The conductor-teacher, conductor-learner:
An autoethnography of the dynamic
conducting/teaching, learning process of an
advanced level wind ensemble conductor

By

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ABSTRACT

This study aimed to examine the nature of the work of a conductor-music educator, more specifically my lived experience as a music educator, conductor and performer as I worked with a community music program in regional Tasmania, Australia. The study was conceived from a desire to better understand my own practice as a music educator and conductor. It is through this desire that I examine the nature of the conductor-music educator's work through my eyes and the eyes of members of an ensemble I conduct. A number of research studies have examined music educators' work and the conducting practice.

To assist in the understanding of the complex work of the conductor-music educator it was important to gain an understanding of the development of the large instrumental ensemble performance and within music education in Tasmania, Australia. To achieve this it was necessary to explore the international (United States of America and United Kingdom) influences on Australian music education. It was also necessary to review literature pertaining to the work of the music educator and skills and the work of the conductor within an educational context.

An autoethnographic approach was taken to facilitate an understanding my practice as a conductor-music educator. This approach provided opportunities for me to reflect upon how I became the musician, music educator and conductor I am today.

Data were generated through my reflexive writings, journaling, rehearsal plans, rehearsal video footage, concert video footage, ensemble participant interviews and video-stimulated interviews. The rich data generated provided an insight into my work as a conductor-music educator. These data are considered in relation to the

literature the work of the music educator, the development and art and craft of a conductor, and the work of the conductor-music educator.

The findings from this study suggest that the nature of the conductor-music educator's work is multifaceted and multi-layered. The relationship between repertoire (music pedagogical texts) selection and preparation, rehearsal planning, rehearsal implementation and rehearsal reflection is inextricably linked; it is a cyclic process where one stage informs the next stage. Fundamentally a conductor-music educator never stops teaching and during rehearsals they must engage ensemble members' fingers (technique) and musicianship (brain). This engagement comes through the planning and implementation of meaningful experiences which empower ensemble members to learn.

The findings of this study highlight the need for pre-service music education courses to provide future conductor-music educators with a good understanding of the choreography of conducting. However, it is important for pre-service music education students to also learn how teach for musical understanding through the use of meaningful and effective teaching strategies and the art and craft of conducting. Most importantly is the realisation that the conductor-music educator never stops teaching and learning.

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To the man who is responsible for making me believe in myself and giving me the courage to step out in faith and become a music educator and a conductor; my teacher, mentor and most importantly my friend, Associate Professor Monte Mumford, all I can say is ―thank-you" for all have done for me.

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My Story – a journey toward music

[1]Music has been part of my family life for as long as I can remember. My family attended the local Salvation Army church which had a proud history of music making. My mother participated in the church choir and my father was a member of the brass band. It was expected that I too would learn a brass instrument. So, at the age of eight I commenced my formal musical training.

I can still remember the day I went to my first rehearsal and had a flugelhorn thrust into my hands. Growing up in the Salvation Army it was normal for all young people to start learning a brass instrument. Each week the Learners' Band, as we were known, sat in a semi-circle diligently working through the old instrumental method book *A Tune a Day (Herfurth & Miller, 1975)*. These music lessons were driven by the sequence of exercises and traditional tunes within the book. The Learners' Band practiced these exercises and tunes over and over, until we were able to play them correctly. The primary aim for the people teaching the band was to get us out of the Learner's Band and into the next band; the Junior Band. To achieve this promotion all I had to do was know enough notes - about an octave! It didn't really matter what kind of sound I produced as long as I could get the right note most of the time and play most of the rhythms correctly.

After several months persevering with the flugelhorn the Band Leader told me that "*I had too much puff for the flugelhorn*". The next week I went to band practice and was given my "new" instrument. Once again I felt the excitement welling up within me. A new instrument! What could it be? Just as a little child at Christmas time I eagerly awaited to see what I was going to get. I saw it sitting there next to my chair and my eyes lit up it was a…euphonium!

I was so excited about getting a euphonium. "*Wow, this means I must be a good player*", I thought to myself as I did my best to hide my excitement.

I walked towards it, trying not to run, trying not to smile too much, doing my best to be as cool as possible. As I got closer to the instrument I was struck by a terrible thought. It's getting bigger! Hang on, it's about half my size! How am I supposed to lift that huge thing, let alone play it?

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[1] Autoethnographic narrative writing is presented in the "Calibri font".

I can't remember much about this first encounter with this new 'beast', except for when I had to pack it away to go home. Its case was a huge wooden box, and when the instrument was in its case it weighed nearly as much as me. How was I to get this monster home? Dad had to carry it everywhere for me, which was extremely frustrating for both of us.

My euphonium was in even worse condition than my old flugelhorn. I struggled to get a sound, or any kind of noise, out of the instrument for weeks. Then on one amazing and miraculous day it happened. I managed to produce an almost decent sound. How did I achieve this? Was it due to all my practice finally paying off? Had all the hard work of those fine people trying to teach me finally paid off? NO! I had just put the instrument down and thumped it out of frustration when out onto my bedroom floor rolled an old, rusty and squashed Matchbox car. No wonder I couldn't get a sound out of this instrument. I had spent many hours completely frustrated and many rehearsals with tears rolling down my cheeks. A sound and self-esteem annihilator had been installed in the instrument by some mischievous hand.

The next time I played the euphonium my sound was better. Not much better, but there was an improvement.

At last I could make a sound that was reasonable, but my problems were not over. Over the months while I had been trying to get a sound out of my 'car infested' euphonium, my friends in the Junior Band had been learning new notes and how to play tunes from the famous *A Tune a Day* (Herfurth & Miller, 1975) book. My musical skills were miles behind. Tears and frustration became part of my practice routine. I can remember the Junior Band leader coming around to our house to give me private lessons, but they felt like a complete waste of time. It was only my frustration that grew - not any musical skills – I wanted to stop playing as I felt that I did not a musical bone in my body.

My musical self-esteem was at an all time low, that's if it even existed, I really wanted to give up, but my parents wouldn't let me. It was almost some unwritten rule within the church – all boys must be in the band. I just wanted out.

Over the course of the year I gradually improved. I could make a reasonable sound, I could read the music, I could play most of my parts, most of the time. But I was never able to achieve the success that was expected of me. My older brother had been learning the cornet, and he didn't have any problems. So why did I?

One Sunday after church I spoke to one of the trombone players and asked him "*How do you know where the notes are?*" The trombone has a long slide, where as my nemesis, the euphonium, had four valves to depress. I can't remember his exact reply, but it was some off handed comment like "*There are bumps on the slide to show you when to stop moving it*". I was suddenly fascinated with the trombone.

My musical experiences at church are easy to recall as this is where I learnt to play an instrument. The primary school I attended did have a classroom music program in a small demountable and transportable temporary classroom on the far side of the school. This is where Mrs Neale lived. My recollection of her is that she was an old lady who played piano and sang and that she was very strict. Our weekly music lessons consisted of singing songs, playing tambourines, drums and triangles along to recordings, and occasionally learning some basic music notation. My school didn't have an instrumental or vocal program, it was just classroom music.

The transition from primary school to high school was smooth. Fortunately my older brother was there, so I had the safety and comfort of knowing I had someone to help me find my way around the school. Not only was my brother there, his friends readily accepted me into their circle until I 'found my feet' within this new setting.

As well as having a sibling at the school, there were a number of families from our church at school. This made for rather exceptional performance ensembles. The three music teachers took great delight in these ensembles as we won all the local eisteddfods.

My high school music program supported the public face of the school in concerts and the local eisteddfods. I was a proud member of the school orchestra. Whilst we were called the orchestra because we had a couple of violins and a cello, realistically we were a concert band with the violins playing oboe parts and the cello playing low brass music! But the conductor was a violinist and so we were the orchestra.

During my first year at high school I discovered that it was possible to have small group instrumental lessons. I spotted the opportunity and decided this was my chance to learn the trombone. I arrived for my first trombone lesson full of excitement and apprehension. As I opened the instrument case and pulled the instrument out for the first time I felt as if I was about to embark on an exciting adventure.

The brass teacher showed me how to put the instrument together and how to hold it. Then came the moment when I played my first note. To the surprise of the brass teacher out

came a good sounding note, an 'F', quickly followed by a 'Bb'. The teacher was surprised that I could make a sound already. Hastily he showed me where 'C' was and then left to check on other students.

Upon his return he was astounded to find that I was playing the Bb major scale and little tunes such as *Mary had a Little Lamb* and *Twinkle, Twinkle Little Star*. After explaining to him that I already played the euphonium I saw a glint in his eye. "*Really*", he said with great excitement. "*That's great; you can teach those two boys over there how to play then.*"

This effectively signalled the end of my trombone lessons. Because I knew how to play at an elementary level, whenever it was time for my trombone lesson I was asked to help the students who were struggling. Due to the brass teacher leaving me to effectively teach myself, I had absolutely no idea what the trombone slide positions were called. So, I called them by their equivalent euphonium valve combinations! I did not really develop as an instrumentalist.

As I was having lessons with the brass teacher it was a Music department rule that I joined the school orchestra. Because I was still learning to play the trombone I was given an E-flat Tenor Horn to play. Each and every Friday I forfeited my lunchtime of playing soccer, football, cricket or handball to attend rehearsal. The orchestra's primary function was to play once or twice a year for the school assembly and to compete in local and intra-state competitions. At that time I did not find this a learning environment; however, it provided an opportunity to play music and to socialise. In hindsight, the social interaction was vital in my cognitive and interpersonal development. As I was, and still am, a very shy individual, the school orchestra provided me with a group of peers, of differing stages of maturation, with whom I had to co-operate and collaborate to achieve a common musical goal.

When I was considered good enough I was asked to play the trombone in the school orchestra instead of the tenor horn. It was at this time that I discovered nearly all of the trombone music is written in bass clef. Learning to play in the church brass band I was taught to read treble clef music. In fact all music, except for bass trombone and percussion, in a brass band is written in treble clef. This posed a huge problem for me: I couldn't read bass clef.

It occurred to me that I had two options: to learn bass clef, or write the parts out into treble clef. After a few half-hearted attempts to read bass clef I gave up. I was willing to spend the required time to write out the parts out, initially. As the weeks went by the novelty of writing parts wore off and I decided to teach myself to read bass clef. This task was easier

than I thought because as I wrote out the parts I now realise I was teaching myself to read bass clef. This painstakingly slow process actually assisted my musical development and in hindsight it has become a vital aspect of my teaching philosophy.

There was little help for me to learn bass clef. In our classroom music we only looked at treble clef notes, listened to recordings of Mozart, Beethoven and other composers and learned to play a few chords on guitar. I suppose it was safe to say that I didn't really learn much music theory or history at school.

Instead of the music teachers or the orchestra conductor teaching me to read music written in bass clef I decided to teach myself. I developed a strange method of transposition:

> *To play a note on the 2nd line in bass clef, I have to play a 'C' in treble clef, which is an open valve combination on euphonium, which means the slide is all the way in!*
>
> *To play a 'B' in bass clef, I have to play a 'C#' in treble clef, which is all 3 valves depressed, which means I have to put the trombone slide all the way out!*

In the beginning this was extremely difficult; eventually through repetition, I developed the ability to see a note on the page and play the appropriate note on the trombone. I had absolutely no idea what the note was called. It was a long, complicated and frustrating process.

In grade 9 my trombone skills had developed enough to find myself being asked to play solos at assemblies, concerts and at the annual Performing Arts evening at school. I was promoted to the 1st Trombone section of the Senior Band at the Salvation Army during the year. However, most of my skills were developed through trial and error, more error than trial is closer to the truth. I really regret not having formal trombone lessons as I now realize my technical facility on the trombone is not as developed as I would like. But they weren't offered at school and I don't think there was a real trombone teacher in the city. The brass teachers were not music teachers, but cornet players from a local brass band who had recently retired from their full-time employment.

I guess, looking back over my four years of high school music experiences, I should be grateful that I was able to play in a good school orchestra. In comparison to other schools we did have a good orchestra. My rationale for the comparison is that we would win the local and regional music competitions that we entered. All this may indicate is that we

played well on the day; it didn't really matter that the music was taught by rote and that we had worked on it for months and months. It sounded good when it was needed.

By the end of grade 10 I was still a very average trombone player; average sound, range and technical ability. It was 1983 and just prior to Christmas everything changed. The bandmaster at the Salvation Army had learned that I could read bass clef so he approached me about playing bass trombone in the brass band. I can remember the moment of being asked to move to bass trombone – it was just before the Sunday evening service. I had secretly wanted to play bass trombone for a while, but never thought that it would happen, as the Bass Trombone is one of the only parts in the band that is played by one player. Of course I said yes. His response still amazes me; I remember his words as if he spoke them yesterday, "*Great. This means I can ask Mike to move back onto euphonium as he's too good a musician to waste on bass trombone*".

How deflated I felt. Does this mean I'm a useless player? A player of little value? Yet again the sense of worthlessness and uselessness flowed over me. Wallow in self-pity or do something about it were my options. I decided to show the bandmaster I was determined to be the best bass trombonist the band had ever had, to show him that you had to be a good player to master the instrument.

At the end of grade 10, a career and enrolment advisor from one of the local secondary colleges visited our school and spoke with each student. This man had a huge impact upon my life for all the wrong reasons. He convinced me not to do music at college, as he viewed music as a waste of time and of no use. So, instead I focused on business and computing subjects. I loved using computers and he guided me towards Information Technology as a career.

In 1984 I moved schools to the local secondary college and studied subjects such as Legal Studies, Accounting, English, Mathematics, Computer Programming and Sports Science. In conjunction with this I played in the College Orchestra, which rehearsed on an irregular basis. Playing in this ensemble was neither challenging nor musically rewarding. It mirrored my high school performance experiences; just different, time, place and faces.

In 1985 I came into contact with Monte Munford who was just starting to teach brass lessons at the secondary college I attended. As these lessons were either free or heavily subsidised I took advantage of this opportunity. These lessons lasted for about two weeks until I left college to take up a full-time position in the computer industry. In hindsight leaving school and accepting the computing job this was a bad move.

I continued to play trombone with the church band and it wasn't until much later when Monte was asked to perform as a guest soloist with the band that we met again. At this time Monte came up and spoke to me and expressed his disappointment that I had stopped having lessons with him at college and that if it was possible, he would like to take me on as a student some six years after our first meeting. I jumped at the opportunity as I had discovered and maintained the joy of playing bass trombone.

