The Role of the Clinical Educator in Mentoring of

Preservice Band Directors' Conducting Technique

By

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Liberty University

A Thesis Presented in Partial Fulfillment

Of the Requirements for the Degree of

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LIBERTY UNIVERSITY

SCHOOL OF MUSIC

The Role of the Clinical Educator in Mentoring of

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A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
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Bergenfield, New Jersey

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ABSTRACT

Despite the inclusion of undergraduate conducting coursework in music teacher preparation

programs in the United States, the performance of novice conductors may require further

development during their field experiences. The clinical music educator fills a critical role in

facilitating conductor skill development, yet no comprehensive framework supports this

coaching. This explanatory sequential mixed methods design study identifies effective strategies

in the mentoring of preservice music educators toward refining their instrumental conducting

skills by classifying perspectives of clinical and preservice educators and their perceived roles in

developing preservice music educators' conducting skills. A broad base of participants ($N = 73$)

was surveyed on their experience in their role as either preservice educator conducting mentors

or as novice conductors, and selected mentors ($N = 10$) were interviewed to identify strategies in

developing preservice educators' conducting skills. The study found that mentoring in the

development of independent gestures and aural error detection skills is critical to the success of

the preservice educator, thereby contributing to the success of the music students in his or her

future classroom. This research could further influence the design of undergraduate conducting

curricula and have implications in the broader area of teacher education or fields where

mentoring relationships exist.

     Keywords: Mentoring; music; conducting; band; teacher education

DEDICATION

   I dedicate this thesis to my entire family for their tireless support of my academic
endeavors. This journey would not have been possible without the constant encouragement of
my amazing and patient wife Megan, and our incredible children Kaleigh, Alanna, and Declan. I
am also grateful for my parents, George and Denise, who have always supported my academic
and musical pursuits. Lastly, I also dedicate this thesis to all the music educators who have
helped to shape me as a musician over the course of my life.

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CHAPTER 1: INTRODUCTION

The student teaching experience serves as a culminating event in teacher preparation programs, creating an opportunity for teacher candidates to synthesize their accumulated knowledge and skills. Clinical educators paired with preservice band directors hold an important role in mentoring them in the broad scope of skills required of the successful music educator. One specific area of importance is the development of podium-based ensemble leadership skills. These skills include any gestural, verbal, aural, or analytical skills exhibited by the conductor that contribute to the musical or educational development of an ensemble's performance. While undergraduate students develop these skills during their music teacher education coursework, the opportunity to further develop and refine these skills in an authentic learning laboratory, such as the student teaching classroom, provides a practical application for student musicians.

Notwithstanding the importance of this experience, clinical educators often face a lack of training in how to best facilitate the development of podium-based ensemble leadership skills in their protégés. This study sought to identify effective strategies in the mentoring of preservice band directors in podium-based ensemble leadership skill development. Abramo and Campbell found that:

> The universities of the student teachers they [clinical educators] mentored did not facilitate collaboration amongst cooperating teachers nor provide guidance on pedagogies of mentorship. The cooperating teachers, instead, relied upon intuition, experimentation, and their own beliefs and experiences of learning to teach as their guide and framework for mentoring student teachers.[1]

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[1] Joseph Michael Abramo and Mark Robin Campbell, "What Preservice Music Teachers Say About Educative Mentoring Before Student Teaching: A Focus Study Research Project," *Bulletin of the Council for Research in Music Education*, no. 219 (2019): 7-26, https://doi.org/10.5406/bulcouresmusedu.219.0007.

Therefore, this study aimed to consider recommendations for the construction of a framework for use by clinical educators for effective mentoring of preservice band directors in both pedagogical content knowledge and mentoring practices.

Background

Conductor Pedagogy

Undergraduate teacher preparation programs for music education in the United States typically require an average of two courses in conducting. These courses often occur during the third year of undergraduate education. Topics addressed in the curricula frequently include basic beat patterns, cueing, releases, score study, and error detection. Additional topics may include expressive elements, concert programming, literature, and rehearsal techniques. The courses may or may not include work with live musicians in a laboratory setting, affecting the practical application of the skills learned in class.[2]

In contrast, participation in a clinical experience in a K-12 school music program places novice conductors directly in front of young musicians whose developmental needs require competency in the above-listed conducting skills. Silvey et al. studied band directors' perceptions of instrumental conducting curricula and suggested that "Instructors should seek opportunities to pair the application of conducting and rehearsal skills in authentic settings (i.e., school-aged learners, not peers) such as field experience in public schools or with community music ensembles."[3] Thus, the clinical educator paired with these individuals may serve a key role

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[2] John T. Hart, Jr., "The Status of Music Education Conducting Curricula, Practices, And Values," *Journal of Music Teacher Education* 28(2): 18–21, https://doi.org/10.1177/1057083718783464.

[3] Brian A. Silvey, D. Gregory Springer, Christian M. Noon, Christopher M. Baumgartner, Alec D. Scherer, and Mark Montemayor, "Band Directors' Perceptions of Instrumental Conducting Curricula," *Journal of Music Teacher Education* 30, no. 1 (October 2020): 76, https://doi.org/10.1177/1057083720933218.

in developing the teacher candidate's conducting skills, despite not necessarily receiving additional training in conducting beyond their own undergraduate preparation program.

The National Association of Schools of Music (NASM) Handbook, which outlined the prescribed preparation of preservice teachers in conducting techniques, states:

> The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups, and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their areas of specialization.[4]

Conducting technique is not limited to physical gestures and pattern-based movement but also includes score study, rehearsal techniques, error detection, instrument-specific pedagogy, and leadership skills. According to Forrester, "In order to understand the complexities of teaching music and music teacher knowledge, it is important to understand that the demands of teaching instrumental music require specialized knowledge that encompasses an integration of teaching and conducting."[5]

Labuta stated that the conducting student "must develop readable conducting gestures that represent appropriate attacks and releases, tempo, meter, style, dynamics, balance, cueing, accentuation, phrasing, and interpretation."[6] Students may develop these skills during undergraduate conducting classes through exercises and excerpts, while classmates serve as a

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[4] National Association of Schools of Music, *Handbook 2020-21* (Reston, VA: NASM, 2020), 121.

[5] Sommer H. Forrester, "Music Teacher Knowledge: An Examination of the Intersections Between Instrumental Music Teaching and Conducting, *Journal of Research in Music Education*, *65* (2018): 478, https://doi.org/10.1177/0022429417744348.

[6] Joseph A. Labuta, *Basic Conducting Techniques,* 6th ed.(Upper Saddle River, NJ: Prentice Hall, 2010), 2.

laboratory ensemble. During the student teaching experience, preservice band directors may further refine these skills while working with K-12 student musicians who are not concurrently completing the same conductor training, requiring the student conductor to emphasize the readability of the gestures in an authentic context without the implicit bias of colleagues serving as laboratory ensemble members who are undertaking the same conductor training. The clinical educator may serve as an important resource in this area.

Mentoring Practices

Besides identifying areas for growth, clinical educators need to develop a philosophy and method for effective mentoring. According to Sharp:

> For the mentor, the experience must always be about the protégé. The mentor invites the protégé along on the journey for the sake of the lessons, the future good of the calling, and for generativity within the vocation. The reward comes in the fuel given by the mentor to the protégé for the lesson, and the lesson well received and applied by the protégé.[7]

Developing an effective mentoring practice may prove challenging without specific training in the mentor-protégé dynamic. Abramo and Campbell found universities did not provide adequate guidance on effective mentoring practice for the clinical educator, who instead "relied upon intuition, experimentation, and their own beliefs and experiences of learning to teach as their guide and framework for mentoring student teachers."[8] Without the resources to engage in a positive mentoring dynamic, a less productive experience may result. A performing ensemble setting, where the learning outcomes are on public display through concerts and

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[7] Timothy Sharp, *Mentoring in the Ensemble Arts: Helping Others Find Their Voice*, (Chicago: GIA Publications, 2013), 154, *ProQuest Ebook Central*, http://ebookcentral.proquest.com/lib/liberty/detail.action?docID=1370643

[8] Abramo and Campbell, "What Preservice Music Teachers Say About Educative Mentoring Before Student Teaching," 184–5.

festivals, may exacerbate this situation, reflecting upon both the preservice teacher and clinical educator.

Statement of the Problem

Without a clear understanding of conductor pedagogy, clinical educators may resort to shifting their focus to other areas of music education where they have a stronger level of comfort rather than attempting to mentor their preservice teacher protégé in conducting technique. Thus, preservice band directors may be deficient in podium-based ensemble leadership skills upon the commencement of their teaching career because their clinical educator lacked the resources to provide a scaffolded scenario for the transition from conducting student to practicing conductor. Haldeman found that only one-quarter of undergraduate conducting professors have completed a course in conducting pedagogy, with the majority basing their instruction on methods they developed on their own or on how they were taught.[9] A significant number of professors state that they initially felt under-prepared to teach conducting and felt they would have benefited from a course in conducting pedagogy.[10] This suggests that clinical educators, who may only mentor novice conductors limitedly when assigned preservice teachers, may also feel under-prepared and lack specific training in conductor pedagogy.

Clinical educators may also feel challenged to develop an instructional environment where they may provide meaningful coaching on podium-based ensemble leadership skills without undermining the credibility of the preservice teacher in front of the K-12 students.

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[9] Randal Kevin Haldeman, "The Availability of Instruction in Conducting Pedagogy Offered in United States Graduate Schools of Music," *ProQuest Dissertations and Theses* (Ph.D., The Florida State University, 2001): x-xi.

[10] Ibid.

Providing feedback during ensemble rehearsals may be the most effective method for developing and refining skills but may create an awkward situation if not approached tactfully and collaboratively. A resource to develop a rehearsal laboratory environment where the K-12 students are engaged in improving podium-based ensemble leadership skills has not yet been identified within the existing literature.

Statement of the Purpose

The purpose of this study was to determine what podium-based ensemble leadership skills required further development among preservice band directors and to compile effective strategies for the mentoring and development of those skills by their clinical educator partners. The study sought to provide data for the development of a framework to assist clinical educators in providing effective authentic learning environments where preservice band directors may gain proficiency in podium-based ensemble leadership skills. Guided by Plano Clark and Creswell's model of mixed methods research[11], this *explanatory sequential mixed methods* design study identified perspectives of both preservice and clinical educators and their perceived role in the development of preservice music educators' conducting skills.

Significance of the Study

The significance of this study is directly related to university music teacher education programs in the United States. Through a greater understanding of the development of podium-based ensemble leadership skills during the transition from university music education student through preservice teacher to practicing educator, the implications of conductor skills on student

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[11] Vicki L. Plano Clark and John W. Creswell, *Designing and Conducting Mixed Methods Research*, Thousand Oaks, CA: SAGE Publications, 2017, 1–21.

learning outcomes in K-12 music classrooms may be improved. The enhancement of practicing music educators may improve through reflection on their own podium-based ensemble leadership skills.

Palmatier stated, "In hundreds of clinics and adjudications over the past three decades, I have observed a pretty consistent decline in the musicality and musical proficiency of many school music educators."[12] Since podium-based ensemble leadership skills are the music educator skills most easily observed at clinics and adjudicated festivals, this study aimed to provide a resource to identify deficiencies in school music educator conductor skills and to guide mentorship.

Research Questions

This study explored effective strategies for mentoring preservice band directors by clinical educators in podium-based ensemble leadership skills. The primary research questions for this study were:

RQ1: What podium-based ensemble leadership skills require further development among preservice band directors?
    a) What physical/gestural skills require further development?
    b) What aural/analytical skills require further development?
RQ2: In what ways can mentors facilitate the development of preservice band directors' skills?

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[12] Thomas Palmatier, "Are Higher Ed Institutions Really Doing What's Best for Music Education? Part 1," *School Band & Orchestra*, 03, 2019, 22.

Definition of Terms

For this study, *clinical educator* referred to the professional educator paired with the preservice teacher as part of a university-sponsored student teaching placement. Other researchers may refer to this individual as a *cooperating teacher*.

Preservice teacher referred to a student in an undergraduate music teacher preparation program who is completing the last step in the program prior to certification. Other researchers may refer to this individual as a *student teacher* or *teacher candidate*.

University supervisor referred to a member of the faculty at the institution that the preservice teacher attends who evaluates his or her instructional performance during a series of classroom observations.

Podium-based ensemble leadership skills referred to any gestural, verbal, aural, or analytical skills exhibited by the conductor that contribute to the musical or educational development of an ensemble's performance.

Gestural skills referred to any physical action generated by the conductor, including the use of the hands (with or without a baton), arms, torso, or facial expression to elicit a musical response.

Verbal skills included any oral communication with the ensemble to provide directions, explanations, corrective action, or positive reinforcement.

Aural skills included any listening skills related to balance, blend, intonation, rhythm, tempo, dynamics, articulation, phrasing, or expression.

Analytical skills referred to all elements of score study, including phrase structure and form, harmonic analysis, thematic development, technical considerations, and lesson planning.

Podium-based ensemble leadership skills also referred to the intangible elements of leadership and the cultivation of a positive learning environment as described by conductor Glen Adsit, who stated:

> I try every day to create an environment that is music-centered. That means I want my students to see in me someone that knows the score and represents it with passion. I try to rehearse in a highly demanding way. I try to demonstrate a firm understanding of pedagogy stemming from the music. I also strive to create a positive and fun environment that is free of fear and intimidation, where humor and sarcasm are free to live.[13]

Chapter Summary

The student teaching experience is an important transition for the preservice teacher between music student and practicing music educator. Throughout the undergraduate music education training, prospective music educators prepare for the opportunity to work with students in authentic learning environments. Yet, the post-secondary setting may not provide a realistic scenario for the development of podium-based ensemble leadership skills. Often the members of a laboratory ensemble helping to develop these skills are highly skilled musicians and may not provide the realistic experience that will most effectively benefit the preservice teacher.

Clinical educators, therefore, provide an important service to the field of music education by facilitating a realistic environment for preservice teachers to cultivate their skills while working with elementary and secondary school students. Developing conducting skills in this authentic environment allows for a level of comfort to be developed, drawing the focus away from the mechanics of conducting and allowing for expressive elements to emerge. Snyder

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[13] James A. Altena, "Navigating Heavy Weather: An Interview with Conductor Glen Adsit," *Fanfare*, (July 2020): 20.

emphasized the importance of the emerging expressive action of novice conductors when stating, "Once conductors allow themselves to let go to express freely, the movement between the beats, not at the beat, becomes the focus. In order to conduct expressively, one does not have to stop beating time, but the beating of time becomes secondary to the expression, and the quality of the movement adjusts to reflect how the conductor feels through the music."[14] The challenge, however, is to provide the clinical educator with the tools required to facilitate the emergence of these skills during the relatively short timeframe of the student teaching experience.

Palmer studied the motivation for serving as a clinical educator, finding that mentors were motivated by a desire to help advance the profession and reciprocity for their own positive student teaching experience, as well as an opportunity for their own continued growth and the benefit of an additional teacher in the classroom.[15] This study aimed to research effective strategies for developing conducting skills and provide a resource to encourage the success of those practicing educators who choose to serve the profession by undertaking the additional responsibility of mentorship. The goal was to contribute to a positive student teaching experience for preservice band directors and to best prepare them for their future careers as effective music educators.

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[14] Courtney Snyder, "Conducting Expressively: Navigating Seven Misconceptions That Inhibit Meaningful Connection to Ensemble and Sound," *Music Educators Journal* 103, no. 2 (December 1, 2016): 48, accessed June 6, 2021, https://doi.org/10.1177/0027432116678047.

[15] C. Michael Palmer, "Perceptions of Cooperating Music Teachers on Service Motives, Relationships, and Mentoring Strategies During Student Teaching," *Journal of Music Teacher Education* 28, no. 1 (October 2018): 25, https://doi.org/10.1177/1057083717750078.

CHAPTER 2: LITERATURE REVIEW

Conductor Pedagogy

Research in Conducting Pedagogy

Hanna-Weir highlighted the complexity of conducting pedagogy, exposing the "problem that conducting teachers face, particularly when educating the young and inexperienced conducting student in basic conducting technique—the art of conducting is complicated, variable, often improvisatory, and highly personal."[16] This task is a formidable challenge for the conducting professor at the university level. With a K-12 music educator serving as conducting pedagogue, this may prove to be an even greater challenge.

Authentic context learning places practicum students in professional situations under the guidance of a veteran teacher, which may couple with a service-learning model for a formative experience. Baughman found that practicum participants improved in understanding their students' needs, planning lessons, classroom management, and their own creativity.[17] This study observed two undergraduate students interning with a community chorus under the guidance of a mentor through video diaries, questionnaires, and interviews. Participants noted changes in their perception of planning for instruction, their own teaching behaviors, and increased confidence.

While most clinical educators may be well-positioned to provide mentoring and instruction in conducting technique during the student teaching experience, some may lack the training required to provide effective coaching. Haldeman wrote, "Sources that provide a

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[16] Scot Hanna-Weir, "Developing a Personal Pedagogy of Conducting," *ProQuest Dissertations and Theses* (D.M.A., University of Maryland, College Park, 2013).

