	3
Musiccazy18	S	2	2	2	2	3	3	2	2	3	3	4	4	3	3	2	3	2	2	3	3
not BMR	S	2	3	4	3	3	2	2	2	3	3	2	2	3	4	3	2		2	3	3
potey	S	2	2	2	1	2	2	2	2	3	3	3	3	2	2	2	2		2	3	3
seahorse	S	2	2	2	2	3	3	1	1	2	2	1	1	2	2	2	2	3	3	3	3
wonderboy	W	2	2	1	2	3	3	3	3	4	3	2	2	1	1	2	2	4	3	4	3
		2	2	2	2	2	2	1.5	2	3	2	2	2	2	2	3	3	4	3	3	3
~	S	2	2	2	2	2	2	1	1	2	1	2	2	1	1	1	2	3	2	2	2

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