My private trombone lessons opened my mind to a whole new concept and way of learning, and subsequently teaching. These concepts include:

- Planned sequential learning

- Skill acquisition through processes, which then result in products

- Repetition is not bad, if it is structured correctly

- Selection of good repertoire fosters interest, provides challenges and positive results are achievable

- Slow learning is the best learning
  (Kohut, 1992)

It was not long before Monte had co-opted me into playing with the university concert band, university brass ensemble and on occasion the university big band. At this time I also had commenced tertiary study in a Bachelor of Applied Computing degree. This degree allowed for students to undertake a minor or major in another discipline; of course I chose music. Unfortunately music could only be taken as a minor and so instrumental performance was not available. I was however, able to study music theory, aural, history and to participate in ensembles and conducting.

It was during the conducting course I developed the desire to conduct. Initially this desire was to conduct the church brass band in which I played; I wanted to show them I was a 'good muso'. As the semester of conducting progressed I developed the desire to also work within the University Community Music Program. I knew that the Community Music Program had a strong educational philosophy through my discussions with its founder and chief musical director, but I was not interested in education, I just wanted to conduct. The majority of my performance experiences in a band had placed the conductor as the centre of attention and musical control; I wanted this attention and control.

At the end of the semester each student had to conduct one of the ensembles in the Community Music Program as a component of the major assessment. I was one of the two or three people selected to conduct the university concert band which was the highest level ensemble available for the student conductors. This was an extremely daunting yet exciting and exhilarating experience as I had never conducted an ensemble of that standard before.

Late in 1991, I accepted a position at the university as a member of Computing Services, the university's central computing department. This brought me into more contact with the music staff and students at the university, as I would spend my lunch break in the music department practicing. In fact I spent more time in the department than many of the music students. This commitment also found me participating in more ensembles, practising more, and most importantly, starting to think about a career change; I was thinking about becoming a music educator.

My work as a computer programmer took me to Melbourne several times for training in specific computer operating systems and programming languages. On one trip I organised to have a trombone lesson with the trombone professor at the Victorian College of the Arts. This lesson went extremely well, it resulted in the trombone professor suggesting that I move to Melbourne and undertake study within the college's Bachelor of Music program as he believed I could succeed as a professional bass trombonist. I often lament this missed opportunity to develop my instrumental skills in such a 'hot-house' environment, yet I strongly believe that I made the right decision by not taking up this offer as I didn't have the burning desire to become a fulltime performer.

As my musical knowledge and performance skills developed, opportunities arose to teach in both individual and small group settings. This culminated in an invitation to teach at the University of Tasmania's Summer Music School and to work as an instrumental tutor for the band weekends on King Island, a remote island located off the north-west coast of Tasmania.

In 1992 I was offered a position as an Apprentice Conductor within the University's Beginning Band Program. This entailed observing experienced conductors teaching in a large group situation, teaching trombone, euphonium and tuba students, and undertaking small conducting tasks. It was at this point that I started to understand that conducting in this context was not just working with a group of experienced and proficient musicians towards performance: it was about teaching people of all ages how to play their instrument of choice and guide them as they developed their musical skills and understandings. I

discovered a need to learn how to better communicate, demonstrate, illustrate and listen to beginning instrumentalists on their musical journey.

I had always had an interest in conducting large ensembles; this was primarily based upon the high regard and respect in which the conductors I had played under were generally held. At that time I did not realise the knowledge and skills that were required. It was at this time that I started to consider two questions that I have endeavoured to answer over the last decade years; *what is the nature of the conductor-music educator's work?*, and *what strategies does a conductor-music educator draw on to teach a large ensemble with a diverse level of technical and musical skills*?

As part of my conducting apprenticeship I worked with both the University's Beginning and Intermediate Bands for three years. After this period I progressed to the University Concert Band, the first of the three senior bands, as an assistant to a truly inspirational conductor and music educator. I eventually took charge of the ensemble, which was a very daunting task. I felt like I was solely responsible for the 50 people in front of me, for their musical and technical development as my mentor was no longer there to guide me. I would often wondered whether I was up to the task.

Many Monday nights were spent studying musical scores, planning and preparing for the rehearsal the following night. Rehearsals went for two hours, but I spent in the vicinity of three to four hours preparing for each rehearsal. I discovered that as I became more comfortable working with the ensemble and with the repertoire, my preparation time was reduced. As the year progressed I developed my own shorthand for rehearsal preparation and marking of the score, which enabled me to focus in on the details that I wished to address in the rehearsal process.

As the buzz of each rehearsal subsided I would enter my usual bout of self doubt. *"Did I do a good job? Was the rehearsal good enough? Am I good at this conducting/teaching thing? Why am I not as good as my mentor?"* One of my biggest fears was that the ensemble would vote with their feet and leave. Fortunately they didn't and the ensemble grew, both in numbers and ability.

Over the years as I worked with this ensemble many people joined and progressed through to other ensembles within the Community Music Program. This proved one of the more difficult issues for me to deal with. I worked extremely hard each year to take the ensemble on a musical journey. Each year I wished to see the ensemble playing at a higher technical and musical level, and each year as members of the ensemble developed their

musical skills they successfully auditioned for the next band within the Community Music Program. So yet again I was faced with the prospect of rebuilding the ensemble.

I believe that this constant rebuilding aided in my development as a conductor and music educator. Each year I auditioned new members and had to build the entrance level up to that of the existing members as quickly as possible. The ensemble worked through several technique books that helped people develop their instrumental skills. This led me to discover new ways of teaching musical concepts through exercises I create based upon Lisk's (2000) alternative rehearsal techniques, so that the long-standing and new members of the ensemble were equally challenged and developed. This in turn led to the ensemble developing technically and musically, but most importantly it led to my development as a conductor and music educator.

Throughout all this time as I developed my skills as a musician, performer and conductor, I was unwittingly evolving into a music educator, although I was still employed as a computer professional. For years I had often thought about a change of career to music education, but I was never quite brave enough to do it. Music was my hobby and I was happy with that.

It was not until the late 1990s that I decided to return to university and become a music educator. I returned to study with the goal of becoming a music educator.

Why did I decide to give up a safe, comfortable, well paid and stable computing career to become a music teacher?   Reflecting on my decision to change careers I guess the motivating factors were:

- I wanted to play trombone more and become a better trombone player

- I wanted to conduct more and become a better conductor

- I wanted to learn more

- I enjoyed teaching through performance

- I believed I had a calling to share with others the enjoyment of participating in music

- I believed I had something significant to contribute to the lives of others and a desire to share my knowledge and experiences

I had enjoyed teaching University music courses over the preceding years, and perhaps most importantly, I enjoyed the thrill of seeing a child, or adult, switch on to music or a musical concept

Family and friends - at times even myself – thought that I would never make the change. They thought that I would not resign from my full-time employment to return to full-time study and change my career. This was not a spur of the moment decision. It had been on my mind for several years. In fact I had been contemplating this change from the early 1990s. After much thought, financial planning and discussions with my family, friends and colleagues at the age of 31 I made the decision to become a music-educator.

Chapter 1
Introduction

It is amazing how one's life can be changed in an instant. How small encounters with amazing and inspirational people can change your entire life forever – the life journey you have charted out in the nice sheltered waters of a scenic bay; sailing with the wind to your back, the sun shining down and the gentle spray of the water on your face as the yacht glides through the calm and translucent blue waters. How quickly the wind can change and the waves rise as you leave behind the sheltered bay and head out to the deep blue ocean. This is my experience; this is how my life has changed.

My journey to becoming a conductor, a music educator, and more importantly a conductor-music educator has taken me on many interesting and sometimes exciting twists and turns. As I endeavour to explore my own life history and especially my musical history, I realise that my life is made of many histories and that each of these histories demand attention. Each of these histories have influenced how I interpret the world, what I learn, how I teach and what I teach. Theresa Purcell Cone (2007) in her article "In the Moment: Honouring the Teaching and Learning Lived Experience" asks "Why have I chosen to teach? Reflecting on your own lived experience, when did you want to become an educator? What persuaded you to engage in this profession and, most importantly, why have you stayed in it?" (p. 36). These are some of the issues this study will explore. One day I will look back to this moment in my history and reflect upon the journey I have undertaken and how it has shaped my life. But before I enjoy that moment of nostalgia, the story must be told.

I decided to tell my story through autoethnographic narrative writing. Spry (2001) states that autoethnography is a self-narrative that critiques the situatedness of self in social, political, economic or cultural context (p. 710) and it usually features concrete action, emotion, embodiment, self-consciousness, and introspection (Jones, 2005). Belbase, Luitel and Taylor (2008) write that in ‑autoethnography, the author of an evocative narrative writes in the first person, making him or her the object of research and thus breaching the conventional separation of researcher and subject (researchee); the story often focuses on a single case and thus breaches the traditional concerns of research from generalization across cases to generalization within a case" (p. 88).

An autoethnographic approach was taken to investigate the research questions due to the researcher's interest in their individual experiences and the teaching and learning cycle they employ. I also wanted to share my lived experiences so that the readers might review their own stories and experiences and reflect upon their conducing and teaching practice.

1.1   *Limitations of the study*

The research is primarily limited by its focus on one ensemble within a community music program comprised of six graded ensembles (from beginners through to semi-professional) in a regional city in Tasmania. The community music program was founded with a strong pedagogical and methodological approach to large instrumental ensemble performance. However, this study is an autoethnographic study; it tells my story. As I have constructed and told my story, voices of ensemble members have been woven into the narrative fabric. My story is just that, *my story*. It may have similar strands to another person's story, but it will always be just my story. The path I took to becoming a conductor-music educator is

unique to me. However, I strongly believe that the fundamental skills and understandings of the conductor music-educator are not uniquely mine; therefore, it is necessary for the stories of other conductor-music educators to be told.

1.2   Background to the Study

Music has always had a significant role in our society. Most of us would come into contact with music in one way or another on almost a daily basis. We could be listening to the radio, a CD, iPod, an old vinyl LP, watching TV, a DVD, movie, at a sporting event, at school, or at church. No matter where we are, we will encounter music. Ironically as I type this I am sat in a café in the Cat and Fiddle Square in Hobart at 3.00pm on a Saturday afternoon listening to my latest musical find, Melody Gardot, on my iPod and the children's nursery rhyme the ―*Hey diddle diddle, the cat and fiddle, the cow jumped over the moon*‖ emanates from the cat and fiddle artwork under the glass atrium. Music surrounds us, music surrounds me, music has always surrounded me. My love of music and my desire to share this love were central to my decision to become a music educator.

1.3   Significance of the Study

This study examined the lived experience (van Manen, 1990) of the researcher as a conductor, as a teacher, as a learner and as a musician. It interrogated the nature of my work as a conductor-music educator, with specific focus on cyclic process of rehearsal preparation (score selection and study), rehearsal planning (planning individual rehearsals), rehearsal implementation and rehearsal reflection, and the teaching and learning strategies and experiences of an advanced wind ensemble conductor-music educator working within the community music context. It explored the researcher's experiences from the dual perspective of a conductor and a music educator primarily involved with teaching music through a large

instrumental ensemble, a context in which these two roles are inextricably inter-linked.

At the commencement of the study I defined the following three terms: Conductor, Music Educator and conductor-music educator. These definitions are:

Conductor: Professional/semi-professional conductor. Not primarily involved or concerned with the musical and technical development of the ensemble and its members, the primary focus of the professional/semi-professional conductor is based around performance outcomes (Kohut & Grant, 1990). Mahler the great conductor and composer of the Late Romantic period believed that his role as a conductor was to decipher the musical score and to present it to the public soaked in his own interpretations (Jacobson, 1979; Lebrecht, 1991). Conductor Sir Charles Mackerras in an interview with Jacobson (1979) states:

> the essence of conducting altogether is making the musicians feel what the conductor wants in the quickest possible time…[and make] work as one, work altogether for the achievement of the aim of doing it that way, that is the successful conductor. If his way also happens to be good, or something which people will accept, which critics will accept, which the audience likes also, then he's still more successful he's a great conductor (Jacobson, 1979, p. 93).

Music Educator: The music educator is primarily focused on design, implementation and evaluation of classroom curriculum. Individual instrumental music tuition, in the Australian school system, is most commonly conducted by itinerant instrumental specialists (Anderson & Geake, 2000).

Conductor-Music Educator: The music educator and a professional/semi-professional conductor teaching instrumental or choral music through ensemble

performance. The primary focus of the conductor-music educator is the musical and technical development of the ensemble and its members.

This research is critical in order to address the gap in our understanding of the nature of the work of the conductor-music educator. Previous research has investigated the role of the music educator (Colwell, 1970; Swanwick, 1979, 1988; Schenck, 1989; Howe & Sloboda, 1991a, 1991b; Bresler & Stake, 1992; Kohut, 1992; Hallam, 1997; Miles, 1997; Campbell, 1998; Butler, 2001; Drummond, 2001; MacDonald, Hargreaves, & Miell, 2002; Hocking, 2008; Blair, 2009), the role of the conductor (Grosbayne, 1973; Garofalo, 1983; Green, 1987; Battisti & Garofalo, 1990; Kohut & Grant, 1990; Rudolf, 1995; Battisti, 2007; Waldron, 2008; Ulrich, 2009) and the art of conducting (Rudolf, 1969; Böhm, 1970; Jacobson, 1979; Green, 1987; Lebrecht, 1991; Wagar, 1991; Rudolf, 1995; Brooks, 1997; Schuller, 1997; Janisch, 1999; Battisti, 2007; Gillis, 2008; Ulrich, 2009). However, little research has addressed the dual role of the conductor-music educator and that is the focus of this study.

In interrogating the nature of the work of the conductor-music educator, this study has explored issues crucial to music educators working in both the educational and community music arenas: to identify the strategies that the conductor-music educator draws upon to effectively teach music to a large instrumental ensemble.

1.4   Research Aims and Objectives of the Study

Through the investigation of the teaching and learning that takes place within a large instrumental performance ensemble this study aims to better understand:

- what conductor-music educators perceive as crucial to their own musical development and growth,

- what ensemble members who have a sustained relationship with the researcher perceive as being vital to the musical growth and development of a conductor-music educator,

- the ways music can be successfully taught to, and learned by, a large group of performers with diverse musical backgrounds and abilities, and

- the way in which a conductor-music educator interacts with a large instrumental performance ensemble and the roles they assume as they work with this group[2].

Findings from this study provide insight into the ways conductor-music educators teach, reflect and refine their practice. This information can assist us as we develop an understanding of the work of a conductor-music educator working in the educational and community music arenas. Such outcomes may assist in the development of deeper understanding of this work.