[17] Melissa Baughman, "Mentorship and Learning Experiences of Preservice Teachers as Community Children's Chorus Conductors," *Journal of Music Teacher Education* 29, no. 2 (February 1, 2020): 38–52, accessed September 5, 2020, https://doi.org/10.1177/1057083719876116.

concrete model on which to base the instruction or pedagogy of conducting also occur infrequently in the literature."[18] Therefore, they may choose to focus on other aspects of music education at the expense of cultivating a solid foundation of podium-based skills.

Stiffler found that teaching music requires the concurrent performance of conducting, error-detection, and self-evaluation skills. Preservice teachers exhibited stronger error-detection skills when not actively engaged in physical conducting tasks. Conducting, error-detection, and self-evaluation skills are an essential component of teacher education programs and a lack of integration into the curriculum forces the preservice educator to develop the skills on the job rather than during their field experience.[19]

Snell et al. stated that "Cooperating teachers need to be aware of what they are doing and why they are doing it, so that they can explain teaching strategy choices to the preservice teacher."[20] This suggests that clinical educators need to examine their own conducting practice to positively influence the growth of their protégés. A lack of advanced training in conducting may inhibit clinical educators from addressing technique issues exhibited by preservice teachers because of ability or comfortability in articulating problems and solutions.

Silvey and Baumgartner posited that "Increased and more diverse opportunities to conduct and apply knowledge of basic conducting skills may promote improved performance in

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[18] Haldeman, "The Availability of Instruction in Conducting Pedagogy Offered in United States Graduate Schools of Music," 3.

[19] Brian Dale Stiffler, "The Effects of Conducting and Non-Conducting Contexts on Teacher Self-Evaluation and Musical Error Detection" (EdD diss., University of Illinois at Urbana-Champaign, 2004), 109–110.

[20] Alden H. Snell, Jill Wilson, and Carolyn S. Cruse, "Cooperating Teachers' Perceptions of Hosting and Mentoring Music Student Teachers," *Journal of Music Teacher Education* 28, no. 2 (February 1, 2019): 93, accessed September 4, 2020, https://doi.org/10.1177/1057083718786269.

beginning conductors."[21] Hart stated, "Since over three-quarters of music education majors enrolled in conducting courses do not complete a concurrent field experience, lessons and skills learned in conducting coursework may not transfer authentically to students' field experiences."[22] Therefore, the importance of clinical educators providing ample opportunity for preservice band directors to gain practical experience on the podium is critical to a successful clinical placement.

Standard Conducting Pedagogy Methods

Research on conducting pedagogy in collegiate undergraduate programs suggests that the focus is primarily on topics such as score study, baton technique, and left-hand gestures, rather than interpretation and gesture.[23] Given the content of popular conducting texts, this is no surprise. Silvey et al. found that conducting texts by Hunsberger and Ernst, Green and Gibson, and Labuta were the most used in undergraduate conducting courses among instructors who favored using a textbook.[24] These address physical gestures in early chapters, with additional chapters on score study and rehearsal technique. Stewart completed an exhaustive review of conducting textbooks, including the three aforementioned texts.[25]

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[21] Brian A. Silvey and Christopher M. Baumgartner, "Undergraduate Conductors' and Conducting Teachers' Perceptions of Basic Conducting Efficacy," *Update: Applications of Research in Music Education*, 34, no. 3 (June 2016): 30.

[22] Hart, "The Status of Music Education Conducting Curricula, Practices, And Values," 23.

[23] Julia Lauren Baumanis, "The Comprehensive Conductor: A Supplemental Text to the Instrumental Conductor Curriculum," (PhD diss., The Florida State University, 2019), 2.

[24] Brian A. Silvey, D. Gregory Springer, and Stephen C. Eubanks, "An Examination of University Conducting Faculty Members' Score Study Attitudes and Practices," Journal of Music Teacher Education 26, no. 1 (October 2016): 87–88, https://doi.org/10.1177/1057083715616442.

[25] Tobin E. Stewart, "Beginning Conducting Curricula: Building Course Objectives upon the Foundations of Aural Image and Natural Body Movement," Student Research, Creative Activity, and Performance–University of Nebraska at Lincoln School of Music, 2011, https://digitalcommons.unl.edu/musicstudent/38.

"The Modern Conductor" by Elizabeth A. H. Green was first published in 1961. The most recent edition, published in 2004, adds Mark Gibson as co-author and was published after Green's death in 1995.[26] Each edition of the text begins with a foreword by Eugene Ormandy. The current edition is structured with the first section on technique, with topics including basic time beating, subdivided beats, expressive gestures, phrasing and tempo changes, the fermata, and advanced techniques. The second section covers score study, including clefs and transposition; band, orchestral, and choral genres; collaborative conducting; and appendices. The authors included repertoire excerpts for classroom use.

"The Art of Conducting" by Donald Hunsberger and Roy Ernst addresses similar basic physical gestures early in the text.[27] Readers can find the section on score study and rehearsal planning earlier, followed by a subsequent section on advanced techniques, contemporary music, and jazz ensemble and musical theater conducting. The final section of the textbook includes excerpts for class use aligned with specific skills and chapters.

"Basic Conducting Technique" by Joseph Labuta follows a similar format of addressing basic physical gestures in the early chapters.[28] The middle section addresses score preparation, rehearsal technique, and choral rehearsals. The final section contains excerpts that align with earlier chapters and extensive appendices.

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[26] Elizabeth A. H. Green and Mark Gibson, *The Modern Conductor*, 7th ed, (Upper Saddle River, NJ: Pearson, 2004).

[27] Donald Hunsberger and Roy Ernst, *The Art of Conducting*, (New York: McGraw-Hill, 1992).

[28] Labuta, *Basic Conducting Techniques.*

Recent Developments in Conducting Pedagogy

In November 2021, the ConductIT website was launched through a partnership between

the University of Stavanger (Norway), the Royal Northern College of Music (UK), The Open

University (UK), and the University of Aveiro (Portugal), with funding through the European

Union's Erasmus+ program.[29] The site includes self-paced sections on the study of conducting

technique, rehearsal planning and strategies, score study, and performance skills. Additional

sections include advice on careers in conducting and examples of score analysis in multiple

musical genres, with recorded interviews of notable conductors.

The library section of the site includes forty-nine musical excerpts that address specific

conducting skills, such as basic patterns, articulation, preparatory gestures, fermati, and advanced

techniques. Also included are four-part reductions of the full score, playable by instruments in a

variety of keys and clefs, and demonstration videos of the excerpts. The use of these excerpts in

the context of conductor mentoring during the clinical experience may prove to be a valuable

learning resource.

Postema discovered that modern conductor pedagogy, particularly toward the

development of professional orchestra conductors, included mentoring/coaching, the use of

pedagogical texts, and active participation in workshop/masterclass settings.[30] He also suggests

current pedagogy includes visiting the works of Émile Jaques-Dalcroze (1865-1950) and Rudolf

Laban (1879-1958) as they relate to conducting practice.[31] Technological advancements in

conductor pedagogy include video recording of rehearsals for review, computer-aided

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[29] "Welcome," ConductIT, accessed November 28, 2021, https://conductit.eu.

[30] Darren Postema, "The Pedagogy of Conducting," Australian Journal of Music Education, no. 2 (2015): 19.

[31] Ibid., 24.

instruction, and the use of a digital baton during private practice to provide proprioceptive feedback and kinesthetic awareness of movement.[32] While access to video recording is highly prevalent due to high-quality cameras and microphones on smartphones and tablets, digital baton technology, such as the Einsatz Legato system, is still in the experimental phase and is not widely accessible.[33]

Non-technological advancements in conducting include the development of facial expression and movement skills for non-verbal communication. Dan researched the use of facial expression and eye contact exercises in conductor pedagogy, stating, "In the world of instrumental conducting, facial expression and eye contact can be used to communicate emotion and the character of the music as well as to provide feedback and interact with the ensemble musicians."[34] These types of exercises may be drawn from the art of mime and acting for a cross-disciplinary approach to conductor pedagogy.

<div align="center">Mentoring</div>

Palmer's qualitative study on the perception of the clinical educator's role in mentoring new music teachers investigated the motivation, mentor/mentee relationships, and strategies exhibited during the student teaching experience.[35] Palmer referenced a considerable body of research on the student-teacher perception of the practicum experience and its connection to their undergraduate preparation, but acknowledged a lack of studies on the student-teacher and clinical educator relationship. Given that the relationship between mentee and mentor is a major

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[32] Postema, "The Pedagogy of Conducting," 25.

[33] Baumanis, "The Comprehensive Conductor," 41-46.

[34] Kayoko Dan, "Facial Expression and Eye Contact Used by Instrumental Conductors: Practical Applications and Exercises," (DMA diss, Arizona State University, May 2005), 44.

[35] Palmer, "Perceptions of Cooperating Music Teachers," 24–39.

element in the preservice teacher training program, Palmer noted the emerging trend of a co-teaching student-teacher environment, which contrasted with the previous model of turning over complete control of the classroom after a predetermined period. The results of Palmer's study showed that mentors' motivation for serving is altruistic and motivated by the opportunity to collaborate and learn from protégés. The preservice teacher's level of preparation, willingness to accept criticism, and work ethic may affect the dynamic of the relationship.

Reese investigated the perceived benefits challenges of virtual mentoring programs from the viewpoint of the clinical educator.[36] The investigated program comprised a cohort of preservice teachers viewing their assigned clinical educator's lessons via a videoconferencing platform, and the clinical educator subsequently critiquing videotaped lessons from the cohort members. The purpose of the study was to supply data for stakeholders in teacher education on the effectiveness of virtual mentoring. Reese cited educative mentoring, where there is an emphasis on collaboration between preservice and mentor teachers, as being a valuable component of the undergraduate training programs. While the context of the study was to explore an undergraduate general music methods class, the implications of virtual mentoring in podium-based ensemble leadership skills are notable. Because of the geographical isolation of some universities and the relative scarcity of clinical educators in some regions of the United States, establishing effective strategies in virtual mentoring is worthy of consideration. Limitations include a lack of interactivity between mentor and mentee and the inability to perceive the flow of energy occurring in the classroom between teacher and student. The

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[36] Jill Reese, "Virtual Mentoring of Preservice Teachers: Mentors' Perceptions," *Journal of Music Teacher Education* 25, no. 3 (June 2016): 39–52, https://doi.org/10.1177/1057083715577793.

opportunity to gain mentoring experience before formally hosting a student teacher and the

occasion for professional reflection and growth may be beneficial.

The above research showed that the mentor-protégé dynamic is both complex and

multifaceted. In the realm of the ensemble classes, that dynamic is further complicated by the

variety of responsibilities called upon by an ensemble conductor. Wis stated that:

> Courses in methods, conducting, pedagogy and even classroom management help future
> conductors to organize their musical experiences efficiently. Clinical experiences,
> internships, student teaching, and seminars all focus on honing necessary managerial
> skills until finally students are released into the world to begin a career. But while being
> an excellent manager is a necessary skill for the conductor, it is not sufficient if the
> conductor is truly going to lead the ensemble.[37]

Student Teaching-Driven Partnerships

The mentoring relationship between a novice teacher and veteran practitioner may have a

profound effect on both parties and the student members of the classroom laboratory. Stephens

and Boldt shared their experiences in developing school-university partnerships in Hawaii

through four questions to consider during the development of the partnership. Organizations

need to consider who the partners will be, how they will continually renew themselves, what

they will contribute, and what they will receive.[38] While the potential for a mutually beneficial

arrangement exists, they note challenges may occur when clearly defined parameters and not

established, stating:

> Neither university nor K-12 faculties know much about collaborative professional
> relationships. Both K-12 teachers and teacher educators are more used to working
> independently than to collaborating with their colleagues. In deciding to form a
> partnership, K-12 and university educators are making a commitment to learn together

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[37] Ramona M. Wis, *Conductor as Leader: Principles of Leadership Applied to Life on the Podium*, (Chicago: GIA Publications, 2013): 27, ProQuest Ebook Central.

[38] Diane Stephens and Gail Boldt, "School/University Partnerships: Rhetoric, Reality, and Intimacy," *Phi Delta Kappan*, May 2004, accessed September 4, 2020, https://link.gale.com/apps/doc/A116362448/BIC?u=vic_liberty&sid=BIC&xid=0f525556.

how to do something on shared turf that neither group knows how to do on its home turf.[39]

Snell et al. contend that the establishment of a fair and collaborative relationship between music educators and universities is an important goal.[40] Given the importance of the cooperating teacher relationship with novice teachers, the role of the university supervisor in establishing effective pairings is critical. They also identify access to current trends in pedagogy and educational technology as a potential benefit to cooperating teachers.

Yet another benefit of school-university partnerships is the willingness of pre-service teachers to gain experience and volunteer time to assist practicing educators. Payne cites a reduction in music faculty staffing in Kansas between 2009 and 2012, resulting in increased workload.[41] By involving undergraduate music education students in events such as Instrument Night, they may ease the increased demands. Professors may use engagement theory, developed from technology education, by challenging the undergraduates to design projects that relate to student learning, create using higher-order thinking skills, and donate the result to extend beyond the classroom. This practical experience is mutually beneficial because of the experience it affords the novice and the ability of the educator to focus on other elements of teaching.

Luttrell and Lynskey further advocate for the development of school-university partnerships, making a case for the establishment of professional development schools (PDS) where preservice teachers, cooperating teachers, and university supervisors may cultivate long-term relationships. They state, "Music programs are, by their design, professional development

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[39] Stephens and Boldt, "School/University Partnerships," 2004.

[40] Snell, et al., "Cooperating Teachers' Perceptions of Hosting and Mentoring Music Student Teachers," 84.

[41] Phillip D. Payne, "Using Engagement Theory to Establish Musical Collaborative Opportunities within School–University Partnerships," *Music Educators Journal* 103, no. 1 (September 1, 2016): 28, accessed September 4, 2020, https://doi.org/10.1177/0027432116654948.

schools."[42] They suggest that music programs are the model content area for this type of partnership, where college students gain experience assisting with sectional work while cooperating teachers direct potential music majors to enroll at the affiliated university and have access to a resource in the university faculty.

Authentic context learning places practicum students in professional situations under the guidance of a veteran teacher, which may be coupled with a service-learning model for a formative experience. Baughman finds participants improved in understanding their students' needs, planning lessons, classroom management, and their own creativity.[43] This study observed two undergraduate students interning with a community chorus under the guidance of a mentor through video diaries, questionnaires, and interviews. Participants noted changes in their perception of planning for instruction, their own teaching behaviors, and increased confidence.

Music education majors have an expectation of a practicum experience as part of their undergraduate training; however, performance and composition degree program participants may not have such an expectation. Bennett and Stanberg found that perceptions of performance and composition majors from the University of Western Australia on a teaching career are positively shaped through participation in a school-university partnership. While many viewed teaching as a fallback career prior to their participation, thirty percent of participants reported a change in career goals because of their experience with the greatest change observed in composition majors.[44]

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[42] Matthew D. Luttrell and Adam P. Lynskey, "Music Education and Mutually Beneficial Partnerships: Building a Model for Long-Term Professional Development," *School-university partnerships* 11, no. 3 (2018): 1–9.

[43] Baughman, "Mentorship and Learning Experiences of Preservice Teachers," 38–52.

[44] Dawn Bennett and Andrea Stanberg, "Musicians as Teachers: Developing a Positive View through Collaborative Learning Partnerships," *International Journal of Music Education* 24, no. 3 (December 1, 2006): 219–230, accessed September 4, 2020, https://doi.org/10.1177/0255761406069646.

Historical Trends in Mentoring

The student teaching model has varied over the past few decades. Palmer notes that "One aspect of the old model allowed for the cooperating teacher to leave the classroom entirely after a period of several weeks, giving full teaching responsibility to the student teacher."[45] This traditional model also included regular conferences between the student teacher and cooperating teacher, and occasional visits by a university supervisor. The model is based on the master teacher and apprentice dynamic, which Campbell and Brummett argue may not provide the opportunity for collaboration.[46]

However, the current trend of co-teaching is more prevalent, "in which the cooperating teacher maintains a teaching presence, while sharing responsibility with the student teacher to plan and lead learning activities."[47] The benefits of this modern arrangement include additional teachers in the room, enhanced opportunities for observing and coaching, and the development of a collaborative relationship. Additional benefits to the cooperating teacher also include the ability to keep abreast of new trends and ideas by observing the student teacher's approach to instruction.

Despite the logical benefits of hosting a student teacher, recent trends in the educational environment have proven more problematic when placing student teachers in some partner school districts. In many states, changes to the teacher evaluation programs to include student learning objectives (SLO) have increased the accountability of teachers, which may suggest a

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[45] Palmer, "Perceptions of Cooperating Music Teachers," 25.

[46] Mark Robin Campbell and Verna Brummett, "Mentoring Preservice Teachers for Development and Growth of Professional Knowledge. *Music Educators Journal*, 93(3), 2007, 54.

[47] Jennifer Gallo-Fox and Kathryn Scantlebury, "Co-teaching as Professional Development for Cooperating Teachers," *Teaching and Teacher Education,* 60, 2016, 191–202.

reluctance of accepting a student teacher placement because of the potential of lower scores and an unsatisfactory annual evaluation of the cooperating teacher and the administration. With the withholding of salary increments tied to meeting SLO benchmarks, it is reasonable to assume that some teachers and administrators are not willing to take the risk of accepting a student teacher placement.