1.5   Research Questions

This study also explored the links between the preparation, teaching, learning and conducting processes and the ensemble's perceptions of the conductor's role in the teaching and learning cycle in addition to the overall development of the musical work. One of the reasons for undertaking this study is a selfish one (Bullough & Pinnegar, 2001). It provides an opportunity and avenue for me to develop as a conductor-music educator. Crucially, this study will explore the following specific research questions:

1.   What is the nature of the conductor-music educator's work?

2.   What strategies does a conductor-music educator draw on to teach a large ensemble with a diverse level of technical and musical skills?

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[2] See section 3.6.1 for a description of the ensemble and research setting

In this study a distinction is made between the lived experiences of the conductor-music educator and the nature of the work of a conductor-music educator. For this study the *lived experience* is viewed as factors that assist us to understand the development of the conductor-music educator: *what is it that made them who they are today and why they teach the way they do*? The *nature of the work* interrogates how conductor-music educators and ensemble members view what it is ―we do" on and off the podium.

1.6   Summary

Misenhelter's (2000) article ―Conceptual Teaching in Instrumental Rehearsals: Examining Scripted Strategies" opens with the statement that ―Music teachers and conductors continue to face the daily challenge of guiding ensemble members toward successful music performances while simultaneously being expected to teach students musical concepts" (p. 12). He continues by writing that whilst the teaching of musical concepts is extremely important ―time rarely allows for the specific or separate teaching of fundamental musical concepts…given the common expectations and schedule constraints of most music teachers and ensemble directors as they prepare for public concerts" (Misenhelter, 2000, p. 12).

This dilemma teaching musical understandings and technique, culminating in a successful performance has been of interested me since I started conducting. It is this dilemma that prompted me to undertake this research study as I wanted better understand my teaching and conducting practice, but more importantly, to explore the nature of the work of a conductor-music educator as they teach for musical understanding.

1.7   Organisation of the Study

This dissertation is organised into five chapters. The first chapter was preceded by a Prologue which outlined *My Story*. This story, you may have noticed, was presented in different font-type. To assist the reader to recognise my shift into the presentation and analysis of the autoethnographic data in this dissertation I decided to present the autoethnographic narrative in the ―Calibri font‖. The purpose of this story was to establish a context for the study and to present an overview of my musical history, music education experiences, performance experiences and the factors that led me to becoming a music educator. This is my story and to tell my story I am central to the construction and methodology of this study. As Jones (2005) offers that autoethnography involves setting a scene and the telling of a story that weaves the connections of life and art, experience and theory, and explanation. This story is then let go and hopefully the readers will bring the same careful attention to the story being told in the context of their own lives (p. 765).

Chapter One provides a background to the study, an overview of the phenomenon under investigation and presents the research questions that frame this research. Chapter Two presents an interrogation of the literature which informs the study in the areas of the development of instrumental and ensemble music educators‗ work and conductor-music educators‗ work. This review of the literature is necessary in order to provide the necessary theoretical framework for the study. Chapter Three describes the methodological approaches that guide the study and outlines the processes of data collection, analysis and presentation.

Chapter Four presents the data analysis and research texts in the form of an autoethnographic account of the rehearsal preparations, rehearsal processes, rehearsal reflections and final concert. The autoethnographic writing is the presentation of the

data and simultaneously the presentation of data analysis. It is not ‑simply confessional tale…it is a proactive weave of story and theory" (Spry, 2001, p. 713), where the story and data are one. This ‑multifaceted contains numerous paradoxes" (Goodrich, 2009, p. 171) that add to and describe me as an educator, a conductor and as a learner. Woven into the autoethnographic writing is the discussion of the emergent themes and findings from the study (Jones, 2005; de Vries, 2006; Denzin, 2006; Goodrich, 2009; Lee, 2009). Chapter Five presents the conclusions and recommendations for future research arising from this study.

Chapter 2
Literature Review

I don't know how many times I've had to fill-in application forms for jobs, bank accounts, a new passport, travel documents, etc. Inevitably there is a question that simply asks what I do for a living. It is a very short, in fact, one word question…Occupation? Several years ago it would have been easy to answer; Computer Programmer. Not too hard; but these days I struggle with that answer.

I could quite easily write Teacher, or more specifically Music Teacher. Yet writing Music Teacher, doesn't feel right either. My work involves teaching; however, there are many other dimensions to it that I find hard to describe to myself, let alone to anyone else. While I am a teacher I am also a musician – a performer, a bass trombonist – but I am also a conductor – but I am not just a school band conductor as I conduct semi-professional groups – but when I conduct and rehearse always at the forefront of my mind is that I am an educator. It is a conundrum!

Do you see my dilemma? It is a tough thing to answer that one little question, *Occupation*? I often wonder if anyone would mind if I wrote conductor-music educator – if indeed I know what this was.

2.1   Introduction

This study aims to examine and identify the nature of the work of a conductor-music educator and the strategies they draw on to teach a large ensemble. It explores the dual perspectives of a conductor and a music educator primarily involved with teaching music through ensemble, a unique context in which these two roles are inextricably inter-linked.

The purpose of this chapter is to provide a background and theoretical framework for my research to enable me to define what a conductor-music educator actually is. This chapter shall therefore outline the literature that bears upon my research questions under the following headings:

- the music ensemble environment as a teaching and learning setting,

- an overview of ensemble music education in the United States of America, the United Kingdom and Australia,

- music educator work, and

- conductor-music educator's work.

As I interrogated the literature that has informed my research, I realised that there is a need to reflect on and tell my history as a musician and my journey to becoming a conductor and music educator, a conductor-music educator. So, I have come to call myself a conductor-music educator, paradoxically a term does not appear in any of the literature located for this study.

As I endeavour to understand my work as a conductor-music educator it became apparent that I had to ask the following questions of myself and others:

1. What is the nature of a conductor-music educator's work?

2. What strategies does a conductor music educator draw on to teach a large ensemble with a diverse level of technical and musical skills?

In what follows I shall provide an overview of the development of instrumental music education in the United States of America, United Kingdom and Australian contexts, with the intention of providing an historical context to the development of ensemble teaching and learning environments and the place of the conductor in this complex setting. This overview discusses the development of instrumental music education from

Following this I shall provide an overview of the literature relating to the music educators' work. Finally, I shall examine literature which may have application to the work of the conductor-music educator.

2.2   Development of Instrumental and Ensemble Music Education

Anglo-European trends, and more recently those emanating from the United States of America, have traditionally influenced Australian arts education philosophy and practice (Australian Government Department of Education, 2005; Mathers, 2007). Models of music education and the growth of ensemble music education from the United States of America, the United Kingdom and Australia include instrumental and choral training within the curriculum; however, the ways in which music is taught in the United States of America, the United Kingdom and Australia vary significantly (Australian Government Department of Education, 2005). The literature reviewed focuses on music education practices from the United States of America and the United Kingdom that has influenced music education practices in Australia since the 18th century. There is a large body of literature pertaining to the history of music education in the United States of America (including, Mark, 1996; Mark, 2007; Rhodes, 2007; Jones, 2008; Mark, 2008), the United Kingdom (Bennett, 1984; Thompson, 1985; Rainbow, 1990; Cox, 1996; Pitts, 2000; Rainbow, 2001; Cox, 2002, 2006; Stevens, 2008; Hallam & Creech, 2010; Finney, 2011) and Australia (including, Somssich, 1975; Foulkes, 1976; Stevens, 1997; Hardy, 2006; Stevens, 2008). This review of the literature will not provide a comprehensive history of music education, its purpose is to understand the role of the ensemble environment as a teaching and learning setting and to provide the necessary background to address the research questions.

2.2.1 Music Education in the United States of America: the growth of the wind band

Ensemble music in the colonial period of the United States of America (USA) history had a tentative start. Colonial leaders, especially those of the Puritan faith, did not encourage musical activities unless for religious purposes (Sturm, 2002). It

was around 1720 that America's first singing classes were formed" (Sturm, 2002, p. 17) as it became apparent that the lack of musical instruction resulted in church singers being as ―hopelessly forlorn, not only from the confused versifications of the Psalms which were used, but from the mournful monotony of the few known tunes and the horrible manner in which these tunes were sung" (Earle 1896, as cited in Sturm, 2002, p. 17). However, this music instruction was not driven by educational authorities but by local churches, and was largely a social gathering where members of the church congregation joined together to learn hymns and the most fundamental rules of music. In 1836 Lowell Mason, a leading figure in North American church music was largely responsible for the petitioning of the Boston School Committee to allow the inclusion of vocal music instruction in public schools (Sturm, 2002). In 1837 the first public school music program commenced, as it was viewed by the Boston School Committee as an asset to moral and religious development (Mark, 2002; Sturm, 2002; Rhodes, 2007).

Throughout the 19th century, as the study of music grew and improved, a corresponding improvement in the quality of public performances was observed (Rhodes, 2007). In conjunction with the influence the school music programs had upon performance quality, the influx of European immigrants, performers and concertgoers, also contributed to the musical life of the community (Sturm, 2002). However, the USA was soon to enter into a dark period in its history. It was embroiled in internal strife culminating in the American Civil War (1861 – 1865). After the American Civil War the momentum music education had achieved was all but lost (Sturm, 2002). It was not until the 1880s that the profile of music education started to rise again through the hard work of a few dedicated teachers. And in 1884 the National Education Association formed the Department of Music Education,

which can be viewed as the real birth of music education in the USA (Sturm, 2002). Music educators got together and started to design curriculum, set academic standards and goals, write text books, hold training sessions and workshops, and structured school music programs began to immerge (Sturm, 2002).

Ensemble vocal music remained at the forefront of music education and, in the 1880s bands and orchestras appeared sporadically and were confined to the secondary school level and remained largely an extra-curricular activity (Rhodes, 2007). Hash (2007) writes that the first school bands appeared during the mid-19th century in ―residential institutions dedicated to providing care and education for dependent, disabled or delinquent children‖ (p. 252). These institutional bands, such as the Chicago Boys Band, were established nearly 30 years before the public school system band movement. Thompson (1985) described these early bands as ―quasi-military a tradition upheld by the American marching bands‖ (p. 4) which are still active in schools and colleges throughout the USA today (Rhodes, 2007; Feldman & Contzius, 2010).

School bands did exist in the first decade of the 20th century, however, there are very few references to them in the literature (Colwell & Goolsby, 2002; Rhodes, 2007). The primary emphasis appears to be on the civic boy's bands that flourished in nearly all towns during this time (Thompson, 1985; Colwell & Goolsby, 2002; Rhodes, 2007). However, it was not long before school boards and administrators recognised the educational value of ensemble instrumental music and the need for administrative and financial support.

High school and college bands were not, however, viewed as an academic or aesthetic pursuit as a greater emphasis was placed upon them as entertainers at

athletic competitions (Colwell & Goolsby, 2002; Erwin, Edwards, Kerchner, & Knight, 2003; Rhodes, 2007). As the birth of instrumental music in schools began, the ensemble leaders were often teachers from other disciplines who claimed to have some knowledge of music (Rhodes, 2007; Jones, 2008). The growth of instrumental music education also led to a very significant shift in the work of the music educator; moving from being a generalist classroom music teacher to a band conductor. Sometimes schools had part-time employees whose main emphasis was professional music and who conducted the ensembles. Most significantly the conductors usually had no formal training in music education (Colwell & Goolsby, 2002; Colwell & Richardson, 2002; Erwin, Edwards, Kerchner, & Knight, 2003; Rhodes, 2007; Jones, 2008; Feldman & Contzius, 2010) nor conducting, with the primary function of the conductor being to prepare the band for social occasions, contests, marches and performances to the exclusion of the aesthetic (Jones, 2008). Often the instruction and rehearsals were based upon the conductor's own experiences as semi-professionals musician rather the ensemble environment as a teaching and learning setting (Rhodes, 2007; Jones, 2008).

Towards the end of the second decade of the 20th century a shift to performance ensembles began providing the main music education for high school students began. One of the reasons for this was the recognition by school authorities that teaching music via the medium of wind bands was easy to develop and that there was a large pool of potential band directors as ex-service men returned from World War One (Colwell & Goolsby, 2002). At the conclusion of World War One, schools broadened the activities they offered to include vocational training, athletic activities, artistic and recreational pursuits (Colwell & Goolsby, 2002). During this period, schools employed veterans who had been trained in the service bands, as music

teachers and conductors, a practice that endures to this day (Colwell & Goolsby, 2002). This provided another impetus for the development of ensemble instrumental music programs within the school context (Colwell & Goolsby, 2002; Rhodes, 2007; Jones, 2008; Feldman & Contzius, 2010). This new method of ensemble teaching in music education led to a change in the focus and direction of music education in the USA – that resonates to this day.

Jones (2008) notes that there were significant increases in the number of high school band and orchestra programs as school authorities realised that instrumental music ensembles, especially wind bands, were easy to develop and provided the opportunity to foster creative and collaborative group learning experiences. However, during this period of time school bands and orchestras were generally considered an extra-curricular activity, whereas ensemble vocal music had become established as a core part of the secondary school music curriculum (Jones, 2008; Feldman & Contzius, 2010; Welch, Purves, Hargreaves, & Marshall, 2011).

The National Band Contest was established in 1926, sponsored by musical instrument manufacturers, and provides an insight into the growth of the North American school band movement. Within six years of its establishment the National Band Contest attracted over 1000 participant bands (Colwell & Goolsby, 2002; Erwin, Edwards, Kerchner, & Knight, 2003; Rhodes, 2007). Through the finances and sponsorships provided by instrument manufacturers and other business and civic sponsorship more school and college level bands came into existence (Thompson, 1985; Rhodes, 2007).

Over the ensuing years school music programs became more specialised, with instrumental ensemble programs primarily centred on _talented' students and the

development of ensemble performance skills. Though generally music educators identified that student musical development was their primary concern, conversely school authorities tended to view the instrumental ensembles as public relations tool for their schools, especially at sporting events (Leonhard & House, 1972; Rhodes, 2007; Jones, 2008).

After World War Two school music programs expanded once more, primarily in the areas of vocal and instrumental ensemble music, largely due to post-war North American prosperity. During this time extra funding available to schools enabled the expansion and improvement of these programs through access to more instruments and instruments of a better quality. As the quality of both musical instruments and school bands improved, the quality and quantity of repertoire expanded. Composers of note, such as Gustav Holst, Percy Grainger, Ralph Vaughan Williams, Vaclav Nelhybel, Gordon Jacob and Vincent Persichetti commenced composing music suitable for a high school concert band, again a trend that continues to resound to this day (Rickson, 1993; Battisti, 2007; Rhodes, 2007; Kirchhoff, 2009).