In addition, including the edTPA assessment as a part of the teacher certification program raises additional concerns because of video recording of students, class time spent on the recording process, and class size or configuration requirements stipulated by edTPA or university partners. For example, one New Jersey university placement office forbade the use of a performance ensemble class for edTPA portfolio submissions because of perceived challenges related to the filming process in that unique classroom environment.

From the standpoint of university accreditation programs, Lorenz notes "a movement to grade or rate teacher preparation programs across the nation by the federal government and by quasi-official organizations, such as the National Council on Teacher Quality (NCTQ). The result would be a 'report card' that shows the degree to which an individual institution meets the standards of excellence established by the federal government or organizations such as NCTQ."[48] Recent education reforms have increased the demands and challenges of school district and university partnerships. Teacher accountability standards and new teacher certification requirements require increased cooperation between both groups.

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[48] Karl M. Lorenz, "Historical Trends and Emerging Issues in Teacher Education Programs in the United States," Sacred Heart University, 2016, 5.

Pedagogical and Philosophical Implications

The mutual benefits to both the mentor and protégé in the student teaching arrangement are noted throughout the literature. Philosophically, Palmer found a desire to help advance the profession and reciprocity for their own positive student teaching experience motivated mentors, as well as an opportunity for their own continued growth and the benefit of an additional teacher in the classroom.[49] Pedagogically, Conkling and Henry cite "knowledge and practices, intellectual stimulation by exposure to new ideas and collegial interaction with pre-service teachers and university faculty, a lesser sense of isolation, greater willingness to assume leadership roles, and a greater feeling of professionalism" as contributing to the willingness of veteran teachers to serve as cooperating teachers.[50] Snell et al. suggest that the mentoring of preservice and novice teachers is a highly effective means of professional development, adding that "they likely benefit from having to explain why they do what they do when teaching."[51] They also note that "Over time, some mentor teachers may be motivated to consider becoming a student teaching supervisor or teaching a methods course at a local university as a new career path after retiring from K-12 music teaching."

An opportunity for lifelong learning is an additional benefit for the cooperating teacher. Student teachers, who often have access to current trends and research in music pedagogy through their undergraduate coursework, may share with their cooperating teacher. The Professional Development School (PDS) model embeds student teachers for an extended period,

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[49] Palmer, "Perceptions of Cooperating Music Teachers," 25.

[50] Susan Wharton Conkling and Warren Henry, "The Impact of Professional Development Partnerships on Music Teacher Education: Our Part of the Story," *Journal of Music Teacher Education*, 11(2), 2002, 7.

[51] Snell, et al., "Cooperating Teachers' Perceptions of Hosting and Mentoring Music Student Teachers," 87.

cooperating teachers gain opportunities for continued growth, and university faculty may

conduct research. It emphasizes collaboration with frequent interaction from all stakeholders.

Snell et al. showed that the mentoring relationship is a valuable professional development

experience, with an opportunity for mentors to learn updated techniques and reflect on their own

practice.[52]

The dyad of mentor and protégé represents a critical relationship in the development of

new music educators. Therefore, universities must invest great effort in finding a suitable

pairing. Palmer notes that mentors' motivation for serving is altruistic, and the opportunity to

collaborate and learn from their protégés additionally motivated them. The student teacher's

level of preparation, willingness to accept criticism, and work ethic may affect the dynamic of

the relationship.[53] Therefore, an interview prior to placement to assess compatibility was

beneficial and is strongly recommended.

Reese found that educative mentoring, where there is an emphasis on collaboration

between the preservice and mentor teachers, was a valuable component of the undergraduate

training programs.[54] Instead of delaying the formal mentoring arrangement until the conclusion

of undergraduate training, opportunities for participating in field experiences with in-service

mentors may start earlier in the learning process, allowing for more time to build trusting

relationships between mentor and mentee. Some university programs foster this relationship

through sophomore or junior practicum studies, where the preservice teacher visits a music

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[52] Snell, et al., "Cooperating Teachers' Perceptions of Hosting and Mentoring Music Student Teachers," 93.

[53] Palmer, "Perceptions of Cooperating Music Teachers," 33-35.

[54] Reese, "Virtual Mentoring of Preservice Teachers: Mentors' Perceptions," 40.

classroom limitedly early in their studies and gradually culminating in the full-time student teaching semester or year.

With an increased proficiency among our nation's students and teachers in using videoconferencing software and distance learning, the opportunities of connecting preservice and novice teachers with the classrooms of veteran teachers are even more accessible than before. Studies have shown that early career music educators often exhibit feelings of isolation and loneliness due to frequently being the only music teacher in a school building.[55] The ability for novice teachers to connect with their veteran mentors by observing each other's classes from within their own buildings may decrease feelings of isolation and foster opportunities for feedback and professional growth and is highly recommended.

Similarly, connecting music education majors with in-service teachers through videoconferencing during their methods classes opens opportunities for unique learning. Instead of viewing pre-recorded videos of implementing different instructional techniques, methods classes could observe K-12 classes in real-time. This arrangement could be mutually beneficial to all parties, including the children in music classes. Access to current educational practices and feedback from university faculty may benefit the participating teacher, and observation of real-life learning environments may benefit the music education students. University faculty could benefit by exploring opportunities for research in practice.

<div align="center">Self-Evaluation</div>

The use of self-evaluation may be an important element of professional growth and development among preservice teachers. Dorfman found that preservice teachers in small group instrumental lessons spent the greatest amount of time on verbal instructions, rather than

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[55] Reese, "Virtual Mentoring of Preservice Teachers: Mentors' Perceptions," 50.

modeling, student performance, or setup. When viewing videos of their lessons and completing a self-evaluation form, responses indicated that preservice teachers may have recognized that "excessive talk interfered with their ability to accomplish the objectives."[56] In contrast, Wagner and Strul found veteran teachers spend less time giving verbal instruction than novice teachers.[57]

Worthy found that the frequency and duration of teacher talking decreased over the course of four rehearsals when preservice teachers viewed rehearsal video footage and completed self-evaluation surveys. When comparing the first and fourth rehearsals, the mean percentage of teacher talk time decreased from 54 percent to 38 percent, while student performance time increased from 40 percent to 56 percent.[58] Worthy posits that the effects of self-evaluation helped to increase rehearsal efficiency and make preservice teachers aware of extraneous dialogue.

Sanchez Adorno researched the benefits of reflective thinking and action for music educators at all career stages. Reflection-in-action refers to the act of "experiencing, reflecting, and responding to a situation," which draws upon experiences from the past and occurs in real-time. Alternatively, reflection-on-action occurs following a teaching episode, where the teacher may analyze at a more relaxed pace.[59] Through the use of a reflective framework, teachers may revisit the lesson in a structured format. In the presence of a mentoring relationship, such as that of the preservice and clinical educator, this reflection may be in the form of returning to the

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[56] Jay Dorfman, "The Relationship Between Time Usage During Instrumental Lessons and Preservice Teachers' Self-Evaluations," *Journal of Music Teacher Education* 19, no. 2 (2010):94-96

[57] Michael J. Wagner, and Eileen P. Strul, "Comparisons of Beginning Versus Experienced Elementary Music Educators in the Use of Teaching Time," *Journal of Research in Music Education*, 27, no. 2 (1979): 113-125.

[58] Michael D. Worthy, "The Effects of Self-Evaluation on the Timing of Teacher and Student Behaviors in Lab Rehearsals," *Journal of Music Teacher Education* 15, no. 1 (2005): 8-14.

[59] Sandra Sanchez Adorno, "Guiding and Evaluating Reflection: A Music Teacher's Guide," Music Educators Journal 107, no. 3 (March 2021): 54–62, https://doi.org/10.1177/0027432121998480.

experience through shared dialogue. Other useful strategies include journaling or watching videos of lessons or rehearsals.

Conclusion

Music education literature identifies conducting skills, mentoring, and self-evaluation as important components of the development of preservice music educators' pedagogy, training, and eventual skill set. Preservice band directors learn the fundamentals of conducting through their experience as musicians within ensembles and during their conducting coursework. Next, mentors coach them to refine these skills during their clinical placement. Finally, developing conductors continue to self-evaluate throughout their clinical placements and their careers. This study sought to identify areas of required growth in podium-based ensemble leadership skills and explore effective strategies to cultivate these skills in the subsequent chapters.

CHAPTER THREE: METHODOLOGY

Introduction

The explanatory sequential, mixed-method study was approached from a pragmatic

worldview standpoint and included both quantitative and qualitative data in the design. In this

approach, Creswell and Creswell stated that:

> The researcher bases the inquiry on the assumption that collecting diverse types of data best provides a more complete understanding of a research problem than either quantitative or qualitative data alone. The study begins with a broad survey in order to generalize results to a population and then, in a second phase, focuses on qualitative, open-ended interviews to collect detailed views from participants to help explain the initial quantitative survey.[60]

This framework was chosen to first identify the areas of a perceived deficiency in podium-based

ensemble leadership skills among both preservice band directors by clinical educators using a

quantitative approach of Likert-type surveys, and then further researching effective strategies by

utilizing a qualitative model of inquiry through interviews. The survey was administered to

clinical educators ($n = 58$) and preservice band directors ($n = 15$) to compare their perceptions of

their own podium-based ensemble leadership skills. Creswell and Creswell stated, "Mixed

methods research is an approach to inquiry involving collecting both quantitative and qualitative

data, integrating the two forms of data, and using distinct designs that may involve philosophical

assumptions and theoretical frameworks."[61]

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[60] John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Kindle Locations 762-766), SAGE Publications, 2018, Kindle Edition.

[61] Ibid., (Kindle Locations 501-502).

Design

This study employed a participatory action research approach with an explanatory sequential mixed methods research design. Quantitative research addressed RQ1. The resulting data from RQ1 influenced the design of the qualitative research of RQ2. For RQ1, the sample consisted of Likert-type scale responses to a series of questions about perceived proficiency in conducting skills among preservice educators at the beginning of the clinical placement.

The data from this survey identified areas of perceived preparedness and deficiencies exhibited by preservice band directors at the commencement of their clinical placement. Following an analysis of this data, interview questions for RQ2 were developed to explore effective strategies and strategies for facilitating growth in these areas during the placement. Through the participatory action research approach, these strategies were field-tested in the researcher's classroom.

Questions and Hypotheses

This study explored effective strategies in the mentoring of preservice band directors by clinical educators in podium-based ensemble leadership skills. The primary research questions for this study were:

RQ1: What podium-based ensemble leadership skills require further development among preservice band directors?

a) What physical/gestural skills require further development?

b) What aural/analytical skills require further development?

RQ2: In what ways can mentors facilitate the development of preservice band directors' skills?

The research study assumed that preservice teachers began their clinical placement having completed one or two undergraduate conducting courses where they have learned fundamental skills in standard conducting patterns, cueing, releases, and score analysis.[62] The research study further assumed that they had a limited opportunity to conduct in front of live ensembles. Therefore, it was hypothesized that:

H1: Podium-based ensemble leadership skills that require further development among preservice band directors may include conducting, error detection, and score study.

The research study also assumed that clinical educators lack a framework or process for the mentoring of conducting skills because of a lack of literature and training on the topic. Therefore, it was hypothesized that:

H2: Mentors facilitate the development of preservice band directors' skills by modeling excellent conducting technique, rehearsal technique, and score study.

<div style="text-align:center">Identification of the Variables</div>

Creswell and Creswell stated, "A variable refers to a characteristic or attribute of an individual or an organization that can be measured or observed and that varies among the people or organization being studied."[63] The quantitative portion of the study included variables, such as the years of experience of the clinical educator, the amount of time spent by the preservice teacher in leading live ensembles, and the amount of coursework undertaken in conducting techniques. An additional variable is the level of the ensemble that is serving as the laboratory group. The level of ensemble leadership skill may vary based on the complexity of the music being rehearsed and performed, and the technical demands on both the conductor and players.

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[62] National Association of Schools of Music, *Handbook 2020-21* (Reston, VA: NASM, 2020), 121.

[63] Creswell and Creswell, *Research Design*, (Kindle Locations 1418-1419).

Therefore, the study was limited to preservice band directors who have completed at least one undergraduate conducting course and who are placed in a middle school or high school band setting.

Participants

Study participants included middle school and high school band directors who have served as clinical educators for preservice band directors within the past five years, or preservice band directors who are currently completing their final semester of a student teaching placement in a middle or high school band setting. Study participants were recruited via a post on Band Directors Group on Facebook[64], other music education Facebook groups, including "Researchers in Music Education,"[65] an email campaign (APPENDIX E) from the National Association for Music Education (NAfME), and by emailing music education coordinators at colleges and universities (APPENDIX F).

Setting

The first phase of the study consisted of a survey constructed on the Qualtrics[66] platform and was completed electronically on participant computers or mobile devices via an anonymous link. The approximate time for the completion of the survey was ten minutes, as determined by the average completion time during pilot testing. The second phase of the study consisted of an interview conducted over Zoom videoconferencing. The researcher and participant selected

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[64] Brian Timmons, "Good afternoon! I am conducting research," Facebook, January 30, 2022, https://www.facebook.com/groups/banddirectors/permalink/4835917303151112.

[65] Brian Timmons, "Good afternoon! I am conducting research," Facebook, January 28, 2022, https://www.facebook.com/groups/315096648402/permalink/10158935443838403.

[66] Qualtrics Inc., Qualtrics XM, V. March 2022, Mac OS, 2022.

private locations for the interview, free from distractions and anyone who could overhear the discussion.

Instrumentation

Preliminary Survey Phase

Preliminary survey questions focused on the perceived strengths and deficiencies in conducting skills of preservice teachers in areas such as tempo maintenance, clarity of beat, expressiveness, independence of hands, cueing, fermatas, releases, error detection, score study, and rehearsal procedures. The survey questions were based on Labuta's "Conductor Competence Rating Scale," which addressed the core competencies of student conductors and may be used for both self-evaluation and external assessment. Labuta's scale includes nine separate headings, such as preparatory position; preparatory beats, gestures, and attacks; point of beat and beat patterns; use of right hand (releases, fermatas, cues); use of left hand (dynamics, accents, cues, balance, phrasing); style, interpretation, phrasing; knowledge of the score and eye contact; rehearsal technique (detection and correction of errors); and overall effectiveness.[67]

Subsequent Interview Phase

The results of the quantitative preliminary survey identified the perceived areas of conducting skill deficiencies among preservice band directors. Interview questions were developed to investigate effective strategies for encouraging growth in these areas within the context of the clinical teaching placement. In addition, open-ended questions focusing on the mentor-protégé dynamic were developed to better understand the challenges of conductor development in authentic-context learning.

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[67] Labuta, *Basic Conducting Techniques*, 279–280.

Procedures

Participants for the initial survey were recruited via a post on the Band Directors Group

on Facebook[68]. The group comprises 29,500 active and retired band directors. The National

Association for Music Education's Society for Research in Music Education distributed the

survey via email to a target population of members who identified as middle or high school band

directors and collegiate members. University music departments that are accredited by the

National Association of Schools of Music[69] were also contacted to request the distribution of the

survey link to undergraduate music education students who were completing their preservice

teaching phase. Additional Facebook groups, such as the "Researchers in Music Education"

Facebook group[70], were utilized as supplemental sources of participants. The survey link was

distributed in January and February 2022 to coincide with the commencement of the Spring 2022

field placement cycle for student teachers. The data collected from the survey were analyzed to

influence the development of questions for the interview phase. Based on responses in the

preliminary survey, respondents who indicated a willingness to take part in a follow-up interview

were reviewed and contacted to schedule a Zoom interview. Participants were selected to

represent a broad geographic and demographic sample.

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[68] Brian Timmons, "Good afternoon! I am conducting research," Facebook, January 30, 2022, https://www.facebook.com/groups/banddirectors/permalink/4835917303151112.

[69] "Accredited Institutions," National Association of Schools of Music, last accessed, April 14, 2022, https://nasm.arts-accredit.org/directory-lists/accredited-institutions.

[70] Brian Timmons, "Good afternoon! I am conducting research," Facebook, January 28, 2022, https://www.facebook.com/groups/315096648402/permalink/10158935443838403.

Pilot Testing

Questions were pilot tested by an external participatory convenience sample focus group of undergraduate music education students and their professors, and practicing and retired middle and high school band directors to determine validity before full survey distribution. Creswell and Creswell noted that "This [pilot] testing is important to establish the content validity of scores on an instrument; to provide an initial evaluation of the internal consistency of the items; and to improve questions, format, and instructions."[71] The focus group comprised undergraduate music education students ($N = 10$) in instrumental methods classes at two mid-size universities with an undergraduate enrollment of between 6,000 and 8,000 students, in the New York metropolitan area. Additional focus group participants included practicing and retired public school band directors and university professors ($N = 6$).

Working with Subjects

Subjects completed an anonymous online survey during Phase 1 (APPENDIX A). Survey questions did not include any personally identifiable information. All responses were kept on a password-protected website and downloaded response data were accessed via a password-protected computer. At the conclusion of the survey, subjects were asked about their willingness to take part in the Phase 2 interviews. Contact information for Phase 2 participants was required, but pseudonyms were used in all interview responses included in the published research study.

During the Phase 2 interviews, subjects were instructed to select a quiet, private space to take part in the Zoom videoconferencing session. The researcher conducted interviews (APPENDIX B) in a private office, using headphones to increase privacy. Interviews were

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[71] Creswell and Creswell, *Research Design*, (Kindle Locations 3525-3526).

recorded securely to cloud-based storage and the transcription feature of Zoom was used to create text files of the interviews.

<center>Data Analysis</center>

RQ1 responses were analyzed using SPSS[72] and the internal data analysis tools in Qualtrics. Cronbach's alpha for the clinical educator survey was $\alpha = .974$ and for the preservice educator survey was $\alpha = .982$, indicating an extremely high level of reliability.[73] Interviews and observations were designed and conducted to answer RQ2 from a target population ($N = 10$) of respondents to the initial quantitative survey. Respondents were surveyed regarding their willingness to take part in a follow-up interview and observation phase to answer RQ2. The qualitative observations were completed through in-person observation, the use of a videoconferencing platform, and submitted video recordings of mentor-protégé interaction based on respondent availability and geographical considerations. The resulting data were analyzed to identify common techniques and effective strategies used by clinical educators to develop and refine podium-based ensemble leadership skills of preservice band directors to develop a mentoring framework. Responses were coded using NVivo[74] software, using a deductive coding approach with nodes indicated and influenced by the RQ1 questions and responses. Top-level nodes included gestural skills, verbal skills, aural skills, and analytical skills. The analysis of RQ2 responses resulted in recommendations for future use in the development of a conductor mentoring framework.

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[72] IBM Corp, SPSS Statistics, V. 28.0.1.1, Mac OS, 2021.

[73] Paul J. Lavrakas, "Cronbach's Alpha," in *Encyclopedia of Survey Research Methods*, edited by Paul J. Lavrakas (Thousand Oaks, CA: SAGE Publications, Inc., 2008), 169-70, https://dx.doi.org/10.4135/9781412963947.n117.

[74] QSR International, NVivo, V. 1.6.1, Mac OS, 2022.

CHAPTER FOUR: RESEARCH FINDINGS

Overview

The purpose of the quantitative phase of this study was to determine what podium-based ensemble leadership skills required further development among preservice band directors. Preservice and clinical educators were surveyed on a range of ensemble leadership skills, including baton technique, score study and preparation, error detection, verbal communication, and classroom management. The qualitative phase included interviews of clinical educators who mentored preservice band directors, with questions influenced by the results of the first phase. The primary research questions for this study were:

RQ1: What podium-based ensemble leadership skills require further development among

preservice band directors?

a) What physical/gestural skills require further development?

b) What aural/analytical skills require further development?

RQ2: In what ways can mentors facilitate the development of preservice band directors'

skills?

The following hypotheses guide this study:

H1: Podium-based ensemble leadership skills that require further development among preservice band directors may include conducting, error detection, and score study.

H2: Mentors facilitate the development of preservice band directors' skills by modeling excellent conducting technique, rehearsal technique, and score study.

Section I: Exploring the Quantitative Research

Introduction

The survey asked respondents to indicate the level of preservice band director

preparedness in nine major skills, including twenty-eight sub-skills (APPENDIX A).

Respondents evaluated preparedness on a six-item Likert-type scale, rating each skill from

completely unprepared (1) to *extremely well prepared* (6). Identical questions were asked of

clinical and preservice educators, with clinical educators ($n = 58$) evaluating their perception of

preservice educators whom they have previously mentored and preservice educators ($n = 15$)

evaluating their preparedness at the commencement of their clinical experience. The results will

be presented separately in this chapter.

Baton Grip

Clinical educators indicated that over 72 percent of preservice band directors were

prepared or higher with the demonstration of a proper baton grip ($M = 4.03$; $SD = 1.12$). Table 1

presents this data.

Table 1: Demonstration of Proper Baton Grip—Clinical Educators

	N	%
Completely unprepared	2	3.4%
Mostly unprepared	2	3.4%
Somewhat unprepared	12	20.7%
Prepared	23	39.7%
Well prepared	14	24.1%
Extremely well prepared	5	8.6%

Preservice educators indicated that 93.3 percent felt prepared with the demonstration of a

proper baton grip ($M = 5.00$; $SD = 1.31$). Table 2 presents this data.

Table 2: Demonstration of Proper Baton Grip—Preservice Educators

	N	%
Completely unprepared	1	6.7%
Prepared	2	13.3%
Well prepared	6	40.0%
Extremely well prepared	6	40.0%

Preparatory Gestures

Preparatory gestures include starting positions for beat one and beats other than one, and preparatory beats for beat one, beats other than one, and anacruses and between-beats starts, all of which indicate tempo, dynamic level, and style. Table 3 presents the clinical educator data and Table 4 presents the preservice educator data. The demonstration of a preparatory position for beat 1 had the highest indicated proficiency among clinical educators ($M = 4.16$; $SD = .970$) and preservice educators ($M = 5.27$; $SD = 1.28$) alike. Conversely, the demonstration of a preparatory gesture indicating tempo, dynamic level, and style on an anacrusis or between-beat start had the lowest indicated proficiency among clinical educators ($M = 3.21$; $SD = 1.10$) and preservice educators ($M = 4.47$; $SD = 1.41$).

Table 3: Preparatory Gestures—Clinical Educators

	Prep position for starting on count one of all meters	Prep position for starting on counts other than one	Basic prep beat for count one of all meters	Prep beat indicating appropriate tempo, dynamic level, and style for count one	Prep beats indicating appropriate tempo, dynamic level, and style for counts other than one	Prep beat indicating appropriate tempo, dynamic level, and style for anacruses and between-beat starts
N	58	58	58	58	58	58
Mean	4.16	3.59	4.14	3.71	3.34	3.21
Std. Error	.127	.128	.126	.132	.134	.145
Median	4.00	4.00	4.00	4.00	3.00	3.00
Std. Deviation	.970	.974	.963	1.009	1.018	1.104

Table 4: Preparatory Gestures—Preservice Educators

	Prep position for starting on count one of all meters	Prep position for starting on counts other than one	Basic prep beat for count one of all meters	Prep beat indicating appropriate tempo, dynamic level, and style for count one	Prep beats indicating appropriate tempo, dynamic level, and style for counts other than one	Prep beat indicating appropriate tempo, dynamic level, and style for anacruses and between-beat starts
N	15	15	15	15	15	15
Mean	5.27	4.73	4.93	4.60	4.60	4.47
Std. Error	.330	.300	.267	.289	.289	.363
Median	6.00	5.00	5.00	5.00	5.00	5.00
Std. Deviation	1.280	1.163	1.033	1.121	1.121	1.407

Meter, Style, and Tempo

Meter, style, and tempo questions focused on demonstrating the beat ictus, standard patterns, divided beat patterns, visual style (legato, staccato, marcato, tenuto), changing and asymmetrical meters, and tempo changes. Table 5 presents the clinical educator data and Table 6 presents the preservice educator data. The demonstration of a standard beat patterns had the highest indicated proficiency among clinical educators ($M = 4.29$; $SD = .955$) and preservice educators ($M = 5.27$; $SD = .862$) alike. Among clinical educators, changing and asymmetrical meters were rated lowest ($M = 3.41$; $SD = 1.17$) while changes in tempo and accompany ability were rated lowest among preservice educators ($M = 4.33$; $SD = 1.63$).

Table 5: Meter, Style, and Tempo—Clinical Educators

	Wrist action defining exact point of the beat (ictus)	Standard beat patterns with steady tempo	Beat division in simple and compound meters	Legato, staccato, marcato, tenuto, and neutral beat styles	Changing meters and asymmetrical patterns in slow and fast tempi	Gradual and subito changes in tempo and ability to accompany
N	58	58	58	58	58	58
Mean	3.67	4.29	3.90	3.50	3.41	3.45
Std. Error	.144	.125	.141	.150	.154	.146
Median	4.00	4.00	4.00	4.00	3.00	3.00
Std. Deviation	1.098	.955	1.071	1.143	1.170	1.111

Table 6: Meter, Style, and Tempo—Preservice Educators

	Wrist action defining exact point of the beat (ictus)	Standard beat patterns with a steady tempo	Beat division in simple and compound meters	Legato, staccato, marcato, tenuto, and neutral beat styles	Changing meters and asymmetrical patterns in slow and fast tempi	Gradual and subito changes in tempo and ability to accompany
N	15	15	15	15	15	15
Mean	4.73	5.20	5.07	5.00	4.73	4.33
Std. Error	.330	.223	.267	.324	.345	.422
Median	5.00	5.00	5.00	5.00	5.00	5.00
Std. Deviation	1.280	.862	1.033	1.254	1.335	1.633

Releases and Fermati

The section on releases and fermati included questions related to preparation to demonstrate basic release gestures, releases on all counts of all meters, and three types of fermati (caesura, release-in-tempo, and continuation). Table 7 presents the clinical educator data and Table 8 presents the preservice educator data. Among clinical educators, the highest-rated skill was basic release gestures ($M = 3.66$; $SD = 1.15$) and the lowest rated skills were release-in-tempo ($M = 3.34$; $SD = 1.09$) and continuation ($M = 3.33$; $SD = 1.10$) fermati. Preservice educators rated caesura fermatas highest ($M = 4.73$; $SD = 1.22$) and releases on all counts lowest ($M = 4.20$; $SD = 1.27$).

Table 7: Releases and Fermati—Clinical Educators

	Basic release gestures	Releases on all counts of all meters	Fermata with release and caesura of appropriate length and subsequent preparatory beat	Fermata with release gesture used as a preparatory beat	Fermata without release by with a preparatory gesture to signal resumption
N	58	58	58	58	58
Mean	3.66	3.48	3.53	3.34	3.33
Std. Error	.151	.152	.133	.142	.144
Median	4.00	3.00	4.00	3.00	3.00
Std. Deviation	1.148	1.158	1.012	1.085	1.098

Table 8: Releases and Fermati—Preservice Educators

	Basic release gestures	Releases on all counts of all meters	Fermata with release and caesura of appropriate length and subsequent preparatory beat	Fermata with release gesture used as a preparatory beat	Fermata without release by with a preparatory gesture to signal resumption
N	15	15	15	15	15
Mean	4.53	4.20	4.73	4.47	4.40
Std. Error	.350	.327	.316	.291	.363
Median	5.00	4.00	5.00	5.00	5.00
Std. Deviation	1.356	1.265	1.223	1.125	1.404

Cues and Independent Gestures

Cues included the use of the left hand, baton, and head nod to indicate entrances.

Independent left-hand gestures include signaling of dynamics, accents, phrasing, and balance.

Clinical educator data (Table 9) rated cueing gestures ($M = 3.40$; $SD = 1.17$) higher than

independent left-hand expressive gestures ($M = 3.12$; $SD = 1.23$). Conversely, preservice

educators (Table 10) rated their level of preparedness for left-hand expressive gestures as higher

($M = 4.33$; $SD = 1.29$) and cueing gestures as lower ($M = 4.20$; $SD = 1.57$).

Table 9: Cues and Independent Gestures—Clinical Educators

	Cueing gestures with the left hand, baton, and nod of the head with eye contact and preparation for each	Independent and effective use of the left hand to signal dynamics, subito changes, accents, phrasing, and balance
N	58	58
Mean	3.40	3.12
Std. Error	.153	.161
Median	4.00	3.00
Std. Deviation	1.169	1.229

Table 10: Cues and Independent Gestures—Preservice Educators

	Cueing gestures with the left hand, baton, and nod of the head with eye contact and preparation for each	Independent and effective use of the left hand to signal dynamics, subito changes, accents, phrasing, and balance
N	15	15
Mean	4.20	4.33
Std. Error	.405	.333
Median	4.00	4.00
Std. Deviation	1.568	1.291

Score Preparation

Score preparation included the ability of the preservice educator to analyze a musical

score for conception, interpretation, rehearsal, and performance. Clinical educator data (Table

11) showed that 50 percent of preservice educators were prepared to analyze scores, while 50

percent exhibited some degree of unpreparedness ($M = 3.45$; $SD = 1.17$). Preservice educator

data (Table 12) showed that 86.7 percent of preservice educators considered themselves prepared

to analyze scores, while 13.4 percent exhibited some perception of unpreparedness ($M = 4.33$;

$SD = 1.35$).

Table 11: Score Preparation—Clinical Educators

	Ability to analyze scores for conception, interpretation, rehearsal, and performance
N	58
Mean	3.45
Std. Error	.154
Median	3.50
Std. Deviation	1.172

Table 12: Score Preparation—Preservice Educators

	Ability to analyze scores for conception, interpretation, rehearsal, and performance
N	15
Mean	4.33
Std. Error	.347
Median	4.00
Std. Deviation	1.345

Error Detection

Error detection included the identification and corrective action for pitch and rhythmic

errors detected while leading rehearsals. Clinical educator data (Table 13) educator data

indicated that preparation for rhythmic error detection ($M = 3.79$; $SD = 1.04$) was higher than

pitch error detection ($M = 3.50$; $SD = 1.20$). Preservice educator data (Table 14) similarly

indicated rhythm error detection ($M = 4.73$; $SD = 1.22$) higher than pitch ($M = 4.13$; $SD = 1.51$).

Table 13: Error Detection—Clinical Educators

	Ability to detect rhythmic errors by musicians and provide corrective action	Ability to detect pitch errors by musicians and provide corrective action
N	58	58
Mean	3.79	3.50
Std. Error	.136	.158
Median	4.00	4.00
Std. Deviation	1.039	1.203

Table 14: Error Detection—Preservice Educators

	Ability to detect rhythmic errors by musicians and provide corrective action	Ability to detect pitch errors by musicians and provide corrective action
N	15	15
Mean	4.73	4.13
Std. Error	.316	.389
Median	5.00	5.00
Std. Deviation	1.223	1.506

Verbal Skills

Verbal skills included the ability to articulate a musical vision for each work being rehearsed and providing appropriate feedback to musicians on their performance. Clinical educators (Table 15) indicated that preparedness in providing feedback ($M = 3.66$; $SD = 1.04$) was higher than the articulation of musical vision ($M = 3.48$; $SD = 1.20$). In this area, the data indicated clinical educators perceived more than half of preservice educators (53.4 percent) as exhibiting some degree of unpreparedness in the skill of articulating a musical vision, compared with less than half (44.9 percent) exhibiting unpreparedness in the skill of providing feedback. The preservice educator data (Table 16) indicated a higher perception of preparation of articulating musical vision ($M = 4.67$; $SD = 1.18$) than providing feedback ($M = 4.20$; $SD =$

1.27). In addition, 13.4 percent of preservice educators perceived themselves as unprepared to articulate a musical vision, while 33.4 percent perceived themselves as unprepared to provide appropriate feedback.

Table 15: Verbal Skills—Clinical Educators

	Ability to articulate a musical vision for the work being rehearsed	Ability to provide appropriate feedback to musicians
N	58	58
Mean	3.48	3.66
Std. Error	.158	.136
Median	3.00	4.00
Std. Deviation	1.203	1.035

Table 16: Verbal Skills—Preservice Educators

	Ability to articulate a musical vision for the work being rehearsed	Ability to provide appropriate feedback to musicians
N	15	15
Mean	4.67	4.20
Std. Error	.303	.327
Median	5.00	4.00
Std. Deviation	1.175	1.265

Classroom Management

Classroom management included the ability to effectively pace a rehearsal, engage actively with students, and create a positive rehearsal climate and culture. Clinical educators (Table 17) indicated lower levels of preservice educator preparation in rehearsal pacing ($M = 3.33$; $SD = 1.07$) and higher level in student engagement ($M = 4.12$; $SD = .90$) and rehearsal climate and culture ($M = 4.17$; $SD = 1.01$).

Table 17: Classroom Management—Clinical Educators

	Ability to effectively pace rehearsal	Ability to actively engage with students	Ability to create positive rehearsal climate and culture
N	58	58	58
Mean	3.33	4.12	4.17
Std. Error	.140	.118	.133
Median	3.00	4.00	4.00
Std. Deviation	1.066	.900	1.011

Preservice educators (Table 18) indicated similar rankings of preparation, rating their

preparation of rehearsal pacing lowest ($M = 4.33$; $SD = 1.29$), student engagement next highest

($M = 4.53$; $SD = 1.30$), and rehearsal climate and culture highest ($M = 4.73$; $SD = 1.28$). Overall,

73 percent of preservice educators rated their classroom management skills as prepared or

higher.

Table 18: Classroom Management—Preservice Educators

	Ability to effectively pace rehearsal	Ability to actively engage with students	Ability to create positive rehearsal climate and culture
N	15	15	15
Mean	4.33	4.53	4.73
Std. Error	.333	.336	.330
Median	4.00	4.00	5.00
Std. Deviation	1.291	1.302	1.280

Demographics

Clinical educators

Fifty-eight clinical educators took part in the study, including 42 males (72.4 percent) and 16 (27.6 percent) females. Participants represented all nine geographic regions of the United States, with the highest number of participants ($n = 18$; 31 percent) living in the Middle Atlantic region. The median age for clinical educator participants was 44.5 years old ($M = 43.72$; $SD = 10.442$). The median years of teaching experience were 22 years ($M = 20.23$; $SD = 9.476$).