The North American education system's inclusion of instrumental performance ensembles in the school music curriculum has served as the primary means of formal music education for many thousands of North American high school students spanning several generations (Humphreys, May, & Nelson, 1992; Colwell & Richardson, 2002; Erwin, Edwards, Kerchner, & Knight, 2003; Rhodes, 2007). The future development of instrumental ensemble education in North American schools appears to continue trending in this direction. According to Erwin, et al. (2003) school bands will continue to grow in ability and are stronger than in previous years,

as tertiary institutions continue to produce music educators of outstanding ability and dedication.

One of the characteristic features of music education in the USA was the change from the generalist music class, with a focus on vocal music, towards a system of class instrumental and vocal instruction. This important shift in focus occurred at the commencement of the 20th century. Some of the factors that contributed to the growth of instrumental music education include; cost effectiveness and efficiency in music education (Jones, 2008), an influx of ex-servicemen who had trained as military musicians (Colwell & Goolsby, 2002; Rhodes, 2007; Jones, 2008), a perceived role for public relations and entertainment (Colwell & Goolsby, 2002; Colwell & Richardson, 2002; Erwin, Edwards, Kerchner, & Knight, 2003; Rhodes, 2007; Jones, 2008) and the support of the instrumental music industry (Thompson, 1985; Colwell & Goolsby, 2002; Erwin, Edwards, Kerchner, & Knight, 2003; Rhodes, 2007). Consequently since this shift elementary, secondary and post-secondary school performing music ensembles have enjoyed an increase in popularity in America. Throughout the 20th and into the 21st centuries wind bands, choirs and orchestras have served as the primary means of music education in school settings. These performance ensembles still constitute the major component of music curriculum in many secondary schools and play an important role in college-level music programs (Humphreys, May, & Nelson, 1992; Matthews & Kitsantas, 2007; Morrison, 2008).

2.2.2   Music Education in the United Kingdom: from vocal traditions to
        instrumental initiatives

In contrast to the USA experience the history of ensemble music education in the United Kingdom (UK) grew out of a vocal tradition (Stevens, 2008). The roots

of ensemble vocal practice in the UK stem from the development of a system that became known as the Norwich Sol-Fa system (Weidenaar, 2006; Stevens, 2008). The initial development of this came from Sarah Glover (1786-1867) and was used to assist the development of congregational singing in church (Rainbow, 1967; Bennett, 1984; Weidenaar, 2006; Southcott, 2007; Stevens, 2008).

In 1841 Reverend John Curwen was commissioned by a Sunday School Conference to find an easy way to teach children to sing with a view to improving psalmody. Through his research he came across Sarah Glover's book *Scheme for Rendering Psalmody Congregational* (1835) which inspired him to visit her in Norwich (Bennett, 1984; Weidenaar, 2006; Southcott, 2007). Curwen began to use and then modify the Norwich Sol-Fa system; formulating and making changes to the system to make it easier for him as a teacher and to allow for a ‑wider and simpler distribution of the system" (Weidenaar, 2006, p. 28). Bennett (1984) writes that although ‑John Curwen is often credited with being the originator of the Tonic Sol-Fa System of notation…[there] seem(s) to be some controversy surrounding his adaptation and popularization of Glover's ideas" (p. 57).

By 1853 Curwen's Tonic Sol-Fa System had about four thousand active users which increased to over one-hundred thousand students by 1860 (Weidenaar, 2006; Stevens, 2008). In 1860 the English Education Department officially recognised the Tonic Sol-Fa System as a school music teaching method and by 1891, two-and-a-half million primary school children were receiving instruction in Tonic Sol-Fa (Weidenaar, 2006; Stevens, 2008). In the final decades of the 19th century Curwen's Tonic Sol-Fa System spread throughout the UK and other areas including the

Australian colonies, New Zealand, South Africa and Canada, also colonial outpost at that time, as well as the United States of America (Weidenaar, 2006; Stevens, 2008).

There are few references to ensemble instrumental music education during this period. In 1865 it is known, however, that instrumental music tuition was adopted instead of classroom music approach at Uppingham School (UK). Soon an orchestra was established as an extra-curricular activity which catered for the ―most capable boys and their teachers" (Rainbow, 1990, p. 4).

As in the USA ensemble instrumental music education in the UK was not a part of the core curriculum at this time. The Uppingham School's application of ensemble instrumental education to the education of high achieving boys is apparently the exact opposite to that which was occurring in the USA at a similar time, where such ensembles catered for more difficult boys. Music was not part of the core curriculum; boys wishing to study had to do so out of school hours (Rainbow, 1990). Rainbow (1990) in *Music and the English Public School* describes the gradual development of instrumental music in the English schools. It is apparent that the focus of instrumental teaching centred principally on keyboard instruments, such as pianoforte and organ. Orchestral string instruments and a small number of woodwind instruments were also studied which provided schools the opportunity to establish chamber orchestras. The school orchestras were of a similar size and instrumentation to a ―pre-classical orchestra, more nearly related in variety of composition to Bach than to Beethoven" (Rainbow, 1990, p. 85).

At the commencement of the 20th century music education in the UK played a subordinate role in the school curriculum. Generally students were required to sit silently and passively in the classroom environment ―it was considered radical to

have children making noise, and singing was adventurous enough for most teachers"
(Pitts, 2000, p. 11). During this period a strong tradition of individual instrumental
teaching existed through the established performance examinations of the Associated
Board of the Royal Schools of Music and Trinity College of Music (Pitts, 2000).
This system did not focus on the ensemble as a context for learning, its focus was the
individual performer as a soloist.

World War One had a dramatic effect on music and music education in the
UK; however, this took music education in quite a different direction to that in the
USA. The years (1914 – 1918) witnessed a decline in enrolments in music
academies and performance examinations, a shortage of musical instruments and a
reduction in music publications (Cox, 2002). However, the broadcasting of music
over the wireless radio and recorded music played via gramophones allowed for the
continued development of music appreciation. Through the use of recorded music
examples and guided listening, school students developed an interest in orchestral
music. This interest in orchestral music aided in the development of school
instrumental programs, which led to an increase in peripatetic instrumental teaching
(Pitts, 2000; Cox, 2002). Writing in 1947 Crabtree (as cited in Cox, 2002) noted
that:

> Music in schools has in the past been mainly devoted to singing, and
> instrumental music has only flourished in schools with special
> facilities where private teachers have been engaged to teach individual
> children…By teaching these instruments in classes, the school
> orchestra, instead of being quite beyond the means of many schools,
> may now become formally established in most secondary schools (p.
> 13).

During the 1920s three important figures in music education emerged; Stewart MacPherson, Arthur Somervell and John Borland. MacPherson believed that the teaching of rhythmic and aural awareness was the cornerstone for the development of musical appreciation and understanding; a view which remained at the centre of music education for nearly 50 years (Pitts, 2000; Cox, 2002). Somervell's methodology was rigorous and included ―aural work, voice cultivation, sol-fa and staff notation, rhythmic dictation and conducting" (Pitts, 2000, p. 14). The reference in Somervell's teaching methods to John Curwen and Sarah Glover from the previous century, indicate that the use of Tonic Sol-Fa was an established and recognised method of teaching music.

In 1927 Borland reviewed the first 25 years of music education in the UK in the 20th century. From his review Borland suggested that if a quality music education was to be provided for all students, then the best aspects of the current teaching methods must be amalgamated to create an innovative music curriculum that is not directly linked to one methodological and philosophical approach (Pitts, 2000).

A 1933 Board of Education report indicated that there was a level of commitment to music education in the schools. However, it appears that whilst music education was relatively healthy, there was little cohesion between school music programs. According to Pitts (2000) teachers endeavoured to include appreciation, community singing, concerts, dancing, competitive festivals, listening, orchestra and percussion band, pianoforte classes and rhythmic work in the curriculum.

Percy Smith's post World War Two article titled ―Music in Education since the 1944 Education Act" emphasised that the Second World War had broken ―the apathetic appreciation of music, into which the country had easily settled" (Cox, 2002, p. 12). During the late 1940s music enjoyed an extraordinary revival of interest that coincided with the developments that occurred in post-war the United States of America. With this renewed enthusiasm for music education in the UK it was envisaged that every junior and secondary school would have a specialist music teacher (Cox, 2002). Links between orchestral music and ‗music appreciation' were further strengthened through the Crown Film Unit's 1946 film *Instruments of the Orchestra*. Produced for use in the music classroom the film featured Sir Malcolm Sargent, as conductor and narrator, conducting the London Symphony Orchestra in Benjamin Britten's *The Young Person's Guide to the Orchestra* (Cox, 2002). It is interesting to note that although significant resources were employed in producing this film, there remains little scholarly information about the development of ensemble instrumental music, its application in schools or the use and impact of this film.

During the 1970s where in the USA band and orchestra programs had found their place in the core music curriculum, in the UK students found musical salvation outside of the music classroom and through extra-curricular musical activities. George Odam believed that students should be taught how to read music and that to achieve this they required decent classroom instruments (Cox, 2002). In 1974 Odam wrote two hard-hitting articles outlining his philosophy of music education and pedagogical approach. Odam wrote that music educators music impart their knowledge through the use of educational technology, increase the quality of creative music making and that the use of instruments in the class are essential for students to

develop music literacy skill (as cited in Cox, 2002). The implication of Odam's work is that instrumental ensemble music in the UK was still to find widespread application.

Furthermore, during the 1980s music education in the public school system underwent a series of cuts to funding and programs. This decline in the provision of music was rectified with additional funding and resources being made available to schools and the edict from the Secretary of State for Education and Employment that music would remain a compulsory subject in the National Curriculum (Department of Education and Science, 1991, 1992). This report suggested that every child should be provided the opportunity to learn a musical instrument (Department of Education and Science, 1991, 1992; Pitts, 2000; Cox, 2002; Holden & Button, 2006). Whilst this decree is worthy of praise the realisation that the damage may have already been to done music in schools and the inadequate number of trained music educators entering the profession was still a grave concern. It was reported in *The Times Education Supplement* (Lepkowska, 1998) on 24 April 1998 that one in five primary schools in England and Wales were reducing their music programs and some schools had removed music from the curriculum completely.

By the turn of the 21st century according to Bray (2000) music often had extra resources allocated to it in the form of individual or group instrumental teaching. This teaching generally occurred during school time as a part of the school's curriculum time. The importance of music within the school community usually revolves around the health of the band, orchestra or choir (Department for Education and Skills/Department for Culture, Media and Sport, Bray, 2000; 2004). These performance ensembles were also viewed as a ―marketing medium" (Bray, 2000, p.

86) for the school. As these performance groups generally consist of a small proportion of the school population it is possible that ‖they may contribute negatively towards the perceptions which the majority of pupils hold about school music‖ (Bray, 2000, p. 86).

In 2004 the British Government established the Music Manifesto, ‖a campaign for the improvement of music education‖ (Department for Education and Skills/Department for Culture, Media and Sport, 2004, p. 4) to ‖ensure that all children and young people have access to high quality music education‖ (Department for Education and Skills, n.d.-a). The report identified five aims to improve and enhance music education in the UK. These aims are: to provide every young person with first-access to a range of music experiences; provide more opportunities for young people to deepen and broaden their musical interests and skills; and to identify and nurture our most talented young musicians; develop a world class workforce in music education; and, improve the support structures for young people‗s music-making (Department for Education and Skills/Department for Culture, Media and Sport, 2004).

Music Manifesto Report No. 2: Making Every Child's Music Matter (Department for Education and Skills/Department for Culture, Media and Sport, 2006, p. 8) recommends ‖putting group singing at the heart of all primary school musical activity‖, perhaps implying that singing provides the most direct route for providing music-making experiences for all children and young people.

Significantly contrasting with Bray (2000) the Music Manifesto Report No. 2 also identified that only 8% of all school age children received regular instrumental or vocal tuition, while 40% of school age students said that they wanted to learn to

play an instrument (Department for Education and Skills/Department for Culture, Media and Sport, 2004, p. 14). This prompted a review and it was proposed that all students have the opportunity to learn a musical instrument if they wish to do so (Department for Education and Skills/Department for Culture, Media and Sport, 2006). In 2004 the British government honoured the pledge made in 2000 through the provision for funding to provide students with their first musical instrument experience (OFSTED, 2004; Department for Education and Skills/Department for Culture, Media and Sport, 2006).

In November 2007 the British government announced a ―£332m investment in choirs, orchestras, performances, new instruments and free music lessons‖ (Department for Education and Skills, 2007). Initially the free instrumental tuition was to be delivered in whole-class models where students learned to play an instrument together. One of the desired outcomes was for students to continue learning their chosen instrument through one-to-one tuition (Department for Education and Skills, n.d.-b). It is interesting to note that this return to one-to-one tuition reflects the instrumental music education at the beginning of the 20th century.

As I have surveyed the literature pertaining to the history of music education in the UK it has become apparent that there is little literature that discusses the history of instrumental music education until more recently with the appearance of national programs in ensemble instrumental performance. Notably, there is also a lack of recognition of the role and work of the conductor/educator in the literature. Whilst the development of ensemble instrumental and vocal music education implies the need for a conductor, the literature provides an overview of the ensembles, but no

references to the development of the role of the conductor and the place of the ensemble as a teaching and learning environment.

In contrast with the experience in the USA, authors including Bray (2000), Cox (2002) and Pitts (2000) remark that instrumental music within the school environment is often an extra-curricular activity. The growth of school orchestras and concert bands due to the British government's recognition that instrumental music education required considerable injection of financial support through the *In Harmony* project and *Music Manifesto* (Cox, 2002).

2.2.3   Music Education in Australia and Tasmania: diversity of quality and approach

As a member of the British Empire, Australia's music education history and practice reflects developments in Britain in the 19th and early 20th century (Australian Government Department of Education, 2005). Throughout the colonial period to Federation in 1901, instrumental ensemble music in Australian schools was often limited to drum and fife bands. It was not until the 1920s that music education was introduced into the secondary school system, and it was only in the 1930s that specialist music teachers were appointed to secondary schools (Stevens, 1997).