The highest degree held by participants was bachelors ($n = 13$; 22.4 percent), masters ($n = 32$; 55.2 percent), educational specialist ($n = 4$; 6.9 percent), and doctoral ($n = 9$; 15.5 percent). Of those with a graduate degree, 19 (32.8 percent) held a master's degree and 3 (5.2 percent) held a doctoral degree in instrumental/wind conducting. Primary instruments of participants were brass ($n = 28$; 48.3 percent), woodwinds ($n = 19$; 32.8 percent), percussion ($n = 8$; 13.8 percent), voice ($n = 2$; 3.4 percent), and strings ($n = 1$; 1.7 percent).

Preservice educators

Fifteen preservice educators participated in the study, including thirteen males (86.7 percent) and two females (13.3 percent). Participants represented six of nine geographic regions of the United States, with the highest number living in the Middle Atlantic region ($n = 6$; 40 percent). No participants represented the East or West North-Central or East South-Central regions. One participant represented a US commonwealth or territory (6.7 percent). The median age for preservice educator participants was 23 years old ($M = 25.87$; $SD = 5.693$). Primary instruments of participants were brass ($n = 5$; 33.3 percent), woodwinds ($n = 5$; 33.3 percent), voice ($n = 3$; 20.0 percent), and percussion ($n = 2$; 13.3 percent).

Thirteen participants (86.7 percent) were enrolled in a bachelor's degree program, while 2 participants (13.3 percent) were enrolled in a Master of Arts in Teaching program with initial teacher certification. Five participants (33.3 percent) had completed a single course in conducting, while 8 participants (53.3 percent) had completed two courses in conducting, and two participants (13.3 percent) had completed more than two courses in conducting.

Section II: Exploring the Qualitative Research

Introduction

During the initial survey, respondents were asked to indicate their willingness to participate in a follow-up Zoom interview. Each respondent who affirmatively answered received an email with a link to a website to select an interview time. All interviews ($n = 10$) were conducted between March 21 and 28, 2022, and were recorded with permission. Interviews were semi-structured, using a predetermined set of questions (APPENDIX B). Respondents received a copy of the questions and a consent form in advance through email. Each interview transcript was reviewed for accuracy and subsequently analyzed and coded using NVivo qualitative research software. Overarching themes of mentoring and conducting were established during the analysis process, with a holistic theme of overall skill development that aligns with RQ2. Discussion of interview results employed pseudonyms rather than actual names of participants to ensure confidentiality.

Participants

Participants in the interview phase of the study were active or recently retired middle and high school band directors who have mentored at least one preservice teacher in the past five years. The pool was comprised of six males and four females, with a median age of 48.5 years

old ($M = 46.5$; $SD = 7.989$). Among the highest degrees held, four hold doctorates, one holds an educational specialist degree, three hold master's degrees, and two hold bachelor's degrees. Their median years of teaching experience were 25 ($M = 23.2$; $SD = 8.791$)

Donna

Donna is a 52-year-old high school band director with 30 years of teaching experience and lives in the Middle Atlantic region. She has mentored over five preservice educators during her career. She also works at a community college and in a church music position. Donna holds an undergraduate degree in music education, a master's degree in euphonium performance, and a doctorate in music education.

Rose

Rose is a 57-year-old retired band director with 35 years of teaching experience and lives in the East South-Central region. She has mentored 22 student teachers during her career. Rose earned an undergraduate degree in music education, a master's degree in performance and conducting, and an educational specialist degree in supervision. She has recently begun studies toward a doctorate in music education.

Rusty

Rusty is a 49-year-old middle school band director with 26 years of teaching experience in urban schools and lives in the East North Central region. He has mentored many student teachers because of a close working relationship with a large local university program. Rusty earned bachelor's and master's degrees in music education.

Darren

Darren is a 48-year-old high school band director with 20 years of teaching experience at all levels of K-12 education and lives in the New England region. He has also worked part-time with a university band program. He has mentored three student teachers. Darren earned a bachelor's degree in music and has pursued additional graduate coursework.

Victor

Victor is a 37-year-old music educator with 14 years of instrumental and vocal teaching experience at the middle school, high school, and college levels and lives in the Middle Atlantic region. He has mentored ten student teachers. Victor holds a bachelor's and master's degree in music education and a doctorate in educational leadership.

Anne

Anne is a 51-year-old middle school band director with 30 years of experience in vocal and instrumental music at the elementary and middle school levels. She has mentored one student teacher and lives in the Middle Atlantic region. Anne holds a Bachelor of Science in Music Education.

Kate

Kate is a 52-year-old middle school band director with 30 years of teaching experience at the middle and high school levels. She has mentored seven student teachers and lives in the Middle Atlantic region. Kate holds a bachelor's degree in percussion performance and English literature and master's and doctoral degrees in percussion performance. She completed her teaching certification through an alternate route pathway.

Lance

      Lance is a 48-year-old middle and high school band director with 24 years of teaching experience. He has mentored five student teachers and lives in the South Atlantic region. Lance holds bachelor's, master's, and doctoral degrees in music education.

Walter

      Walter is a 40-year-old middle school band director with 16 years of teaching experience. He has mentored five student teachers and lives in the South Atlantic region. Walter holds bachelor's and master's degrees in music education.

Garth

      Garth is a 31-year-old middle and high school music educator with seven years of teaching experience in band, choir, guitar, and music technology. Currently, he mentors his first student teacher and lives in the West North Central region. Garth holds bachelor's and master's degrees in music.

Mentoring

      Mentoring was the first of two themes identified through the analysis of the interview data. The analysis further revealed sub-themes of *motivation, role, and structure*. *Motivation* included the clinical educators' reasons for accepting preservice teachers into the classrooms. *Role* included the clinical educators' philosophies of mentoring and the dynamic between them and their preservice teachers. *Structure* included the laboratory classroom environment, including the frequency and extent the preservice teacher would observe and lead classes throughout the placement.

Motivation

Respondents were asked about their motivation for accepting the placement of preservice teachers in their classrooms. They frequently cited a desire to give back to the profession and a belief in the importance of the student teaching experience as their motivation for accepting student teacher placements. Two respondents (Rusty and Darren) cited a poor or mediocre student teaching experience of their own as motivation for providing a more beneficial experience for future educators. Rose stated that hosting preservice teachers contributed to lessening personal feelings of isolation as a music educator and provided an extra set of eyes and ears in the music room. Garth believed that serving as a mentor helped him reflect and fine-tune his teaching skills.

Role

Respondents were asked about how they envision their role as a mentor. They frequently envisioned their mentoring role as that of a coach, role model, and "guide on the side." Darren cited a symbiotic relationship, or educative mentoring dynamic, where the preservice teacher exposed the clinical educator to current pedagogical advancements while the mentor shared time-tested techniques with the preservice teacher.[75] Walter compared his mentoring role to that of a parent raising a child, suggesting the experience begins in a very structured format and moves to a more independent setting over the course of the semester. Donna emphasized she gives her preservice teachers access to all resources that she has accumulated over the course of her career and strives to be a source of perpetual guidance. Garth stated that "iron sharpens iron" and believes in a collaborative mentoring dynamic.

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[75] Reese, "Virtual Mentoring of Preservice Teachers," 39–52.

Structure

Respondents were asked to describe the structure of ensemble rehearsals with their preservice teacher. Most indicated that the structure of the student teaching experience begins with one or more weeks of observation, with escalating levels of responsibility. By the middle of the placement, preservice teachers were spending half of the rehearsal time on the podium or otherwise leading rehearsals. Within the context of the ensemble rehearsal, the preservice teacher's repertoire load ranged from focusing on one piece with the ensemble to taking responsibility for the entire concert program.

Conducting

Conducting was the second of two themes identified through the analysis of the interview data. The analysis further revealed sub-themes of *providing feedback* and *specific strategies* for developing conducting skills. *Providing feedback* included commentary related to the format in which mentors delivered feedback to the preservice teacher. This included private debriefing sessions and masterclass-style feedback in the context of the rehearsal. *Specific strategies* included any practices employed by the clinical educator to address the conducting skills identified in Phase 1 of this research study.

Providing feedback

Respondents were asked if they addressed the conducting technique of the preservice teachers in both private sessions and during rehearsals. Eight of ten respondents stated that they address conducting skills in private debriefing sessions with their preservice teacher. In these sessions, topics addressed include clarity, cueing, independence of hands, and expression. A widely used technique in these sessions was reviewing rehearsal videos. Garth emphasized the availability and access to video recording technology using smartphones and its high value in

conducting pedagogy. Of the two respondents who do not typically address conducting skills directly, Rose stated that her preservice teachers rarely need any remediation, while Kate stated she addressed physical conducting technique only when she covered all other issues of pedagogy.

Nine of ten respondents stated they address conducting techniques with students with varying degrees of frequency during rehearsals. Respondents stated they adapt the process to meet the personality of the preservice teacher, taking care never to diminish the preservice teacher's credibility when providing feedback. Only Rose stated she does not address conducting technique during rehearsals, to maintain the preservice teacher's confidence in front of the students. Victor offered that creating a conducting masterclass environment provided a learning opportunity for the students in the classroom and transparency in developing conducting skills. Mentors often establish ground rules for these public coaching sessions, gauging the preservice teacher's comfort level with public feedback.

Among respondents who used the above conducting workshop model, mentors encouraged students in the classroom to provide feedback to the preservice teacher and ask questions related to clarity and intent. Students may ask the preservice teacher for cues or clarification of style. Two respondents (Kate and Lance) cited using surveys with their ensemble members to provide feedback to the preservice teacher.

Specific strategies

During the quantitative survey, respondents who were mentors or preservice teachers were asked to evaluate the perceived level of preparedness of preservice teachers in a variety of conducting skills. The survey results identified eight categories with fourteen sub-categories in

which mentors could assist with conducting and other podium-based ensemble leadership skill development.

Preparatory gestures. Rose and Anne emphasized the importance of encouraging the breath impulse when giving preparatory gestures for all entrances. Lance and Walter encourage their preservice teachers to pair a strong gesture on the beat preceding the entrance with an accompanying breath impulse. Kate recommended singing the entrance while conducting to prepare for the initial and subsequent rehearsals. Victor recommended teaching the gesture of syncopation[76] to show the beat before an off-beat entrance and suggested practicing and choreographing non-standard entrances well before taking the podium. Rusty suggested using a subdivision or hitch gesture to encourage entrances halfway between beats.

Meter, style, and tempo. Respondents identified asymmetrical meters as the weakest sub-category in the category of meter style and tempo. Lance suggested that novice conductors could apply skills developed as an instrumentalist to conducting asymmetrical meters. Donna stressed the importance of analyzing asymmetrical meter passages for the grouping pattern helped develop preservice teacher proficiency. Respondents working at the middle school level suggested that asymmetrical meters were less likely to be found in their ensemble repertoire and were not addressed frequently.

Releases and fermati. Under this category, three sub-categories were established: luftpause, caesura, and tenuto. In the luftpause, the release of the fermata serves as the preparation for the next entrance. In the caesura, the time is stopped, and the resumption of time requires a separate preparatory gesture. In the tenuto, the time is held and then continues without a break.

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[76] Green and Gibson, *The Modern Conductor*, 53-57.

Respondents overwhelmingly suggested that preservice teachers need to familiarize themselves with the vocabulary of release gestures and practice them until they become second nature. The theme of video recording and mirror practice was prevalent here. Rusty felt that beginning with the caesura fermata was easiest, progressing to the other types. Anne recommended that preservice teachers and ensemble members understand the fermata as the symbol to look intently at the conductor. Kate recommended using chorales and "The Star-Spangled Banner" to practice and refine fermata gestures. Regarding releases in general, Darren stated he had seen a prevalence of closed fist gestures to signal a release and asked his preservice teachers what that gesture may cause the musicians to do to the sound.

Cues and independent gestures. Donna reinforced the need to develop various cueing gestures and place them on each beat and in different locations. Lance encouraged the development of a vocabulary of hand shapes to elicit musical responses. Victor uses a set of progressive conducting exercises designed by Dr. Jack Stamp with his preservice teachers to develop independence of hands. Overall, respondents felt that skill in cueing, and expressive gestures develop over time and through podium experience.

Score preparation and analysis. Four respondents favored color-coding the score with colored pencils to mentor the score preparation and analysis process. Lance cited the value of viewing each instrumental part, in addition to the score, to better understand the challenges and demands required of each musician. While no respondents favored a detailed harmonic analysis of the works, Kate and Rose subscribed to completing a full phrasal analysis of the work. Given his extensive research on the work, Victor uses "A Movement for Rosa" by Mark Camphouse with his preservice teachers as an example of score study and preparation.

Error detection. Victor suggested that preservice teachers often detect that something is being misplayed but cannot readily identify the issue. He suggested listening to recordings of rehearsals and stepping off the podium during rehearsals to listen from a variety of vantage points in the rehearsal hall. Dusty believed that experience builds an understanding of what pedagogical issues cause performance errors, and preservice teachers may grow in their error detection skills with increasing experience. He advocated for using quality recordings to develop an aural image of exemplary performance. Anne noted she asks the preservice teachers, "So, what did you hear?" and asks them to anticipate problems. Lance and Donna also recommended stepping off the podium to detect errors better, while Garth encourages singing of parts to build an aural image and attributes his success in this area to his experience in barbershop quartet performance.

Verbal skills. Respondents were asked to share ways of developing the ability to convey verbally a vision for the piece being rehearsed. Garth stated the importance of working with preservice teachers to determine the composer's intent of the work being performed. Lance, Donna, and Darren also stated that learning to research the composer's intent and motivation was important. Walter cited the value of using analogies and practical, real-world examples to convey a vision. Rusty recommended using still images or videos to reinforce the composer's intent when applicable.

Classroom management. During the quantitative survey, the respondents identified the ability to effectively pace a rehearsal as a potentially weak area among preservice teachers. Garth suggested that preservice teachers often need to be coached to talk less and have the ensemble play more. The pair may review the balance between talking and playing by using video footage. Anne and Kate stated they require a rehearsal plan with time estimates to help her preservice

teachers maintain rehearsal momentum. Walter recommended "reading the room" to determine student focus, rehearse small segments, and move on. Donna espoused the benefit of a warm-up, heavy work section, and fun section to break up the rehearsal. Rusty said that he instructs his preservice teachers to move around the room and use proximity to avoid classroom management issues.

Facilitation of General Skill Development

For RQ2, the researcher asked, "In what ways can mentors facilitate the development of preservice band directors' skills?" Respondents answered this question, summarizing their mentoring philosophy. Rusty believed that the key to facilitating skill development is through ample podium time. Garth schedules weekly recap meetings and frequently video records rehearsals to view during these meetings. Victor also advocated for video recording rehearsals and engaging in critique sessions. In addition to espousing the benefits of video recording rehearsals, Walter emphasized the importance of understanding the nuances of diverse grade levels.

Lance cited the student teaching experience's role in providing an authentic opportunity for evaluation with actual student musicians. Rose noted the importance of enabling an environment of experimentation and the license to try different ideas. Kate stated she completes a lesson plan for mentoring in the same way her preservice teacher completes lesson plans for teaching the student musicians.

Donna endorsed clinical educator role modeling and believed in coaching the preservice band directors to adjust their conducting frame to fit within their stature. Anne emphasized screening preservice teacher candidates to find suitable matches and develop meaningful

relationships. Darren offered that sharing a curated list of conducting video examples and being a reflective practitioner facilitates preservice teacher growth.

Summary of Findings

The quantitative portion of this mixed methods study identified areas of conducting and podium-based ensemble leadership skills that varied in the level of perceived preparedness. While both clinical and preservice educators perceived skills such as baton grip and basic conducting gestures as well prepared, they rated other skills such as cueing and independent gestures, preparatory gestures on between-beat starts, and rehearsal pacing with lower levels of perceived preparedness. Additionally, preservice educators perceived skills such as conducting mixed and asymmetrical meters and error detection as more prepared than did clinical educators. APPENDIX D presents a summary of all 28 surveyed skills and their ranked means. CHAPTER FIVE will explore this variance in greater detail.

In the qualitative section of this study, the researcher found that clinical educators' motivation to serve as mentors is altruistic: to advance the profession and give back. They frequently believed in the value of role modeling and coaching and endorsed video recording rehearsals to encourage growth. Most mentors began the structure of the clinical placement with observation, gradually increasing levels of responsibility. Some designated specific repertoire or classes for the preservice teacher, while others relinquished full instructional responsibilities during the middle of the semester.

When addressing conducting skills, some clinical educators preferred to address techniques in private, while others created a conducting laboratory environment in the ensemble classroom. Those who did not employ the laboratory model cited a concern for protecting the credibility of the preservice teacher in front of the students, while those who do cited the benefits

of the ensemble members learning about the art of conducting in a collaborative setting.

Interview respondents did not employ specific techniques for addressing conducting skills

universally, except for singing parts as a form of conductor practice. Holistically, the clinical

educators interviewed for the study stated that mentors may facilitate the development of

preservice band directors by role modeling effective techniques, providing a supportive critique

(especially by reviewing rehearsal videos), and creating a classroom environment where they

may gain experience in working with school-age musicians.

CHAPTER FIVE: CONCLUSION

Summary of Study

Clinical educators often lack training in how to best facilitate the development of podium-based ensemble leadership skills in their protégés. The researcher sought to identify effective strategies for mentoring preservice band directors in podium-based ensemble leadership skill development. The research design of this mixed-methods study was explanatory sequential. The first phase of the study was quantitative in approach, and the researcher sought to answer RQ1, "What podium-based ensemble leadership skills require further development among preservice band directors?" The researcher distributed a Likert-type survey to clinical educators who were currently hosting a preservice teacher in a middle school or high school band placement or had hosted in the last five years. The survey was also distributed to current preservice teachers in a middle school or high school band placement.

The survey results contributed to the design of the second phase, which was qualitative in approach. The researcher constructed interview questions to answer RQ2, "In what ways can mentors facilitate the development of preservice band directors' skills?" Interviews were conducted on Zoom with ten clinical educators who have hosted preservice band directors within the past five years. The interview responses formed a compendium of effective strategies that may be used to mentor preservice band directors in podium-based ensemble leadership skills.

Summary of Prior Research and Findings

Prior Research

Effective mentoring of preservice band directors requires an understanding of the mentor-protégé dynamic, competency in the coaching of conducting skills, and the development of self-evaluation strategies. However, Abramo and Campbell found that universities did not provide adequate training in mentoring cooperating teachers.[77] Preservice teachers also lack sufficient opportunities to engage in conducting practice during their undergraduate coursework and need podium experience in authentic settings to augment their coursework.[78] Compounding the challenge is the lack of experience many cooperating teachers have in conducting pedagogy.[79] Additionally, preservice teachers need to develop self-evaluation strategies to monitor their teaching skills and adjust aspects, such as excessive talking time.[80]

Discussion of Research Question 1

For RQ1, the researcher asked, "What podium-based ensemble leadership skills require further development among preservice band directors?" The results of the Likert-type survey indicated that the six conducting skills, corresponding with the lowest quartile, and ranked beginning with least prepared as perceived by clinical educators were:

- Cues and Independent Gestures - Demonstration of independent and effective use of the left hand to signal dynamics, subito changes, accents, phrasing, and balance

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[77] Abramo and Campbell, "What Preservice Music Teachers Say About Educative Mentoring Before Student Teaching," 184–5.

[78] Silvey, et al., "Band Directors' Perceptions of Instrumental Conducting Curricula," 76.

[79] Haldeman, "The Availability of Instruction in Conducting Pedagogy Offered in United States Graduate Schools of Music," x-xi.

[80] Worthy, "The Effects of Self-Evaluation," 8-14.

- Preparatory Gestures - Demonstration of preparatory beat indicating appropriate tempo, dynamic level, and style for pick-up notes (anacruses) and between-beat starts

- Classroom Management - Ability to effectively pace rehearsal

- Releases and Fermati - Demonstration of fermata without release with a preparatory gesture to signal resumption

- Releases and Fermati - Demonstration of fermata with release gesture used as a preparatory beat

- Preparatory Gestures - Demonstration of preparatory beats indicating appropriate tempo, dynamic level, and style for counts other than one

- Cues and Independent Gestures - Demonstration of cueing gestures with the left hand, baton, and nod of the head with eye contact and preparation for each

These skills correspond to the lowest rated quartile of the twenty-eight skills survey. In comparison, the seven skills (due to a tie) in the lowest quartile and ranked beginning with least prepared as perceived by preservice teachers themselves were:

- Error Detection - Ability to detect pitch errors by musicians and provide corrective action

- Cues and Independent Gestures - Demonstration of cueing gestures with the left hand, baton, and nod of the head with eye contact and preparation for each

- Releases and Fermati - Demonstration of releases on all counts of all meters

- Verbal Skills - Ability to provide appropriate feedback to musicians

- Cues and Independent Gestures - Demonstration of independent and effective use of the left hand to signal dynamics, subito changes, accents, phrasing, and balance

- Classroom Management - Ability to effectively pace rehearsal

- Score Preparation - Ability to analyze scores for conception, interpretation, rehearsal, and performance

- Meter, Style, and Tempo - Demonstration of gradual and subito changes in tempo and ability to accompany

The skills rated lowest among both groups were cues and independent gestures, including the use of the left hand for expressive gestures and cueing, and classroom management, including

rehearsal pacing. Both groups included release gestures; however, the clinical educators found that specific release gestures were less developed, while preservice educators were more generalized in their sense of unpreparedness when approaching fermati. This suggests that preservice teachers may not be aware of the variety of release gestures possible, which they may further explore through practice. The following section will discuss strategies for addressing these growth areas as compiled from Phase 2 interviews.

The highest-rated skills among clinical educators, ranked beginning with most prepared, were:

- Meter, Style, and Tempo - Demonstration of standard beat patterns while maintaining a steady tempo

- Classroom Management - Ability to create a positive rehearsal climate and culture

- Preparatory Gestures - Demonstration of preparatory position for starting on count one of all meters

- Preparatory Gestures - Demonstration of basic preparatory beat for count one of all meters

- Classroom Management - Ability to actively engage with students

- Baton Grip - Demonstration of proper baton grip

The highest-rated skills among preservice educators, ranked beginning with most prepared, were:

- Preparatory Gestures - Demonstration of preparatory position for starting on count one of all meters

- Meter, Style, and Tempo - Demonstration of standard beat patterns while maintaining a steady tempo

- Meter, Style, and Tempo - Demonstration of beat division in simple and compound meters

- Baton Grip - Demonstration of proper baton grip

- Meter, Style, and Tempo - Demonstration of legato, staccato, marcato, tenuto, and neutral beat styles

- Preparatory Gestures - Demonstration of basic preparatory beat for count one of all meters

The results suggested that preservice band directors leave their undergraduate conducting courses and begin their clinical placements with a basic understanding of proper baton grip, conducting patterns, simple preparatory gestures, and the ability to cultivate a positive rehearsal culture. However, they may not yet have proficiency in independent gestures of cueing and expression, rehearsal pacing, release gestures, and error detection. Given the limited amount of coursework in undergraduate training devoted to conducting,[81] the results suggested that the refinement of conducting skills during the clinical placement is a critical element in the development of preservice band directors. Time in front of a live ensemble in conducting classes may be quite limited, and the student teaching placement may be among the first times the preservice teacher has the experience of receiving aural feedback from ensemble musicians, especially those at a middle or high school grade level.

Unexpectedly, the clinical educators rated the average overall preparedness of preservice teachers between *somewhat prepared* and *prepared* ($M = 3.63$; $SD = 0.32$), while preservice teachers rated their overall preparedness between *prepared* and *well prepared* ($M = 4.61$; $SD = 0.31$), or almost an entire Likert scale point higher. Recognizing the preservice teachers' view of their preparedness may help mentors in their discussion and ability to approach areas of identified need. As Rose stated in her interview regarding preservice teachers, "You don't know what you don't know!"[82] Complete charts illustrating conducting skill preparedness as perceived by clinical and preservice educators are located in APPENDIX G.

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[81] Hart, "The Status of Music Education Conducting Curricula, Practices, And Values," 18-21.

[82] Interview with clinical educator, March 21, 2022.

The researcher's hypothesis for RQ1 was that podium-based ensemble leadership skills that require further development among preservice band directors may include conducting, error detection, and score study. The research supported this hypothesis.

Discussion of Research Question 2

For RQ2, the researcher asked, "In what ways can mentors facilitate the development of preservice band directors' skills?" The study's interview phase identified three major areas: mentoring skills, conducting skills, and the facilitation of general skill development. In the area of mentoring skills, participants overwhelmingly stated that they viewed themselves as coaches and guides, allowing preservice teachers to engage in experiential learning. Their motivation to serve as a mentor stemmed from a sense of service to the profession. In some cases, the mentor's goal was to provide a better experience than they had in their own student teaching. Palmer encouraged the use of educative mentoring, where both parties in the mentoring dyad contribute to each other's professional growth.[83]

A common theme that bridges areas of mentoring and conducting skill development is the use of video recording as a self-evaluation tool. Interview respondents encouraged preservice teachers to video record rehearsals and lessons. Mentors and protégés may then use videos during mentoring sessions or for self-evaluation. This technique is advantageous in the development of conducting skills.

Ensemble rehearsal as a conducting laboratory may be an effective strategy for conductor development. Ensemble members may be active participants in the process, providing feedback to the preservice teacher on the clarity of gestures. When ensemble members are engaged in this

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[83] Palmer, "Perceptions of Cooperating Music Teachers on Service Motives, Relationships, and Mentoring Strategies During Student Teaching," 25.

process, the veil over the art of conducting is lifted, thereby contributing to a greater understanding of the nuances of conducting pedagogy and potentially inspiring them to consider pursuing the craft themselves. Some clinical educators were reluctant to utilize this masterclass model out of fear of diminishing the respect afforded to the preservice teacher. However, when mentors, protégés, and ensemble members establish appropriate parameters and a collaborative environment, the conducting laboratory may be a highly effective model for the preservice band director conducting skill development.

Mentors may address specific conducting skills through a variety of means. Clinical educators and preservice teachers may work together to address preparatory gestures on all beats, particularly other than one. Singing of entrances was a common theme and may be a helpful technique when practicing preparatory gestures on beats other than one and between-beat starts. A strong breath impulse is also an effective technique for inspiring confident entrances.

Developing a vocabulary of styles, including staccato, marcato, and legato movements, is a necessary skill. Novice conductors may achieve this through an increased understanding of the weight of beat gestures and the connectivity of the beat ictus. The use of video may be an effective tool in developing these skills. Also valuable are the uses of exercises, such as those developed by Nikolai Malko[84] or Jack Stamp (see APPENDIX H).

The development of a vocabulary of release gestures was cited as an important area of preservice conductor growth. Bach chorales may be an effective strategy for developing the three fermata types: caesura, luftpause, and tenuto. Even single-note exercises during warm-ups may be used to practice a variety of fermata types, which the musicians may play or sing.

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[84] Joel Schut, "Malko Conducting Exercises - Elizabeth A. H. Green," YouTube, February 8, 2017, https://youtu.be/oZYFi89Ph4g.

Cueing and independent gestures may require the most development among novice conductors. Stamp's "Four Progressive Conducting Exercises" (APPENDIX H) encourages the independence of hands required for effective cueing. Mentors may also model the use of eye contact, cueing within the pattern, and a nod of the head as viable cueing gestures. They may encourage novice conductors to disengage the left hand from the pattern prior to an independent gesture to increase readability.

Professors often teach the development of score preparation and analytical skills in conducting classes.[85] However, mentors may contribute to the practical application of score study in private sessions with preservice teachers. Score study and marking may be highly personal skills, and mentors may share their own processes for these techniques. In this study, multiple respondents advocated for using a color system with a minimum of two colors to address cues and expressive markings.

Error detection may be a particularly challenging skill in the band classroom. The mixture of timbres within the various instrument families may make error detection difficult. Preservice teachers and clinical educators reported that the detection of pitch errors was less developed than rhythmic errors. One critical element of error detection is anticipating potential errors through a thorough understanding of instrument pedagogy. As preservice band directors become more comfortable with the intricacies of each instrument, the ability to anticipate and diagnose errors is likely to increase. The use of recording technology to review rehearsals is also a valuable tool since errors are more likely to be detected and diagnosed off the podium.[86]

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[85] Hart, "The Status of Music Education Conducting Curricula, Practices, And Values," 18-21.

[86] Stiffler, "The Effects of Conducting and Non-Conducting Contexts on Teacher Self-Evaluation and Musical Error Detection," 109–110.

Adequate score study may help cultivate the development of verbal skills to convey the vision of the composer's intent. As conductors develop a vocabulary of conducting gestures, it stands to reason that they will develop a similar language vocabulary over time. Preservice teachers may develop using verbal skills to provide feedback along with an increased understanding of instrument pedagogy. Mentors may ask probing questions to ascertain the understanding of potential issues, so that novice conductors may prepare to address potential or misunderstandings errors before they occur.

Novice teachers may improve classroom management through diligent rehearsal planning. Rehearsal pacing was an area of lower preparedness among preservice teachers. Mentors may encourage novices to plan to address quickly issues limited to small numbers of students and move on. Sectionals may be used to address more substantial issues to avoid stagnation of the rehearsal. Since the attention span of college music majors may be longer than middle or high school students, novice teachers shou be encouraged to maintain brisk rehearsal pacing, which may differ from what they experienced in the undergraduate coursework with more experienced musicians.

The researcher's hypothesis for RQ2 was that mentors may facilitate the development of preservice band directors' skills by modeling excellent conducting technique, rehearsal technique, and score study. The research supported this hypothesis. The research also identified review of video recordings as an additional area that helped preservice band director skill development.

<center>Limitations</center>

This study was limited to clinical educators and preservice teachers in middle school and high school band class settings. The clinical educator respondents were limited to those who

have mentored a preservice teacher in the past five years to aid in the recall of the experience. The reduced technical demand of the literature used in beginning band classes in the areas of meter, variety of articulation, dynamic range, and orchestration may require a modified approach to conducting. Therefore, mentors may not have been able to readily observe some of the conducting skills on the survey in that context and were excluded from the study.

Furthermore, the unique elements of the band classroom in the areas of instrument transposition; brass, woodwind, and percussion pedagogy; and error detection resulted in the decision to focus on band, rather than orchestral or choral ensembles. The above notwithstanding, future researchers or mentors could adapt the results of this study for use in mentoring conductors in all rehearsal settings, including beginning band ensembles and orchestral and choral ensembles of all levels.

Recommendations for Future Study

Following similar qualitative data analysis, future research could refine a weekly framework for mentoring podium-based ensemble leadership skills for use in a sixteen-week clinical placement setting (see APPENDIX I for a sample). Undergraduate conducting courses and clinical placements could implement recent developments in conductor pedagogy, such as use of the ConductIT website,[87] to address the skills found to be in greatest need of refinement. The researcher also identified rehearsal pacing as an additional area requiring development which could be further studied.

Replicating this study with preservice teachers in choral and orchestral genres may be beneficial to the field of music education. Due to the unique needs of each genre, prospective researchers may include areas of diction in choral music and bowing in orchestral music, while

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[87] "Welcome," ConductIT, accessed November 28, 2021, https://conductit.eu.

they may remove aspects of pitch error detection related to transposing instruments and score reading in homogeneous choral ensembles and string orchestras.

Implications for Practice

The focus of this research was to provide clinical educators with a compendium of effective strategies for developing podium-based ensemble leadership skills to aid in the mentoring of preservice band directors. By providing this guidance to clinical educators, students in the future classrooms of novice educators stand to have a more positive experience during their ensemble rehearsals. In addition, ensemble members exposed to the pedagogy of conducting may develop an interest in pursuing studies in music education.

Determining the motivation for clinical educators to serve as mentors was an important component of understanding the mentoring dynamic. The results indicated that the primary motivation was service to the profession. Since research shows that the mentoring of student and novice teachers is recognized as a viable professional development opportunity, universities, and school partners, as well as state education organizations, may implement policies to train and reward mentor teachers and encourage their participation. States where teacher evaluations include SLOs may waive those requirements for mentors in recognition of their classes serving as learning laboratories. This would remove any concerns regarding the negative implications of classes being taught by novice teachers on their mentors' evaluations.

While the body of this research notes that mentors' motivation to serve as cooperating teachers is largely altruistic, adequately compensating their efforts in light of the considerable demands of the mentoring process may increase overall satisfaction and feelings of appreciation and professionalism. These findings are in alignment with Palmer's study of cooperating teacher

motivation.[88] University partners may award scholarships for graduate courses or offer graduate credit for mentors. Cooperating teachers' extra time and effort would be reflected in districts where teacher compensation correlates with educational credits. At a minimum, a collaboration between conducting pedagogues at the university and practitioners at the field placement site would assist mentors in understanding what conducting skills may need further attention during the student teaching semester and how to best address them.

Summary

The clinical practicum or student-teacher experience provides a bridge between the undergraduate program and the commencement of a professional teaching career. Mentors fulfill a critical role in this transitional process. Providing an authentic laboratory setting provides preservice teachers with an opportunity to gain valuable experience developing their podium-based ensemble leadership skills. By addressing aspects of the skills that need further refinement, mentors provide a vital service to the profession, which ultimately benefits the students who will fill the classrooms of these aspiring music educators.

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[88] Palmer, "Perceptions of Cooperating Music Teachers on Service Motives, Relationships, and Mentoring Strategies During Student Teaching," 25.

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APPENDIX A: SURVEY QUESTIONS

Preservice Band Directors
After completing undergraduate coursework in conducting and before your student teaching/clinical placement, please rate your preparedness level in the following competencies[89] on this scale:
- o   1—Completely unprepared
- o   2—Mostly unprepared
- o   3—Somewhat unprepared
- o   4—Prepared
- o   5—Well prepared
- o   6—Extremely well prepared

Baton Grip
- Demonstration of proper baton grip

Preparatory Gestures
- Demonstration of preparatory position for starting on count one of all meters
- Demonstration of preparatory position for starting on counts other than one
- Demonstration of basic preparatory beat for count one of all meters
- Demonstration of preparatory beat indicating appropriate tempo, dynamic level, and style for count one
- Demonstration of preparatory beats indicating appropriate tempo, dynamic level, and style for counts other than one
- Demonstration of preparatory beat indicating appropriate tempo, dynamic level, and style for pickup notes (anacruses) and between-beat starts.