During the 1920s instrumental ensemble music became an important component of the school music curriculum with the establishment of school orchestras and bands (Stevens, 1997). Music education curriculum expanded greatly from 1920 with the inclusion of percussion bands to primary music classrooms and in the 1940s recorder playing was introduced into the curriculum in many states. It was not until the 1960s that classroom instrumental music and creative music making became more firmly established with the Orff-Schulwerk approach predominating (Stevens, 1997; Hardy, 2006). Another significant influence on music education

within the school context was the Kodály method. An adaptation of the Kodály method to better suit the Australian cultural context has become well established throughout Australia. This adapted method developed by Doreen Bridges and Deanna Hoermann has been referred to as the Developmental Music Program (Stevens, 1997).

A study undertaken by Bartle (1968) discovered that the status and condition of music education in Australian schools, especially primary schools, was poor. Bartle (1968) recommended that there was a need for the music syllabus to be reformed and specialist music educators be trained and employed. In addition to this recommendation, Bartle (1968) suggested that itinerant instrumental teachers be employed to prepare students for the transition from primary school music to music in the high school setting.

In 1989 the Australian Education Council began the process of developing a national framework for Australian schools that was published as the Hobart Declaration (Ministerial Council on Employment, 1989). Out of this process eight Key Learning Areas were identified: Mathematics, English, Technology, Science, The Arts, Languages Other Than English, Studies of Society and the Environment and Health (Ministerial Council on Employment, 1989; Curriculum Corporation, 1994b, 1994a). These were re-affirmed by the later Adelaide Declaration (Ministerial Council on Education, 1999) and Melbourne Declaration (Ministerial Council on Education, 2008). Music was included as one of five subject strands within the Key Learning Area of The Arts, thereby establishing it as an integral component in the general education of young people in Australia (Curriculum Corporation, 1994b). Most state education authorities subsequently developed their

own arts curriculum frameworks based on two documents pertinent to the arts: *A Statement on the Arts for Australian Schools* (Curriculum Corporation, 1994b); and *The Arts: A Curriculum Profile for Australian Schools* (Curriculum Corporation, 1994a). The Australian Education Council's *A Statement on the Arts for Australian Schools* (Curriculum Corporation, 1994b) identifies the requirement for instrumental ensemble instruction and performance stating that it should be an extension of the learning processes in the music classroom (Curriculum Corporation, 1994b).

Classroom music education in the Australian primary school setting at the commencement of the 21st century continues to emulate the methodological and philosophical influences from the UK and the USA. The lasting influences of German composer Carl Orff, Hungarian composer and ethnomusicologist Zoltán Kodály and Swiss composer and music educator Émile Jaques-Dalcroze have had, and still do have, a strong influence on the music education of Australian primary school students. Dalcroze, Orff and Kodály's methodological approaches have had a far reaching impact on music education in the USA, the UK and Australia (as well as other countries) since their introduction in the 1940s, 1960s and 1970s respectively (Stevens, 1997; Hardy, 2006).

Despite some work related to ensemble instrumental music in schools Hardy (2006) maintains that there is great sparsity in respect to the literature in this area. However, the Australian Government's 2005 *National review of school music education: Augmenting the diminished* does include reference to ensemble instrumental music in schools. The review was prompted by a widespread recognition that music is an important part of every child's education and a general perception that Australian school music education is approaching a state of crisis"

(Australian Government Department of Education, Science and Training, 2005, p. ix). The review describes school music education as being taught in cross-curricular settings, taught by generalist classroom teachers and specialist music teachers (Australian Government Department of Education, Science and Training, 2005, p. 1). One of the recommendations of the review is the need for primary and secondary music teachers to develop knowledge and skills in vocal and instrumental conducting to enable them to teach large and small ensembles (Australian Government Department of Education, Science and Training, 2005, pp. 113-114, 116).

Instrumental music education provides students with a performance outlet for their developing musical understanding. However, very few instrumental programs provide students with the opportunity to participate in large ensemble rehearsals during the school day (Hardy, 2006). Often these ensembles are forced to rehearse before or after school (Hardy, 2006). Whilst the large performance ensembles are viewed by schools a valuable part of the school music program they are not considered as part of the music curriculum. The *National review of school music education: Augmenting the diminished* (Australian Government Department of Education, Science and Training, 2005) found that the provision of instrumental and vocal music education in the states and territories varied. While some states and territories funded instrumental and vocal music services to some schools in some states and territories went without. While some schools provided for the instrumental music out of the school budget some schools did not and required parents to pay for these services on a user pays basis. This in turn creates a culture of ―those who play music are those who can pay for music‖ (Australian Government Department of Education, Science and Training, 2005, p. 48).

In 2008 all Australian state governments agreed that a quality education for all Australian students is critical to maintain Australia's productivity and quality of life. An agreement was reached that a national curriculum, guided by the Melbourne Declaration on Educational Goals for Young Australians (Ministerial Council on Education, Employment, Training and Youth Affairs, 2008) would be a core component in the delivering quality education. The development of a K–12 national curriculum is currently underway with the Arts, including Music, to be implemented as part of Phase Two of the Australian Curriculum (Australian Curriculum Assessment and Reporting Authority, 2009).

As this study is based in Tasmania a survey of relevant literature in this state is essential. However, this survey revealed that little is known about the establishment of music education in Tasmania and even less is known about the history of ensemble instrumental music education in the state (Stevens, 2003; Hardy, 2006). Stevens (1997, para. 15) comments that music was gradually introduced into Tasmania and that it was not until 1905 ―that singing by the tonic sol-fa method was included in the ‗Course of Instruction' for primary schools" which emanated from the UK.

As the least populated state in Australia, music education has developed both sporadically and with varying foci in Tasmania. In many areas of the state a dichotomy exists between classroom based music education programs and instrumental/vocal ensemble programs which are still often viewed as extra-curricular activities (Hardy, 2006).

As was the case elsewhere in Australia during the colonial period (1788-1901) ensemble instrumental music education in Tasmanian schools was limited to

drum and fife bands which were viewed as an extension of military drill which was taught in many schools (Stevens, 1997). From 1927 specialist string teachers were appointed in primary schools. Although high schools had been part of the Tasmanian state school system since 1913, it was not until the 1940s that music became part of the secondary school curriculum (Stevens, 1997).

As music education developed in Tasmania throughout the 20th century administrative responsibilities for state schools moved from central departmental authority to regions, known as districts, and then to the local school level during the 1980s. By the late 1990s the responsibility for teaching music in state primary schools was undertaken by the generalist classroom teachers or by a music specialist. In some regions of the state access to ensemble instrumental music education is available, but once again it is related to school system and geographical location (Stevens, 2003).

Within the secondary school context music is taught by specialist music teachers. Hardy (2006), in his review of large instrumental music education in Australia writes that there is very little research on instrumental music education in Tasmania. Stevens' (2003) report on the *National Report on Trends in School Music Education Provision in Australia* provided a summary of the status of music education and instrumental music education within Tasmania providing an outline of the roles of music teaching staff within schools. The provision of instrumental teaching at the primary and secondary levels is generally provided by visiting teachers assigned to a group of schools or employed directly by the school (Stevens, 1997, 2003). These visiting teachers were, more often than not, responsible for conducting the school's band, orchestra or other large performance groups.

2.2.4   Summary

Over the second half of the 20th century the North American band movement has spread throughout the world and can be found in many countries including: Austria, Canada, France, Holland, Japan, Norway, Sweden and Switzerland. Whilst instrumental music education in the UK is not as formalised as it is in the USA, projects such as *In Harmony* have provided a variety of music education programs with government financial support. The United Kingdom‗s Education Secretary Ed Ball stated that it was his desire to provide ‒Every child from all backgrounds should have the chance to perform, play an instrument or sing and I want every school to become a musical school" (Department for Education and Skills, 2007, para.5).

In Australia the traditional colonial ties from the UK have diminished and the band movement is gaining momentum in school music programs and in the community music scene (Hardy, 2006). The *National review of school music education: Augmenting the diminished* (Australian Government Department of Education, Science and Training, 2005) recommended that a greater emphasis be placed in pre-service music educator training on instrumental and vocal conducting skills. This recommendation supports the notion that instrumental and vocal ensembles are teaching and learning environments and that individuals operating in these environments require specialised training in the skills, understandings and teaching strategies to successfully undertake this work.

With the continued development of ensemble instrumental music education through the medium of the wind band, it is important to understand the dual role of the ensemble teacher as a music educator and as conductor. The following sections discuss the music educator‗s work and the conductor-music educator‗s work.

2.3   *Music Educator's Work*

Since the 1990s, there has been increasing interest the area of teachers' work. This interest stems, in part, from the desire to determine what makes good teaching and what makes a good teacher (Palmer, 1998). Within the specialised field of music education, and specifically research into music teachers' work, literature can be categorised into the following research areas: pre-service music teachers' training and subsequent first years of teaching (Bain, Ballantyne, & Mills, 1997; Butler, 2001; Conway, 2001, 2002; Scheib, 2003; Ballantyne, 2006; Ballantyne & Mills, 2008; Welch, Purves, Hargreaves, & Marshall, 2011); instructional techniques and pedagogical influences (Colwell, 1969, 1992; Tunks, 1992; Armstrong & Armstrong, 1996; Conway, 1999; Leong, 1999; Boonshaft, 2002; Colwell & Richardson, 2002; Conway, 2002; Gillis, 2008; Morrison, 2008; Goodrich, 2009); and music teacher retention and attrition (Madsen & Hancock, 2002; Scheib, 2003; Borman & Dowling, 2008; Pellegrinoa, 2011).

A survey of the literature on music educators' work reveals investigations into issues which include the nature of teachers' work and school environment (Connell, 1985; Schools Council, 1990; Hardy, 2006; Welch, Purves, Hargreaves, & Marshall, 2011), school improvement (Scribner, Cockrell, Cockrell, & Valentine, 1999), teacher-perceived work autonomy (Friedman, 1999), curriculum values and beliefs (Dadds, 1999) assessment (Allen, Ort, & Schmidt, 2009), and teacher development (Wilson, 1999; Pelsma, 2000; Welch, Purves, Hargreaves, & Marshall, 2011).

Many researchers have studied the phenomena of teachers' work within the afore-mentioned specialised areas. But a large proportion of this research focuses upon teacher effectiveness and organisational decentralisation (Friedman, 1999;

Scribner, Cockrell, Cockrell, & Valentine, 1999). Through this greater level of autonomy, it is argued that teachers are able to effectively plan and structure lessons, set achievable learning objectives, provide positive reinforcement, and monitor student learning and development.

In their day-to-day work, music educators are responsible for a range of teaching and administrative activities that are not unique to their profession. Coupled with these teaching and administrative tasks are a multitude of extra-curricular tasks a music educator is required to perform. These tasks include: ensemble rehearsals, assembly performances, community performances, music camps, equipment maintenance and private tuition (Leong, 1999; Hardy, 2006; Shehan Campbell, 2008; Welch, Purves, Hargreaves, & Marshall, 2011).

As well as maintaining and developing their teaching practice as music educators, there is also often an expectation that music educators will continue as practicing musicians and performers. It could be said that music educators have a dual role: the primary role of a music educator is to educate and nurture the students in their care; the second role is to continue to develop their own musicianship. This does not mean that they necessarily promote themselves as professional musicians, but it is important for the music educator to pursue their own musical work outside the classroom. In their article on the development of art teachers' identity Hatfield, Montana and Deffenbaugh (2006) state that ―relying on memories of being an artist was not enough…to feel secure in both artist and teacher roles" (p. 44). David Elliott in his seminal book *Music Matters* (1995) provides great insight into what a music educator should be, and what attributes they should have. He writes that ―Musicianship and educatorship are independent; one without the other is

insufficient" (p. 262). Elliot (1995) continues that children learn through interacting with ─musically proficient and expert teachers" (p. 262). To be able to teach music effectively a music teacher must be an exemplary musician (Elliott, 1995; Shehan Campbell, 2008).

The literature pertaining music educator's work has highlighted that music educators certainly undertake a diverse range of roles and responsibilities. It is expected, or at the very least assumed, that music educators are practicing artists as well as tour organises, curriculum developers, ensemble directors, mentors, administrators, performance managers and expert specialist teachers. This is by no means a definitive list of the music educators' work on a day-to-day basis; however, it does highlight some of the professional demands music educators encounter.

2.4   Conductor-Music Educator's Work

2.4.1   Introduction

Music educators whose primary work site is the large ensemble have been identified in varying ways, for example, band, orchestra or choir director/teacher, bandmaster, ensemble teacher and conductor. However, the term conductor-music educator does not actually appear in the literature. So, what is a conductor-music educator? Kohut and Grant (1990) make distinctions between the function of the professional conductor and the ensemble teacher's work. They write:

> The professional conductor's primary mission is to prepare music for public performance…In the case of school ensembles…performers will not be masters of their instrument…and will need help with technique. They will also need help with music fundamentals like pitch and rhythm, and their teacher/conductor must be prepared to provide that kind of help (p. 2).

As I have investigated this notion of conductor-music educator through a search of relevant literature, it became apparent that this term has not really been used. Mathers (2007) in his article ―The impact of visiting conductors on the development of Melbourne Youth Music Annual Camp and the building of a Symphonic Band Program within a youth orchestra association‖ writes that the organisers were ―interested in attracting experienced and inspiring American music educator/conductors‖ (p. 151) to work at the annual summer music camp. He continues that the music educator/conductors ―were not only good conductors, but were able to influence local teachers, as well as students, in conducting and ensemble performance‖ (p. 151). Mathers (2007) does, however, not offer insight into what a music educator/conductor actually is, or does. According to Mathers (2007) they are experienced music educators, North American and good conductors.

After reading Mathers (2007) article I was left with several questions in my mind: What is it that makes these educators and conductors experienced and good? Is it because they have been doing it for a long time? Are they successful, how is their success defined and by whom? And how can this success be quantified and/or qualified? I reflected on these questions for a while and then realised that the questions I was asking myself were: What is the nature of their work? What is it that they do and what are the professional and personal qualities of such a person?

Before it is possible to answer these questions and identify the nature and the qualities of the conductor-music educators‗ work, it is necessary to provide a thumbnail sketch of the history of conducting and the development of the art and craft of professional conducing practice.

2.4.2   Teaching and Learning in Conducting

2.4.2.1 Brief History of Conducting

It is beyond the scope of this study to provide an in-depth discussion on the history and skills required to become a professional conductor.   However, the following discussion is intended to provide a contextual background for the emergence of the conducting as teaching and learning.

Janisch (1999) suggests that the history of conducting can be traced back to a Greek tablet from 709 BC. The inscription reads: ―The giver of time beats with his stave up and down in equal movements so that all might keep together". In 95 AD Marcus Fabius Quintilianus (as cited in Janisch, 1999) writes that musical leaders indicated intervals of time by stamping their feet. It is generally acknowledged that the current practice of conducting can be traced back to at least the 15th century where the role of the conductor was to keep the tactus, or beat, with their hand indicating cues and rests to the singers.

Throughout the 16th, 17th and 18th centuries many composers were employed by the church or by the nobility to provide music for sacred or secular ceremonies (Lebrecht, 2001; Postema, 2008). As part of their duties composers such as Jean-Baptiste Lully, Johann Sebastian Bach, Antonio Vivaldi and Georg Frederic Handel often led the performing ensemble from the harpsichord, piano or the violin with their primary function being to provide a steady rhythmic pulse for the performers (Lebrecht, 2001; Postema, 2008). Towards the end of the 18th century composers began to move from the position of performer and conductor to the sole role of conductor (Camesi, 1970; Jacobson, 1979). The practice of composer-conductor continued through the 18th and into 19th century. It was not until the last two decades of the 19th century that specialist conductors, such as Hans von Bülow, Felix Mottl,

Arthur Nikisch, Hans Richter and Anton Seidl emerged (Jacobson, 1979; Lebrecht, 1991).

Since the inception of the conductor, as we understand it today, much has been written regarding the role of the conductor and the necessary skills and training required, such as baton technique, use of gesture, rehearsal technique, verbal and non-verbal communication, score analysis, and leadership (Scherchen, 1933; Rudolf, 1969; Böhm, 1970; Grosbayne, 1973; Jacobson, 1979; Green, 1987; Wagner, 1989; Kohut & Grant, 1990; Lebrecht, 1991; Wagar, 1991; Shirakawa, 1992; Rudolf, 1995; Kemp, 1996; Barbirolli citied in Brooks, 1997; Schuller, 1997; Postema, 2008; Luck, Toiviainen, & Thompson, 2010).

With the emerging role of a professional conductor little attention was given to rehearsal or conducting technique (Price & Byo, 2002). Professional conductors developed their own individual baton technique and rehearsal style, and during rehearsals they worked with ensembles often repeating sections of the music until the aural response correlated with their aural image of the music. It was not until the mid-20th century that conductors began to focus on baton technique, the use of gesture and rehearsal technique to communicate the emotional content of the music (Price & Byo, 2002). Authors of conducting texts (see for example: Rudolf, 1969; Green, 1987; Battisti & Garofalo, 1990; Rudolf, 1995) emphasise the importance of the conductor's manual technique, score preparation, and rehearsal technique. Successful performance of a musical work is the synthesis of these three fundamental elements of the conducting process.

2.4.2.2 Teaching and Learning in the Large Ensemble Setting

Student-centred learning and teaching for understanding within the generalist music classroom has received a great deal of academic, pedagogical and methodological interest over recent decades, yet very little research has focused on student-centred learning and teaching for understanding within the ensemble environment (Elliott, 1995; Wiggins, 2001; Russell, 2006; Morrison, 2008; Blair, 2009; Ulrich, 2009; Wiggins, 2009). The teaching and learning that occurs in large instrumental ensembles is social constructivist approach to education (Vygotsky, 1978). Put simply, students construct knowledge and meaning from their interactions with others members of their ensemble. Ensemble rehearsals are good examples of social constructivism as students learn by doing in a social setting. It is necessary to rethink the teaching and learning that takes place in the ensemble setting and to make performance ensembles a more meaningful and educationally valid experience (Broomhead, 2001; Russell, 2006; Gillis, 2008; Kirchhoff, 2009; Feldman & Contzius, 2010).

Morrison (2008) writing within the North American context, asks the question ―If music education started all over again, right now, right from scratch, would it turn out anything like the instrumental program as it currently exists?" (p. 165). Morrison answers his rhetorical question writing that this ―would be rather unlikely" (p. 165). Ensemble instrumental music education has evolved over the last century due to historical pressures, developments in educational psychology, teaching methodologies, implementation of national/state based curriculum documents and school and community expectations (Kirchhoff, 1988; Russell, 2006; Morrison, 2008; Shehan Campbell, 2008) rather than by any centralised planning. According to Morrison (Morrison, 2008) sponsorship of national competitions,

support from the music industry and the availability of high-visibility performances for high school and college ensembles have provided opportunities for the development of ensemble instrumental music education.

Traditionally large ensemble rehearsals have not been a place where students are empowered. Wiggins (2007) writes:

> Good ensemble teaching also requires honouring what individuals bring to the [learning] experience. Further, learning is enhanced when the conductor/teacher shares his or her thought processes with the group throughout the rehearsal or, better still, seeks input from ensemble members (p. 41).

Music education has a long tradition of providing students with hands-on learning experiences through play, movement, singing, creating and performing (Blair, 2009). This is especially evident in instrumental music education where students have a musical instrument placed in their hands and are guided through sequenced learning activities, usually through an instrumental method book. As students become more proficient on their instrument method books are supplemented with ―real‖ music; sheet music that includes melody, harmony, texture, greater use of percussion instruments and are longer than eight bars in length (Feldman & Contzius, 2010). In instrumental music education it is often the method book and the repertoire selected by the conductor/teacher which forms the curriculum.

Musical and educational priorities are determined from the podium, what the conductor views as important and worth learning often drives the curriculum. McBride (2002) suggests that ―student learning either flourishes or fails depending upon the attitudes, competencies, and expectations of the conductor/teacher‖ (p. 3). He continues by saying that great ensembles desire to know and understand the

music, how it is performed and conceived by the conductor (McBride, 2002). For this to happen students must understand how to achieve the desired musical results consistently and independently (McBride, 2002; Kirchhoff, 2009). A conductor's teaching practice is, to a large extent, a combination of the personal and professional influences in their life. These influences help shape our professional practice, our teaching and our learning (Bartleet & Hultgren, 2008). If we as conductors can understand this, then this knowledge will aid in ―learn[ing] about ourselves as conductors" (Bartleet & Hultgren, 2008, p. 196) and assist us in understanding how our students learn.

2.4.2.3 The conductor-music educator

The central figure in the learning that takes place in the ensemble is the conductor or teacher (Green, 1987; Durrant, 2005; Kelly, 2007; Matthews & Kitsantas, 2007; Gillis, 2008; Feldman & Contzius, 2010). According to Matthews and Kitsantas (2007) the ―central figure in creating a fertile ground for learning in an ensemble is a supportive teacher or conductor" (p. 6). Often the positive relationships developed between conductor/teacher and student aids in the nurturing of the student's musical development within the ensemble setting. These positive relationships also engender a sense of musical trust where students trust the conductor/teacher's musical decisions.

Music educator and author Peter Loel Boonshaft (2006) defines the purposes of teaching as opening doors and presenting opportunities for student success. Kohut and Grant (1990) define a conductor within the school environment as an individual who provides the necessary assistance for students to develop a fundamental sense of pitch, rhythm, music reading and how to play their instrument properly (see also, Kohut & Grant, 1990; Lisk, 2000; Boonshaft, 2006; Demorest, 2008; Morrison,

2008; Shehan Campbell, 2008; Goodrich, 2009; Ulrich, 2009; Wiggins, 2009).

Goodrich (2009) adds that ―teaching of skills, not songs" is fundamental to teaching

and the goal is for students to ―transfer skills they have learned to any song they

might play" (p. 162). Wiggins (2009) writing about music teaching in general notes

that ―the ultimate goal for music learning is for learners to *understand* what they are

learning, because if they understand, they can apply what they have learned to a

multitude of situations" (p. 45).

Combining these definitions of teaching and learning when aligned with

conducting may possibly be defined, albeit rather loosely, as: Plan and implement

rehearsals which provide for the development of fundamental musical and technical

skills and understandings. Rehearsals must present students with opportunities to

experience well-structured, sequenced and meaningful learning experiences. These

learning experiences must build upon each individual student‗s prior musical

learning and enable them to transfer their prior learning to the other settings and

repertoire.

With this understanding of the role of the conductor, what it is they do, it is

necessary for us to understand what they need to know to successfully teach in and

through their conducting. The following sections outline the *knowledge* and *skills* a

teacher/conductor requires.

2.4.2.3.1   Knowledge

One of the major attributes for a conductor to develop is that of

communication. Conductors need to be able to communicate through both the

spoken word and gesture (Green, 1987; Kohut & Grant, 1990; Price & Byo, 2002;

Ulrich, 2009; Luck, Toiviainen, & Thompson, 2010; Welch, Purves, Hargreaves, &

Marshall, 2011). Much of the formal training which takes place in academic classes, professional workshops and master classes ̶emphasise communicating musical ideas effectively through visual gestures – using the hands, face, and body" (Ulrich, 2009, p. 48). It is vital that a student of conducting has a thorough understanding of how to communicate through movement and continues to develop their knowledge of non-verbal communication.

As well as being a good communicator a conductor must also be a good listener and master musician (Green, 1987). As a musician it is vital that a conductor has a well developed understanding of the language of music, including music history, theory, form, orchestration, instrumentation and composition (Green, 1987; Ulrich, 2009; Feldman & Contzius, 2010) to enable them to communicate, and more importantly teach, their ensemble.

The next two sections examine the musical and extra-musical knowledge in greater depth for a conductor-music educator.

Musical

Fundamental to the success of a conductor/teacher are the technical skills required to master the physicality of conducting. These skills include good posture and the ability to accurately display the beat patterns, tempi changes, dynamics, expression, and cues (Scherchen, 1933; Rudolf, 1969; Grosbayne, 1973; Green, 1987; Kohut & Grant, 1990; Schuller, 1997; Farberman, 2001; Price & Byo, 2002; Boonshaft, 2006; Postema, 2008; Ulrich, 2009; Feldman & Contzius, 2010). To be able to adequately communicate with an ensemble non-verbally conductors must be able to demonstrate and utilise clear beat patterns, execute clear cues and show the phrasing and expressive elements of the music (Luck, Toiviainen, & Thompson,

2010). Students of conducting commence their training through the development of physical conducting technique. Usually through repetitive practice under the guidance of a conducting instructor, students learn to refine their physical and gestural movements into ─motions that will communicate ideas inherent in the music" (Kirchhoff, 1988, p. 272).

Whilst the choreography of conducting is important there are other equally important facets to conducting which are often viewed with lesser importance. These include the ability to maintain good eye contact with the performers, the ability to sight-read and sight-sing all of the parts in the music with ease, detect performance errors, arrange and re-arrange individual parts, have a good understanding of music theory, composition, orchestration and history (Green, 1987; Kohut & Grant, 1990; Rudolf, 1995; Price & Byo, 2002; Williams, 2002; Postema, 2008; Ulrich, 2009; Feldman & Contzius, 2010). It is also necessary for the conductor/teacher to have a working understanding of all the instruments within the ensemble. Whilst this list includes some of musical skills and attributes required to be a conductor it does not contain a substantive reference to teaching.

One of the tasks which music educators face is that of prioritising the range of topics to teach, such as music reading, skill and technical development, performance practice, theoretical understanding, creativity, music history and interpretation (Broomhead, 2001). Elliott (1995) states ─An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness" (p. 156). Broomhead (2001) adds that expressiveness must take a central role in music teaching and that it ─should appear as a prominent instructional priority" (p. 72). For students to be able to play with expression it is necessary that

they develop a level of mastery on their chosen instrument. A large amount of an instrumentalist's musical development takes place in the ensemble setting. During rehearsals students have an opportunity to develop personal technical skills as well as collective technical skills as a member of an ensemble (Matthews & Kitsantas, 2007).

The selection of quality repertoire is of vital importance to the development of the performers in an ensemble (Kirchhoff, 1988; Battisti & Garofalo, 1990; Goodrich, 2009; Kirchhoff, 2009; Feldman & Contzius, 2010). In his chapter on *Wind Band Pedagogy in the United States* Kirchhoff (1988) offers that many students graduate from high school and college music programs ―musically illiterate, technically deficient, and aesthetically bankrupt" (p. 264). Twenty-one years later Kirchhoff (2009) suggests that the possible reason for this musical bankruptcy is that too much emphasis has been placed on producing a product, an entertaining performance and short-term goals, rather than the long-term educational goals for our students. Another of the reasons for this scathing attack on some performance programs relates directly to the selection of repertoire with little educational benefit, too much time dedicated to learning one or two pieces of music for the next concert or playing repertoire that is the latest and greatest music being pushed by publishing companies and suppliers (Kirchhoff, 1988; Zielinski, 2005; Goodrich, 2009; Kirchhoff, 2009).

When discussing what makes a successful instrumental program Hardy (2006) writes ―It is most difficult and probably impossible to define music teaching success adequately enough to generate appropriate personality profiles" (p. 20). He identifies the following attributes that make a successful instrumental director,

―musicianship, dedication and perseverance, relating well by peers and students, attracting large amounts of students to programs and selection of appropriate repertoire for the ensemble" (Hardy, 2006, p. 23).

In his handout to his Keynote Address at the Australian Society for Music Education's 2009 National Conference Professor Craig Kirchhoff stated that:

> Selecting repertoire is much more than picking pieces for the next concert. Selecting repertoire is the most important thing we do as music educators. We enjoy a very special freedom and a very special privilege because we are empowered as music educators to create a meaningful curriculum for our students. With that freedom and privilege comes an enormous responsibility. (Kirchhoff, 2009, p. 4)

Extra-musical

Hardy (2006) dedicates a substantial amount of writing in discussing the skills required, for an instrumental music director, such as conducting skills, score study, rehearsal technique and rehearsal structure, are all important attributes required by a instrumental music director/conductor. However, it is interesting to note that he only provides passing references to the non-musical aspects of the instrumental music director's work. Millican (2009) offers that the ―complexity of teachers' work serves to frustrate research efforts into the perceived importance of knowledge and skill components in music education" (p. 70). Research eliciting responses to knowledge and skill items show that all knowledge and skills are highly rated by respondents. Due to the indiscriminate nature of these ratings ―most studies have failed to provide a clear understanding of the ranking of these skills" (Millican, 2009, p. 70). If every skill is rated very important or important, then it is difficult to recognise which skill or knowledge deserves greater focus in the development of the music educator (Feldman & Contzius, 2010).