Meter, Style, and Tempo
- Demonstration of proper wrist action to define the exact point of the beat
- Demonstration of standard beat patterns, maintaining a steady tempo
- Demonstration of beat divisions in simple and compound meters
- Demonstration of *legato, staccato, marcato, tenuto*, and neutral beat styles.
- Demonstration of changing meters and asymmetrical patterns in slow and fast tempi
- Demonstration of gradual and *subito* changes in tempo and the ability to accompany

Releases and *Fermati*
- Demonstration of basic release gestures
- Demonstration of releases on all counts of all meters
- Demonstration of *fermata* with release and *caesura* of appropriate length and a subsequent preparatory beat
- Demonstration of *fermata* with release gesture used as a preparatory beat
- Demonstration of *fermata* without release but with a preparatory gesture to signal resumption

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[89] Labuta, *Basic Conducting Techniques*, 277-8.

Cues and Independent Gestures
- Demonstration of cueing gestures with the left hand, baton, and nod of the head with eye contact and preparation for each
- Demonstration of independent and effective use of the left hand to signal dynamics, *subito* changes, accents, phrasing, and balance.

Score Preparation
- Ability to analyze the score for conception, interpretation, rehearsal, and performance

Error Detection
- Ability to detect rhythmic errors by musicians and provide corrective action
- Ability to detect pitch errors by musicians and provide corrective action

Verbal Skills
- Ability to articulate a musical vision for work being rehearsed
- Ability to provide appropriate feedback to musicians

Classroom Management
- Ability to effectively pace rehearsal
- Ability to actively engage with students
- Ability to create positive rehearsal climate and culture

Demographics
- Age
- Gender Identity
- Geographic region
- Grade level for clinical placement
- Primary instrument
- Degree program
- Number of courses in conducting
- Willingness to participate in a follow-up interview

Clinical Educators/Cooperating Teachers
At the start of your latest student-teacher/preservice teacher's clinical placement, please rate their preparedness level in the following competencies[90] on this scale:
- o   1—Completely unprepared
- o   2—Mostly unprepared
- o   3—Somewhat unprepared
- o   4—Prepared
- o   5—Well prepared
- o   6—Extremely well prepared

Baton Grip
- Demonstration of proper baton grip

Preparatory Gestures
- Demonstration of preparatory position for starting on count one of all meters
- Demonstration of preparatory position for starting on counts other than one
- Demonstration of basic preparatory beat for count one of all meters
- Demonstration of preparatory beat indicating appropriate tempo, dynamic level, and style for count one
- Demonstration of preparatory beats indicating appropriate tempo, dynamic level, and style for counts other than one
- Demonstration of preparatory beat indicating appropriate tempo, dynamic level, and style for pickup notes (anacruses) and between-beat starts.

Meter, Style, and Tempo
- Demonstration of proper wrist action to define the exact point of the beat
- Demonstration of standard beat patterns, maintaining a steady tempo
- Demonstration of beat divisions in simple and compound meters
- Demonstration of *legato, staccato, marcato, tenuto*, and neutral beat styles.
- Demonstration of changing meters and asymmetrical patterns in slow and fast tempi
- Demonstration of gradual and *subito* changes in tempo and the ability to accompany

Releases and *Fermati*
- Demonstration of basic release gestures
- Demonstration of releases on all counts of all meters
- Demonstration of *fermata* with release and *caesura* of appropriate length and a subsequent preparatory beat
- Demonstration of *fermata* with release gesture used as a preparatory beat
- Demonstration of *fermata* without release but with a preparatory gesture to signal resumption

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[90] Labuta, *Basic Conducting Techniques*, 277-8.

Cues and Independent Gestures
- Demonstration of cueing gestures with the left hand, baton, and nod of the head with eye contact and preparation for each
- Demonstration of independent and effective use of the left hand to signal dynamics, *subito* changes, accents, phrasing, and balance.

Score Preparation
- Ability to analyze the score for conception, interpretation, rehearsal, and performance

Error Detection
- Ability to detect rhythmic errors by musicians and provide corrective action
- Ability to detect pitch errors by musicians and provide corrective action

Verbal Skills
- Ability to articulate a musical vision for work being rehearsed
- Ability to provide appropriate feedback to musicians

Classroom Management
- Ability to effectively pace rehearsal
- Ability to actively engage with students
- Ability to create positive rehearsal climate and culture

Demographics
- Age
- Gender Identity
- Geographic region
- Grade level(s) taught
- Years of teaching experience
- Primary instrument
- Degrees attained
- Conducting degree (Yes/No)
- Number of courses in conducting
  - Undergraduate
  - Graduate
- Coursework/training in conducting pedagogy
- Willingness to participate in a follow-up interview

APPENDIX B: INTERVIEW QUESTIONS

1. What is your educational background?

2. What is your work experience?

3. Why have you accepted preservice/student teacher placements?

4. How do you envision your mentoring role as a cooperating teacher/clinical educator?

5. How do you structure ensemble rehearsals with your preservice teacher?

6. Do you address conducting techniques in mentoring sessions off the podium?

7. Do you address conducting technique during ensemble rehearsals?

8. To what degree are ensemble members involved in the development of the preservice teacher's conducting skills?

9. In what ways can mentors facilitate the development of preservice band directors' skills?

10. What specific strategies do you use to address the development of…?
    a. Preparatory gestures
        i. Anacruses,
        ii. Between beat starts
        iii. Counts other than one
    b. Meter, style, and tempo
        i. Asymmetrical meters
    c. Releases and fermati
        i. Luftpause
        ii. Caesura
        iii. Tenuto
    d. Cues and independent gestures
        i. Expressive LH gestures
        ii. Cues
    e. Score preparation and study
        i. Analysis
    f. Error detection
        i. Pitch
        ii. Rhythm
    g. Verbal skills
        i. Conveying a vision for the piece
    h. Classroom management
        i. Rehearsal pacing

11. Do you have any other input regarding conductor mentoring that you would like to add?

APPENDIX C: IRB APPROVAL

[External] IRB-FY21-22-373 - Initial: Initial - Exempt

Thu 12/2/2021 10:19 AM

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

December 2, 2021

Brian Timmons
Brian Stiffler

Re: IRB Exemption - IRB-FY21-22-373 The Role of the Clinical Educator in Mentoring of Preservice Band Directors' Conducting Technique

Dear Brian Timmons, Brian Stiffler,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2.(iii). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met:
The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by §46.111(a)(7).

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether ████████████ ons to your protocol would change your exemption status, please email us at irb@liberty.edu.

Sincerely,
G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office

APPENDIX D: RANKED LIST OF CONDUCTING SKILL PROFICIENCIES
BY CLINICAL EDUCATORS SURVEYED (*n = 59)*

	Mean
Meter, Style, and Tempo: Demonstration of standard beat patterns while maintaining a steady tempo	4.29
Classroom Management: Ability to create a positive rehearsal climate and culture	4.17
Preparatory Gestures: Demonstration of prep position for starting on count one of all meters	4.16
Preparatory Gestures: Demonstration of basic prep beat for count one of all meters	4.14
Classroom Management: Ability to actively engage with students	4.12
Baton Grip: Demonstration of proper baton grip	4.03
Meter, Style, and Tempo: Demonstration of beat division in simple and compound meters	3.90
Error Detection: Ability to detect rhythmic errors and provide corrective action	3.79
Preparatory Gestures: Demonstration of prep beat indicating appropriate tempo, dynamic level, and style for count one	3.71
Meter, Style, and Tempo: Demonstration of proper wrist action to define the exact point of the beat (ictus)	3.67
Releases and Fermati: Demonstration of basic release gestures	3.66
Verbal Skills: Ability to provide appropriate feedback to musicians	3.66
Preparatory Gestures: Demo of prep position for starting on counts other than one	3.59
Releases and Fermati: Demonstration of fermata with release and caesura of appropriate length and subsequent preparatory beat	3.53
Meter, Style, and Tempo: Demonstration of legato, staccato, marcato, tenuto, and neutral beat styles	3.50
Error Detection: Ability to detect pitch errors by musicians and provide corrective action	3.50
Releases and Fermati: Demonstration of releases on all counts of all meters	3.48
Verbal Skills: Ability to articulate a musical vision for the work being rehearsed	3.48
Meter, Style, and Tempo: Demonstration of gradual and subito changes in tempo and ability to accompany	3.45
Score Preparation: Ability to analyze scores for conception, interpretation, rehearsal, and performance	3.45
Meter, Style, and Tempo: Demonstration of changing meters and asymmetrical patterns in slow and fast tempi	3.41
Cues and Independent Gestures: Demonstration of cueing gestures with the left hand, baton, and nod of the head with eye contact and preparation for each	3.40
Releases and Fermati: Demonstration of fermata with release used as a preparatory beat	3.34
Preparatory Gestures: Demonstration of prep beats indicating appropriate tempo, dynamic level, and style for counts other than one	3.34
Classroom Management: Ability to effectively pace rehearsal	3.33
Releases and Fermati: Demonstration of fermata without release with a preparatory gesture to signal resumption	3.33
Preparatory Gestures: Demonstration of prep beat indicating appropriate tempo, dynamic level, and style for pickup notes (anacruses) and between-beat starts	3.21
Cues and Independent Gestures: Demonstration of independent and effective use of the left hand to signal dynamics, subito changes, accents, phrasing, and balance	3.12

APPENDIX E: NAfME EMAIL CAMPAIGN

Preservice Band Director Mentoring in Conducting
1 message

National Association for Music Education ███████████████   Wed, Feb 23, 2022 at 12:01 PM
Reply-To: ██████████████
To: ⟨⟨⟨⟨⟨⟨⟨⟨⟨⟨⟨⟨⟩

Dear Member,

The following research opportunity is being sent as a public service on behalf of a legitimate researcher by the National Association for Music Education. Your e-mail address has not been disclosed to any third party, and any information you supply as part of this survey is optional.

Please disregard this notice if you have already participated in this research opportunity, and accept our thanks!

My name is Brian P. Timmons, a doctoral candidate in the School of Music at Liberty University conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is to determine what podium-based ensemble leadership skills require further development among preservice band directors and to compile best practices for the mentoring and development of those skills by their clinical educator partners. I am writing to invite eligible participants to join my study.

Participants must be 18 years of age or older and must be a middle school or high school band director who has hosted a student teacher in the past five years, or a current student teacher/preservice teacher completing their final field experience semester in a middle school or high school band placement. Participants, if willing, will be asked to complete an online survey regarding the preparedness of preservice teachers' podium-based ensemble leadership skills. The estimated time to complete the survey is 10 minutes.

Link to survey: ██

Names and other identifying information will be requested as part of this study, but the information will remain confidential. Participants will also be asked to indicate their willingness to participate in a follow-up interview via Zoom during the survey. The estimated time to complete the follow-up interview will is 30 minutes. Participants selected for and completing the follow-up interview phase will receive a $25 Dunkin' Donuts gift card code.

If you have any questions regarding this research study, I can be reached at ████████████████████ My research advisor is Dr. Brian D. Stiffler, who can be reached at ██████████████ If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the Institutional Review Board, ██████████████████████████████ Lynchburg, VA 24515, or email at ████████████████████████

Sincerely,

Brian P. Timmons
Doctoral Candidate
Liberty University School of Music

Note: This invitation is sent as a service to the profession by NAfME, as part of our ongoing efforts to support research in music education. The sending of this invitation does not constitute endorsement of the content or quality of the research project for which this invitation is sent by NAfME or its component Societies or Councils.

APPENDIX F: RECRUITMENT EMAIL

Dear Clinical Educator or Preservice Teacher:

As a doctoral candidate in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is to determine what podium-based ensemble leadership skills require further development among preservice band directors and to compile best practices for the mentoring and development of those skills by their clinical educator partners, and I am writing to invite eligible participants to join my study.

Participants must be 18 years of age or older and must be a middle school or high school band director who has hosted a student teacher in the past five years, or a current student teacher/preservice teacher completing their final field experience semester in a middle school or high school band placement. Participants, if willing, will be asked to complete an online survey regarding the preparedness of preservice teachers' podium-based ensemble leadership skills. The estimated time to complete the survey is 10 minutes. Names and other identifying information will be requested as part of this study, but the information will remain confidential. Participants will be asked to indicate their willingness to participate in a follow-up interview via Zoom during the survey. If selected, the estimated time to complete the follow-up interview is 30 minutes.

To participate, please follow this link:

██

A consent document is provided as the first page of the survey. The consent document contains additional information about my research. After you have read the consent form, please click the button to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the survey.
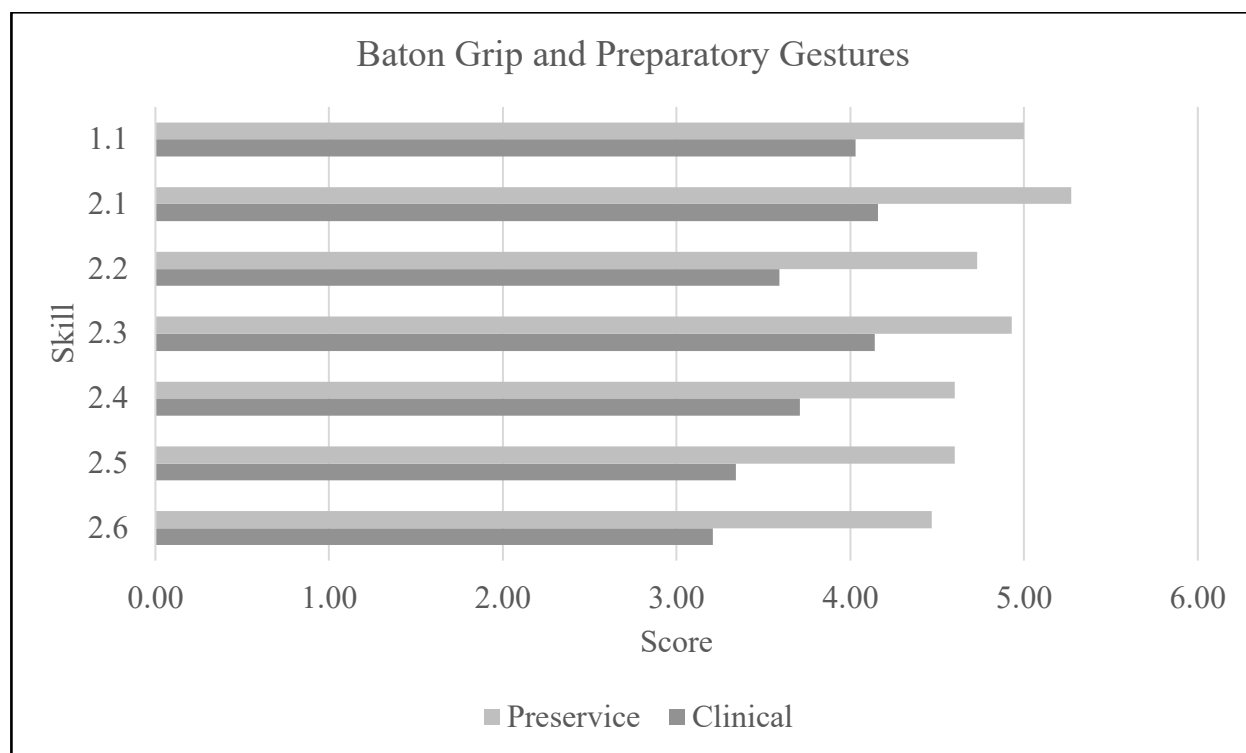
Participants selected for and completing the follow-up interview phase will receive a $25 Dunkin' Donuts gift card code.