Scott Harrison's 2004 study of pre-service and experienced music educators in Queensland (Australia) identified the following areas of skill and knowledge as being important:

- knowledge of content, pedagogy

- management skills incorporating organisation, behaviour management, time management and human resource management

- skills in managing technology

- possession of a range of teaching styles

- reflective skills for self evaluation and improvement

- practical music skills in a variety of genres and including sight-reading, singing, conducting, composition and arrangement

- capacity to motivate, inspire and encourage (Harrison, 2004, p. 204)

A follow-up study undertaken by Harrison and Ballantyne (2005) found that pre-service music educators perceive the following skills, knowledge and attributes to be important: knowledge of content, pedagogy, repertoire and curriculum documents; possession of a range of teaching styles to cope with diversity; practical music skills in a broad range of genres and including strong musicianship skills; organisational skills; capacity to develop confidence, motivational skills and attributes; connection with students as people; and, capacity to develop appropriate physical, content-specific and human resources (Harrison & Ballantyne, 2005).

Conductor-music educators understand the specialised techniques of instruction which are specific to learning a musical instrument in a group situation. Price (2006a) observed that in most instructional settings the teacher, or conductor, is responsible for the best and worst learning outcomes. He continues by saying ―that as directors, we need to instruct ensembles in such a way that conducting can be

effective and, we hope, related to the performance with which it coincides" (p. 212). Experienced conductor-music educators have the ability to demonstrate knowledge and/or proficiency through performance, merely being able to analyse and explain instrumental techniques and theoretical issues is not enough.   Therefore, it is necessary for conductor-music educators to employ multiple teaching and learning methods. Misenhelter (2000) puts forward that the acquisition of these rehearsal and teaching skills comes first through observation and then to trial and error practice or direct experience.

As I have read the literature there appears to be a blurring of *knowledge* and *skills*. It is important to understand that one's knowledge (pedagogical and content) inform and assist in the development of the skills required to be a music educator.

2.4.2.3.2   *Skills*

Conductor-music educators continually face the challenges of guiding ensembles toward successful musical performances while simultaneously endeavouring to teach musical concepts to the ensemble members (Kohut & Grant, 1990; Bell, 2002; McBride, 2002; Boonshaft, 2006; Gillis, 2008; Millican, 2009; Feldman & Contzius, 2010). Conductor-music educators also require the necessary skills to teach fundamental musical concepts and technical skills, theoretical and historical understandings to a large number of students at diverse levels of musical development. Conductor-music educators are also faced with decisions regarding appropriate performance opportunities, teaching and learning outcomes, and specific musical goals for the ensemble (Kohut & Grant, 1990; Bell, 2002; Boonshaft, 2006; Gillis, 2008; Millican, 2009).

Conductor-music educators are required to move beyond the head knowledge of music theory, history, instrumentation, composition and aural awareness and taught skills such as beat patterns, gestural responses, cuing, and expressivity when teaching an ensemble (Green, 1987; Battisti & Garofalo, 1990; Kohut & Grant, 1990; Rudolf, 1995). In conjunction with the musical knowledge it is necessary to draw on appropriate teaching strategies, knowledge of modes of learning, behaviour management, and motivational skills (Bell, 2002; Priest, 2002; Boonshaft, 2006; Gillis, 2008; Ulrich, 2009; Feldman & Contzius, 2010). The conductor-music educator must be able to synthesise these musical and non-musical understandings to enable them to rehearse effectively and efficiently. The ultimate goal of the conductor-music educator is to develop the musical and technical skills of their students and to convey the composer's intent for the pieces of music the ensemble is learning.

Musical

When referring to the USA, Kirchhoff (1988) writes that the ―band contest has helped raise and maintain performance standards in this country" (p. 270), this, he continues has left little room or no room for musical interpretation. Kirchhoff (1988) states ―correct musicmaking does not necessarily equate with great musicmaking" (Kirchhoff, 1988, p. 274). This underscores the dilemma of the role of the conductor-music educator because there is often constant friction between the need to produce technical facility and the need to ensure musical understanding in players.

According to Elliott (1995) ―An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness" (p. 156). Teaching students to play musically is often one of the last, and often overlooked,

aspects of music performance to be taught. Ensemble instrumental music teachers are faced with many complex issues to teach such as balance, blend, intonation, music literacy, listening skills and expressive performance (Broomhead, 2001; Feldman & Contzius, 2010; Pellegrinoa, 2011). To perform music expressively, the teaching of musical expression should be a vital component of the music curriculum and performance and listening experience. Broomfield (2001) suggests that an ensemble's ability to play expressively may not be an accurate indicator of individual student's ability to play expressively; however, if each student is taught to play expressively the result should be a more expressive ensemble.

A great deal of the time spent in rehearsals is focused on error detection and correction with the primary aim of producing a performance that realises the composer's intent for his composition. This focus on achieving correctness through a repetitive rehearsal approach where the music is drilled into the players often turns rehearsals into a fix-it session where the elimination of errors is the primary goal (Kirchhoff, 1988; Waldron, 2008, p. 106). Waldron suggests that the term rehearsal should be replaced with music class if the aim is to develop the musicians' technical skills and musical understanding (Waldron, 2008, p. 106). Evonne Michel supports this argument as she believes that she ―want[s] concerts to sound great…but I don't want to spend 10 minutes on four bars" (Applefield-Olson, 2008, p. 46). She continues by stating that she wants her students to enjoy what they are learning, to actively participate in their learning and to foster a love of playing their instrument and music making (Applefield-Olson, 2008). Often a deciding factor in students' enjoyment and continued participation in performance ensembles is the selection of quality repertoire. Gillis (2008) offers that the selection of quality repertoire can

have a ‑profound influence on the students' level of musical growth and experiences, creative expression, and appreciation" (p. 36).

Repertoire selection alongside ‗error correction' and enjoyment is one of the important issues conductors face and each conductor has their own reasons for selecting specific repertoire. These decisions may be based upon festival/contest requirements, conductor's personal preferences (composer, genre), student enjoyment, theme concerts, accompanying a soloist, audience appeal and instrumental balance to name a few. Gillis (2008) offers that the ‑overall success of the instrumental program is reflected by the kind of repertoire the conductor chooses" (p. 36). Fundamentally repertoire is the core curriculum of performance ensembles. Many authors highlight the importance of the selection of quality educational repertoire that should develop students' musical knowledge, understanding and technical skills (Miles, 1997; Lisk, 2000; Boonshaft, 2002; Price & Byo, 2002; Gillis, 2008; Morrison, 2008; Shehan Campbell, 2008; Blair, 2009; Ulrich, 2009; Wiggins, 2009; Feldman & Contzius, 2010).

However, quality repertoire is ineffective as an agent for teaching musical concepts if it is not studied, prepared, planned and taught in a structured manner. Score preparation, effective rehearsal planning and sequenced learning experiences enables the ensemble director to engage in effective rehearsals (Manfredo, 2006; Feldman & Contzius, 2010). To fully grasp the music being prepared for rehearsal and possible performance it is important for the conductor to enter into a level of study beyond the road signs. Kirchhoff (1988) outlines the musical road signs as the time changes, dynamic variations, tempo changes and cues. He argues that it is important for conductors to come to terms with the aesthetic and expressive nature of

the composition as these are vital to developing comprehensive musicianship in students.

A high level of score study is a necessity prior to taking a piece of music to a rehearsal (Kirchhoff, 1988; Battisti & Garofalo, 1990; Manfredo, 2006; Kirchhoff, 2009; Ulrich, 2009; Feldman & Contzius, 2010). Along with the selection of quality and appropriate repertoire the time investment made in score study is paramount to ensure successful, time efficient rehearsals and ultimately a successful performance. It is during the rehearsal where conductor-music educators undertake a significant amount of teaching and where students learn. For Battisti (1992) this ―is the heart of the instrumental curriculum in many public school programs" (p. 84). Throughout the rehearsal process a conductor spends a great deal of time preparing the ensemble for a concert. It is during this rehearsal time the conductor must take the concert repertoire and utilise it as musical pedagogic text, addressing specific musical skills ensemble members require to perform a work, but also teaching musical understanding and concepts (Bolcher, 1997).

Two distinct areas of score study and preparation merge to provide the conductor-music educator with an appropriate interpretation of the musical work:

1.   *Pedagogical:* the development of effective strategies to teach the music.
2.   *Musical interpretation:* the effective connection of the musical experiences of the composer, performer and listener (McBride, 2002). Battisti and Garofalo (1990) state ―To communicate the expressive potential of a musical composition to an ensemble in an effective and efficient manner, a conductor must first acquire an understanding of the [musical] score" (p. 1).

Many writers have written extensively on the importance of rehearsal planning and how its relationship to running a successful rehearsal (including Battisti

& Garofalo, 1990; Kohut & Grant, 1990; Lisk, 2000; Bell, 2002; Price & Byo, 2002; Williams, 2002; Boonshaft, 2006; Manfredo, 2006; Gillis, 2008; Ulrich, 2009; Feldman & Contzius, 2010). Conductor training courses ―should put an emphasis on developing a set of skills to ensure a successful and rewarding rehearsal process" (Ulrich, 2009, p. 49). Ulrich (2009) continues that the rehearsal process within an educational setting should be based upon thoroughly prepared rehearsal planning. How the conductor implements the rehearsal plan ―is a critical factor in reaching a successful and rewarding musical experience for students, conductor, and audience alike" (Ulrich, 2009, p. 49).

The implementation of a successful rehearsal is the synthesis of a conductor's score preparation, rehearsal planning, manual technique and communication skills. There are many important factors which must be considered when planning for a successful rehearsal, which include; rehearsal pace, sequencing of learning experiences/activities, verbal and non-verbal communication, and repertoire placement in the rehearsal.

A detailed analysis of the musical score, in conjunction with a good knowledge of the ensemble and its capabilities, should enable the conductor to develop a plan for teaching a musical work, its technical demands and expressive meaning, to an ensemble and how to interpret, or draw the most emotion, out of the music. Rehearsals are not only an opportunity to learn new repertoire and refine known repertoire, but also a place to learn and develop new skills and techniques (Kohut & Grant, 1990, p. 102; Zielinski, 2005). Green (1987) states ―No conductor can disassociate himself completely from the teaching facet of his trade…Knowing how to teach…is a valuable asset" (p. 2).

From the above, it is logical to assert that the work of a conductor-music educator includes the skills and knowledge to communicate through word and gesture, the detailed understanding of each piece of music and a planned rehearsal process that will enable them to successfully teach musical concepts, skills and understandings to their students in a holistic and meaningful way. However, an individual may have these skills yet still be ineffective as a conductor-music educator. In conjunction with the musical skills required to successfully teach ensemble instrumental music there are a multitude of extra-musical skills and understandings required. The following section discusses some of the extra-musical skills identified in the literature.

Extra-musical

A conductor-music educator's work is complex and multilayered. Not only do they undertake multiple teaching roles as an ensemble director and music educator they are responsible for many diverse tasks. These tasks are not always directly related to conducting, music-making or teaching, they include; instrument repairs, transport co-ordination, equipment management, library maintenance, managing fund-raising activities, organising and promoting concerts, and visiting instrumental music teachers teaching in the school (Williams, 2002; Australian Government Department of Education, Science and Training, 2005; Feldman & Contzius, 2010). Often many of the administrative and organisational demands impact negatively upon preparation and rehearsal time.

Teachout's (1997) research on effective music-teaching competencies, skills, and behaviours identified by pre-service and experienced teachers asked the question ―What skills and behaviours are important to successful music teaching in the first 3 years of experience?" (1997, p. 43). A follow up study undertaken by Miksza,

Roeder and Biggs (2010) on the skills and characteristics important to successful music teaching identified by band directors in Colorado (USA) were classified into three broad categories: Musical, Personal and Teaching (p. 371).

Miksza, Roeder and Biggs (2010) highest ranked musical skills or characteristics reported that conductors must ―maintain high musical standards‖, ―display a high level of musicianship‖, and ―be knowledgeable of subject matter materials‖ (p. 371).   Interestingly one of the lowest rated attributes was to ―frequently make eye contact with students‖, which, is contrary to many conducting texts (including Green, 1987; Thomson, 1994; Rudolf, 1995; Boonshaft, 2006). The highest ranked personal attribute was ―enthusiastic, energetic‖ followed by ―possess strong leadership skills‖ (Miksza, Roeder, & Biggs, 2010, p. 371).   The highest ranking items in the teacher skills category were ―be able to motivate students‖ and ―maintain excellent classroom management and procedures‖ (p. 371).

A vital aspect of any teaching and learning environment is motivation. It is necessary for the teacher to engage students in their learning and to maintain this engagement through meaningful learning experiences (Pellegrinoa, 2011) .   In conjunction with meaningful engagement is the need to motivate students to continue to actively participate in music. Bergee and Demorest (2003) argue that a conductor does not simply inspire students, they inspire them to engage in, and remain, in music. The work of Teachout (1997) and Miksza, Roeder and Biggs (2010) highlights the need for a conductor-music educator to be a motivator. Conductor-music educators do not just teach band, choir, orchestra, or music, they need to inspire their students. Inspire them with a view to engage and remain in music as an activity of lifelong learning and enjoyment.

The process of preparing and engaging in the act of conducting and teaching an ensemble draws upon the conductor-music educator's accumulated knowledge and skill (Battisti & Garofalo, 1990). McBride (2002) writes that the attitude, competence and expectations of the conductor-music educator directly impacts student learning. Connections between the conductor-music educator's analysis and preparation of a musical work coupled with the planning that is undertaken for sequential delivery of the music in the rehearsal is crucial for an ensemble's growth and the subsequent performance of the music. Boonshaft (2002) details the need for sequential learning activities to reflect the conductor-music educators goals for the ensemble. These goals must be prioritised so that the learning sequences make sense for conductor and students. Boonshaft (2002) continues by demanding that the conductor-music educator must have a lesson for each individual rehearsal. His conviction of the importance of lessons plans were cemented through:

> [s]eeing one of the world's great orchestras being rehearsed by one of the world's greatest conductors, and he had a hit list, a lesson plan if you will…a punch-list…do this, then this…I thought, if it is good enough for him, I think I should do this forever!
> (Boonshaft, 2002, pp. 3-5).

As Armstrong and Armstrong (2002) suggest the conductor-music educator should not be a dictator, but an enabler. They are a person who shows enthusiasm, shares the musical vision, empowers and encourages. The musical notes of a thrilling concert may fade, but the memories of the experience will live forever.