Sincerely,

Brian P. Timmons
Doctoral Candidate
Liberty University School of Music
██████████████████████

APPENDIX G: COMPLETE MEAN SCORES OF CONDUCTING SKILLS

Figure G1: Baton Grip and Preparatory Gestures

1.1   Baton Grip - Demonstration of proper baton grip

2.1   Preparatory Gestures - Demonstration of preparatory position
for starting on count one of all meters

2.2   Preparatory Gestures - Demonstration of preparatory position
for starting on counts other than one

2.3   Preparatory Gestures - Demonstration of basic preparatory beat
for count one of all meters

2.4   Preparatory Gestures - Demonstration of preparatory beat
indicating appropriate tempo, dynamic level, and style for count one

2.5   Preparatory Gestures - Demonstration of preparatory beats
indicating appropriate tempo, dynamic level, and style for counts other than one

2.6   Preparatory Gestures - Demonstration of preparatory beat
indicating appropriate tempo, dynamic level, and style for pick-up notes (anacruses)
and between-beat starts
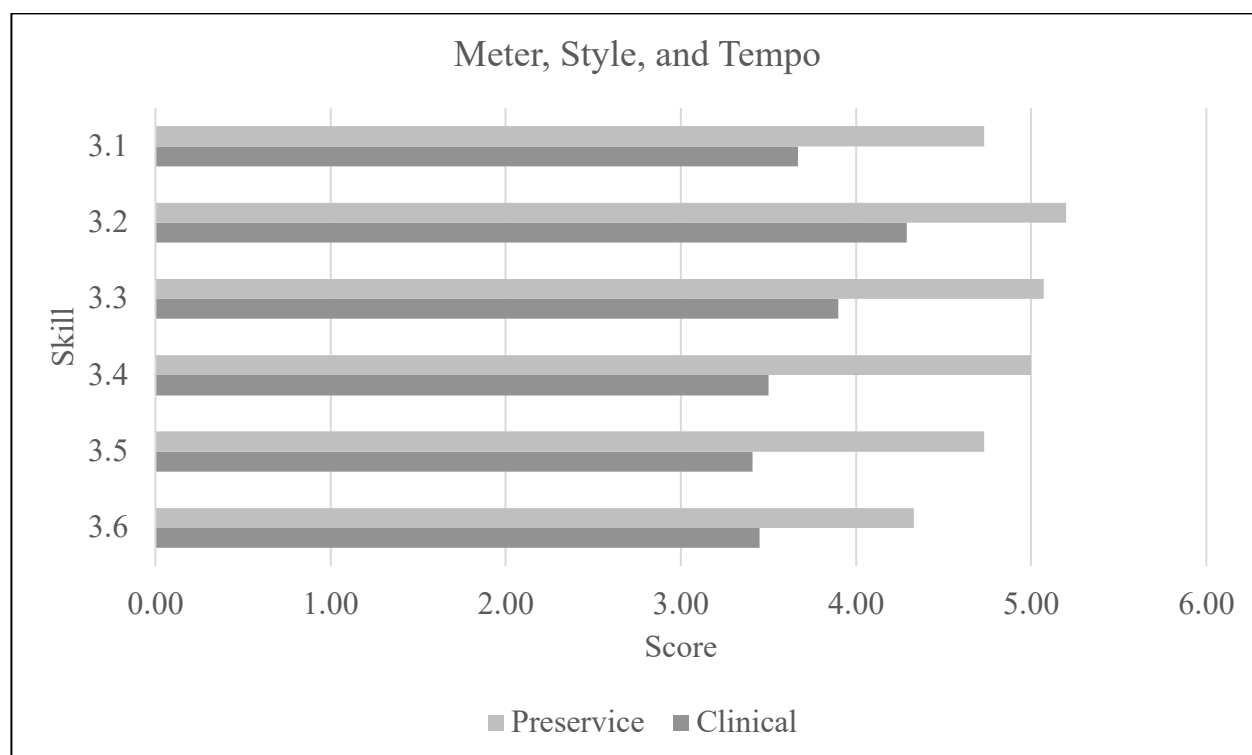
Figure G2: Meter, Style, and Tempo

3.1   Meter, Style, and Tempo - Demonstration of proper wrist action to define the exact point of the beat (ictus)

3.2   Meter, Style, and Tempo - Demonstration of standard beat patterns while maintaining a steady tempo

3.3   Meter, Style, and Tempo - Demonstration of beat division in simple and compound meters

3.4   Meter, Style, and Tempo - Demonstration of legato, staccato, marcato, tenuto, and neutral beat styles

3.5   Meter, Style, and Tempo - Demonstration of changing meters and asymmetrical patterns in slow and fast tempi

3.6   Meter, Style, and Tempo - Demonstration of gradual and subito changes in tempo and ability to accompany
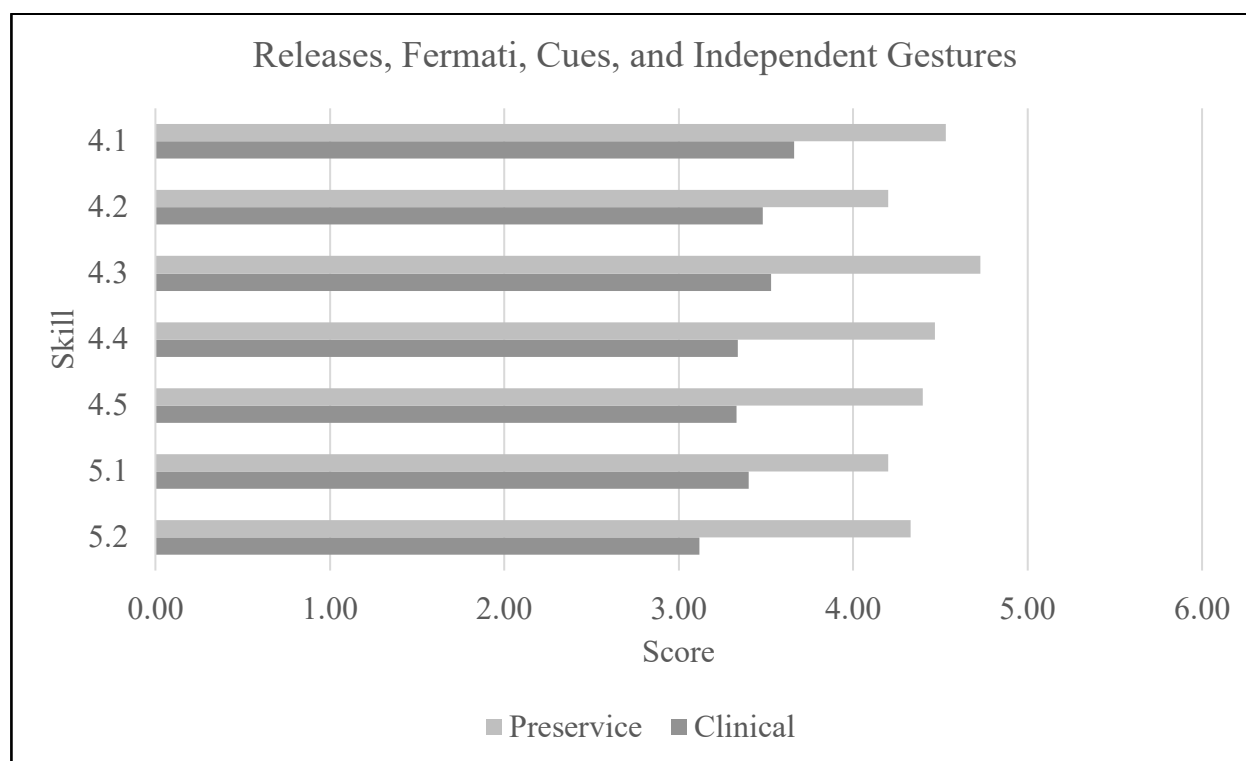
Figure G3: Releases, Fermati, Cues, and Independent Gestures

4.1   Releases and Fermati - Demonstration of basic release gestures

4.2   Releases and Fermati - Demonstration of releases on all counts of all meters

4.3   Releases and Fermati - Demonstration of fermata with release and caesura of appropriate length and subsequent preparatory beat

4.4   Releases and Fermati - Demonstration of fermata with release gesture used as a preparatory beat

4.5   Releases and Fermati - Demonstration of fermata without release with a preparatory gesture to signal resumption

5.1   Cues and Independent Gestures - Demonstration of cueing gestures with the left hand, baton, and nod of the head with eye contact and preparation for each

5.2   Cues and Independent Gestures - Demonstration of independent and effective use of the left hand to signal dynamics, subito changes, accents, phrasing, and balance
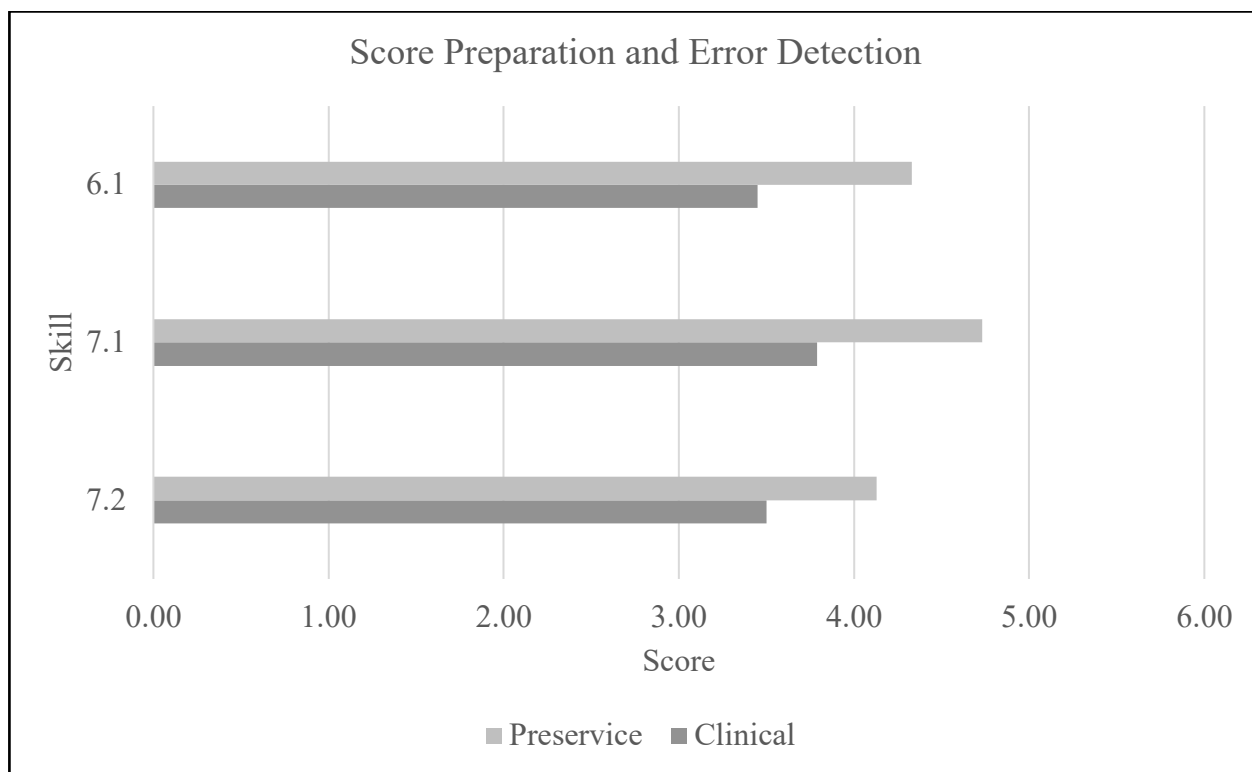
Figure G4: Score Preparation and Error Detection

6.1   Score Preparation - Ability to analyze score for conception,
        interpretation, rehearsal, and performance

7.1   Error Detection - Ability to detect rhythmic errors by musicians
        and provide corrective action

7.2   Error Detection - Ability to detect pitch errors by musicians
        and provide corrective action
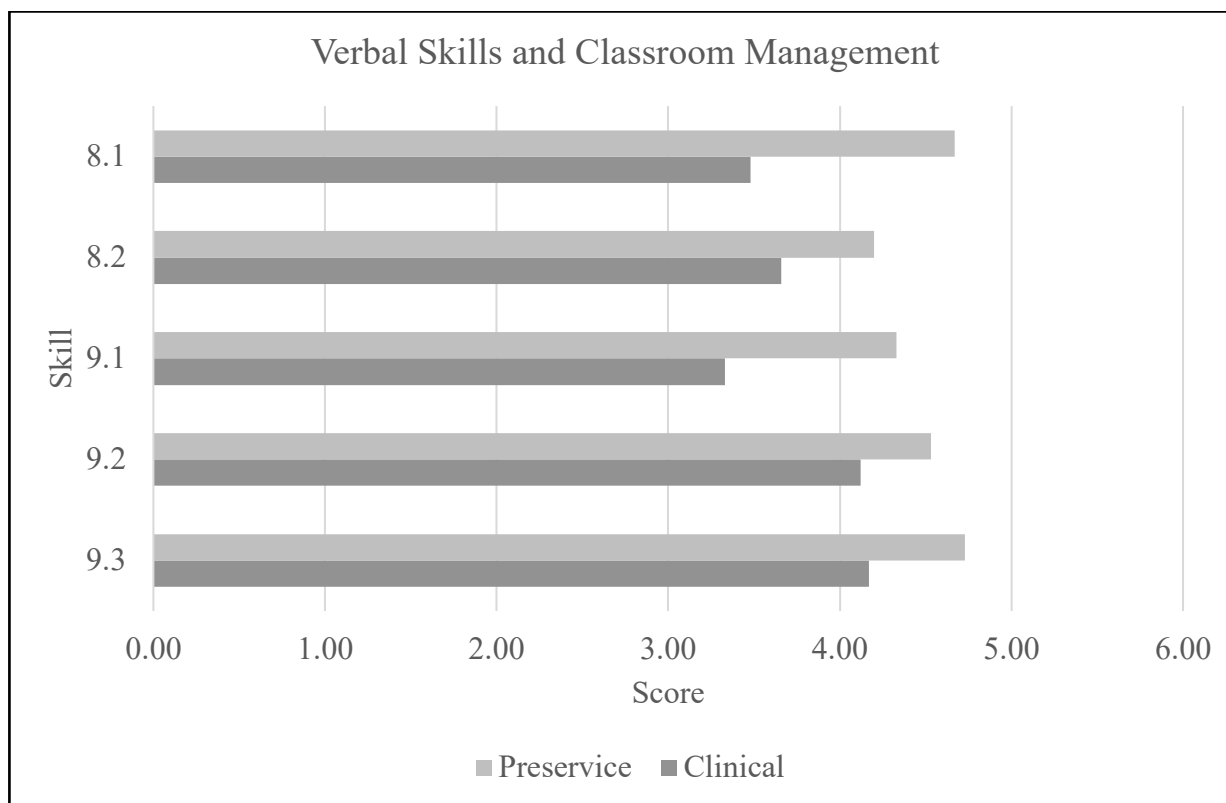
Figure G5: Verbal Skills and Classroom Management

8.1   Verbal Skills - Ability to articulate musical vision for the work being rehearsed

8.2   Verbal Skills - Ability to provide appropriate feedback to musicians

9.1   Classroom Management - Ability to effectively pace rehearsal

9.2   Classroom Management - Ability to actively engage with students

9.3   Classroom Management - Ability to create positive rehearsal climate and culture

APPENDIX H: CONDUCTING EXERCISES

Figure H1: "Four Progressive Conducting Exercises" by Jack Stamp

Four Progressive Conducting Exercises

Used with permission of Dr. Jack Stamp

APPENDIX I: CONDUCTING FRAMEWORK FOR CLINICAL PLACEMENT SEMESTER

Table 19: Sample Conducting Framework

Week	Skills
1	Review baton grip (1.1), preparatory position for count 1 (2.1), preparatory beat for count 1 (2.3), wrist action (3.1) and standard beat patterns (3.2). Conduct during warm-up exercises.
2	Select and study ensemble repertoire that will be performed. Review score preparation (6.1), preparatory positions for counts other than 1 (2.2), and basic release gestures (4.1). Conduct during warm-up exercises.
3	Review preparatory beats indicating tempo, dynamic level, and style for beat 1 (2.4), releases on all counts of all meters (4.2), and articulation of vision for work being rehearsed (8.1). Conduct chorales during warm-up exercises.
4	Review preparatory beats indicating tempo, dynamic level, and style for beats other than 1 (2.5), and legato, staccato, marcato, and neutral beat styles (3.4). Begin to rehearse selected repertoire.
5	Review beat division in simple and compound meters (3.3) and changing meters and asymmetrical beat patterns (3.5). Continue to rehearse selected repertoire. Practice Stamp "Four Progressive Conducting Exercises" #1.
6	Review use of left hand to indicate dynamics, subito changes, accents, phrasing, and balance (5.2). Practice Stamp "Four Progressive Conducting Exercises" #2. Continue to rehearse selected repertoire.
7	Review rehearsal pacing (9.1), student engagement (9.2), and rehearsal climate and culture (9.3). Practice Stamp "Four Progressive Conducting Exercises" #3. Continue to rehearse selected repertoire.
8	Review cueing gestures with the left hand, baton, and nod of the head with eye contact and preparation (5.1). Practice Stamp "Four Progressive Conducting Exercises" #4. Continue to rehearse selected repertoire.
9	Review error detection of rhythm (7.1), pitch (7.2), and providing feedback to musicians (8.2). Continue to practice Stamp exercises and rehearse repertoire.
10	Review preparatory beats indicating appropriate tempo, dynamic level, and style for pick-up notes (anacruses) and between-beat starts (2.6) and fermati with release and caesura of appropriate length and subsequent preparatory beat (4.3), release gesture used as a preparatory beat (4.4), and without release with a preparatory gesture to signal resumption (4.5). Use Bach chorales or ConductIT workbooks (www.conductit.eu/library/conductit-workbook/) to practice gestures. Continue to rehearse selected repertoire.
11	Continue to address skills, as needed. Prepare for concert performance.
12	Continue to address skills, as needed. Concert performance week.
13	Review gradual and subito changes in tempo and ability to accompany (3.6), if not covered previously. Rehearse a work with a soloist and a pops medley.
14	Continue to rehearse work with a soloist and a pops medley. Review additional musical styles.
15-16	Transition rehearsals back to clinical educator.