2.4.3   Summary

The literature suggests some ambivalence about the nature of the conductor-music educator's work. This research project aims to clarify the nature of the

conductor-music educator's work and provide insights into their work. The literature suggests that the conductor-music educator be able to design and implement a curriculum engages and motivates their students' musical and technical understandings. They must also be an arranger, composer, improviser, historian, theorist and musicologist, an excellent musician, and have the ability to craft musically challenging, yet satisfying performance programs which demonstrate the growth in musical development and understanding of his or her students. Fundamentally a conductor-music educator is an exceptional musician and must be an exceptional teacher (Teachout, 1997; Boonshaft, 2002; McBride, 2002; Boonshaft, 2006; Kirchhoff, 2009; Feldman & Contzius, 2010; Miksza, Roeder, & Biggs, 2010).

Garofalo (1983) argues the conductor "spend[s] most of his time drilling students in rehearsal and conducting polished performances to build his reputation and satisfy his ego" (p. 3). A conductor whose primary role is that of the conductor-music educator should first and foremost be as "musician-educator" (Garofalo, 1983, p. 3). To successfully teach instrumental music in an ensemble environment there must be a synthesis of conducting and teaching techniques. As well as having the necessary musical and technical skills, as outlined above, the conductor-music educator must possess the ability to teach students with a diverse range of abilities.

Ulrich (2009) writes that it is "how the conductor *teaches* the ensemble on a day-to-day basis that is the critical factor in reaching a successful and rewarding musical experience for the students, conductor, and audience alike" (p. 49 [original emphasis]). A successful performance does not necessary equate to the best performance as this may occur in a rehearsal. A successful performance should be

musically satisfying for performer, conductor and audience; however, it should be, within the context of an educational ensemble, a celebration of the teaching and learning that has occurred.

Conducting is inherent in the ensemble teacher's role. In ensemble settings, teachers strive to help students perform as well as possible. The central figure in the learning that takes place in the ensemble is ―the conductor or teacher" (Price, 2006b, p. 203). Often the positive relationships developed between conductor and student aid in the nurturing of the student's musical development within the ensemble setting. The role of ensembles with a focus upon teaching and learning should be more concerned with the rehearsal process and the structured learning which takes place as opposed to the performance, or the product (Russell, 2006; Kirchhoff, 2009). Russell (2006) continues saying that if the typical large-ensemble only has a concert once or twice a semester and the concert is the sole impetus of the ensemble then ―comprehensive musicianship will remain a distant and often accidental outcome of music education" (p. 34). Ulrich (2009) writes ―Music performance can provide students with meaningful experiences. Nonetheless, ensemble directors need to find ways to balance the curriculum and incorporate non-performance skills as well as general musical knowledge" (p. 48).

Conductor-music educators should have an impact on their students, an impact that will assist the students reach their full potential as musicians and human beings. Kirchhoff (1988, 2009) writes that over the last two decades there been an increasing emphasis on short-term rewards in music. Rewards such as winning competitions and achieving top ratings at festivals rather than ―the long-term goal of lifetime enjoyment and aesthetic pleasure" (1988, p. 263). To accomplish this goal

Kirchhoff offers that conductor-music educators must become evangelists for three

essential beliefs that should guide our performance curriculum:

- The process of teaching and exploring music is more important than
  producing concerts or participating in contests and festivals.

- The educational outcomes for our students must be emphasized over the
  residual entertainment value that is often a high priority of administrators and
  parents.

- The long-term value of music education in the lives of our students is more
  important than the short-term rewards. (Kirchhoff, 2009, p. 1)

Chapter 3
Methodology

3.1   Introduction

Features of the research design are outlined in the opening sections of the chapter, including the aim of the study, ethical considerations, the role of the researcher and a description of the setting and other participants.   The methodological approach has changed since the commencement of this study.   This chapter reports on the research design, data collection and data analysis methods employed in this study as the most pertinent methods and approach to addressing the research questions.

The topic for this study grew from a strong belief that large performing ensembles are more than just an outlet for people's musical enjoyment; they are teaching and learning environments where band is the instrument for learning about music. The aim of this study is to understand my experience as I have become a a conductor-music educator, and the nature of my work. To achieve this, the following research questions have guided the study were:

1.   What is the nature of the conductor-music educator's work?

2.   What strategies does a conductor-music educator draw on to teach a large ensemble with a diverse level of technical and musical skills?

This study is a phenomenological autoethnographic study employing qualitative methods of autoethnographic-observations and journaling supplemented by individual interviews and video-stimulated group interview.   Through these methods I have been able to represent issues from both the perspective of the research participants and myself as researcher. Phenomenology is concerned with the study of experience from the perspective of the individual, bracketing taken-for-

granted assumptions and usual ways of perceiving (van Manen, 1990; Lester, 1999). Combining the aforementioned methods of inquiry to produce historical and personally situated accounts, descriptions, interpretations, and representations of human life, the ethnographic genre of autoethnography was employed to explore the multiple layers of my work as a conductor-music educator (Ellis & Bochner, 2000; Tedlock, 2000).

Investigating the nature of the conductor-music educator's work through an autoethnographic study established me as an —indigenous ethnographer, the native expert, whose authentic firsthand knowledge of the culture is sufficient to lend authority to the text" (Reed-Danahay, 1997, p. 7). Autoethnography is both a method and a text as the approach attempts to capture the social reality of a group or individual (Reed-Danahay, 1997). Reed-Danahay (1997) defines autoethnography as a form of self-narrative that places the self within the social context and as a —life history of interest for what it tells about cultural phenomenon" (p. 6).

A crucial component of this study is that the history of the researcher must be presented. This provides the contextual information, the historical background which is essential for providing the reader with the pre-project life of the researcher (Svensson, 1997). The inclusion of the Prologue, *My Story – a journey toward music*, is the presentation of my pre-project life. The most common inclusion of autobiography in ethnographic research is through recording the researcher's experiences and experiences in the field (Davies, 1999). In this method of study the researcher becomes the principal informant, when the —ethnographer's individual self is also the observed other" (Davies, 1999, p. 189). The use of biography, or life history, has long been a methodological approach (van Manen, 1990; Davies, 1999).

The use of rich literary description grounds the writing in a particular context so that the complexities unique to the research site can be explored. Fundamentally, narrative inquiry gathers data and events, and through analysis of the these texts, explanatory stories are crafted (Polkinghorne, 1995; Gartner, Latham, & Merritt, 1996; Polkinghorne, 1997; Ellis & Bochner, 2000; Dimaggio, Salvatore, Azzara, & Ctania, 2003; Clandinin, 2007; Pinnegar & Daynes, 2007; Barrett & Stauffer, 2009). Narrative inquiry enables the writer to tell the stories of other people, and of themselves. These stories are considered a way of understanding the lived experiences of individuals (Polkinghorne, 1995). The lived experiences and the subsequent stories provide alternative means to understand human experiences in all their richness and complexity. Not only do these stories detail human experiences they provide a forum for the alternative meanings to be rehearsed, performed and interpreted (Polkinghorne, 1995; Barrett & Stauffer, 2006, 2009).

The term narrative has in recent years become associated with story-telling (Polkinghorne, 1995, p. 5; Barrett & Stauffer, 2006, 2009). Such stories can tell how we view the world and how others view the world. These stories enable us to make sense of these experiences, which may assist us to develop a deeper understanding of self and others. Furthermore, it may act as the impetus and motivation that enables us to climb to a higher plane of cognitive understanding.

The chapter commences with a discussion of the aims of the study, ethical considerations, the role of the researcher and information detailing the participants and the setting. Following an outline of the data collection instruments, design and subsequent implementation, a general overview of the phases of the study and the

methods of data analysis is provided, and matters of authenticity and transferability are presented.

3.2   *Aim of the Study*

As outlined in Chapter 1, the aim of this study was to provide insight into the nature of the conductor-music educator's work from the perspective of members of a large instrumental ensemble directed by the conductor-music educator and my own practice as their conductor-music educator. This study specifically looks at my conducting practice and music education work as the Musical Director of a Symphonic Band in regional Australia. The Symphonic Band is part of a large instrumental music program that is founded upon a strong educational and pedagogical philosophy.

3.3   *Research Design*

The complex and multiple interactions between a conductor-music educator and the ensembles with which they work, require an understanding of the ensemble members' perceptions, beliefs, attitudes and motivation for participating in group music making. To explore this phenomenon a qualitative study focusing on an autoethnographic approach was designed. The qualitative researcher, according Denzin and Lincoln (2000), uses the aesthetic and material tools of his or her craft, deploying whatever strategies, methods, or empirical materials that are at hand.

Stephen Brookfield (1995) in *Becoming a Critically Reflective Teacher* outlines four lenses through which we can view our teaching. These are (1) autobiography as teacher and learner, (2) through our students' eyes, (3) through the experiences of our colleagues, and (4) through theoretical literature (Brookfield, 1995, p. 29). I came across this book long after my research plan and

methodological approach was implemented. As soon as I read these four points I immediately identified with them. However, in my study Brookfield's four lenses morphed into three lenses as my data collection methods evolved. As you read through this study, I hope, the use of Brookfield's modified lenses will become evident. The three lenses in this study have been renamed; however, the underpinning theoretical concept is the same. Table 3-1 below illustrates how I employed the three lenses of critical reflection as part of my research design.

Three Lenses	Lens	Data Collection
1	Autobiography as teacher and learner	Autoethnography
2	Students' Eyes	Ensemble Participants
3	Theoretical Literature	Literature Review

Table 3-1: Three Critically Reflective Lenses

This study was conceived from a personal desire to identify the nature of the work of the conductor-music educator. This phenomenon has a broad interest beyond my own personal inquisitiveness as it may assist in the understanding of the many diverse and complex tasks performed by the conductor-music educator performs.

Brookfield (1995, p. 31) suggests that our autobiographies as teachers and learners provide one of the most important insights into our teaching practice. Recognition of our lived experiences and the critical events in our lives, form the many stories which are at the core of who we are and their profound and long lasting influences upon us, shape our work as educators. Analysing our autobiographies may assist in enlightening us —to those parts of our practice to which we feel strongly committed" (Brookfield, 1995, p. 32). This analysis is presented as part of my

autoethnographic writings. It is embedded in the prologue and is woven into the presentation of the data and its analysis in Chapter Four.

Semi-structured interviews were conducted with targeted members of the ensemble I conduct. These interviews were designed to understand the participants' ensemble experiences and their perceptions of the work of the conductor-music educator. Following the final concert performance a group video-stimulated interview was held with the targeted members of the ensemble which served to inform the emergent themes and identify variations within the interview data. The video contained an initial sight-reading, rehearsal footage halfway through the rehearsal schedule featured in this study in addition to the final performance of the music pedagogical texts. This allowed the participants to reflect upon the rehearsal processes and final performance, thus providing insight into the teaching and learning during rehearsals. These semi-structured open-ended interviews added further voices to the autoethnographic writing, which assisted in the identification of the themes.

Research must be grounded and surrounded by theoretical literature. It is this third lens that can help us as educators name our practice through the illumination of the ―elements of what we think are idiosyncratic experiences…[that] can provide multiple perspectives on familiar situations" (Brookfield, 1995, p. 36). Chapter Two presents the theoretical literature that has informed this study. The literature helped in the investigation of, and clarification of, my thoughts, hunches, wonderings, instincts, tacit knowledge and experiences. As I critically reflected on the literature I endeavoured to develop an understanding of the work of the work of the conductor and music educator. Using these understandings I have attempted to gain insight into

the work of the conductor-music educator. Brookfield (1995) offers that the reading of theoretical literature can prompt us through the ─offering of unfamiliar interpretations of familiar events and by suggesting other ways of working" (p. 186). It is this use of the theoretical literature, and its application to my teaching and conducting practice, that has helped me reflect upon and understand my work as a conductor-music educator. These understandings are vital as they influence our critical questioning of our practice and ultimately influence our future practice.

Multiple methods of data collection were employed in this study to enable me to gain a deeper understanding of the nature of the work conductor-music educator. Utilising three lenses model, based upon of Brookfield's (1995) four lenses of critical reflection, Table 3-2 outlines the lens, participant and the data collection method.

Three Lenses	Lens	Data Collection Method
1	Autobiography as teacher and learner *Researcher*	Autoethnography
2	Students' Eye *Ensemble Participants*	Semi-structured Interviews Video Stimulated Interview
3	Theoretical Literature	Literature Review

Table 3-2: Three Critically Reflective Lenses and Data Collection Methods

3.4   Ethical Considerations

Investigating the nature of the conductor-music educator's work through an autoethnographic study with a large ensemble presented a number of ethical issues that required careful consideration during the preparation of this study. When undertaking research which involves human participants Kvale (1996) identified three ethical guidelines that been have employed in the design of this research study. These are: ‗informed consent', ‗confidentiality' and ‗consequences'.

This research study involved two distinct groups of individuals beyond my own involvement. One of these groups was directly involved in the data collection phases of the study, whilst the second group were involved due to their membership of the large ensemble. These two groups were identified as the ensemble participants and Ensemble members respectively.

Obtaining informed consent from all the members of the large ensemble with a full account of the research study and its design was necessary as every rehearsal and concert for a three month period was video recorded. Upon receiving the consent from the entire ensemble to participate in the study, nine members of the ensemble were invited to participate in the study through personal invitation. During a personal meeting with each of the nine members I outlined the purpose of the study in greater depth, including the research design, data collection tools and how the data would be reported. After the meetings, research information sheets and letters of agreement to participate were posted to the nine prospective participants. All members of the large ensemble as well as the nine selected ensemble participants were advised that they could voluntarily withdraw from the study at any time without explanation or recourse.

In a study of this nature it was important to protect the participants' identity through anonymity. To ensure this was achieved the research design included the use of pseudonyms to represent all individuals and the large ensemble. It is hoped that treating the data in this manner enabled the participants to contribute freely to the development of understanding regarding the nature of the conductor-music educator's work.

In December 2002 the research design and its protocols employed to protect the participants from ethical concerns was presented to the Human Research Committee at the University of Tasmania. Approval to conduct this study was granted by the University in January 2003.

3.5   *My role as Participant/Researcher*

Throughout this study I have maintained a dual role as researcher and as the central participant. As the central participant my interactions with other participants in the study varied depending upon the role I was fulfilling. I identified these roles as:

Participant Group	My Role
Ensemble Members (38)	Conductor / Teacher
Ensemble Participants (9)	Conductor / Teacher / Researcher

Table 3-3: Researcher's Role

As the researcher, I was involved in interactions with each group of participants in varying roles. My primary interaction with the ensemble members and ensemble participants was as the Musical Director Symphonic Band. I was responsible for the organisation, co-ordination, and direction of the Symphonic Band's auditions, rehearsals and performances. The ensemble members' participation was limited; they were playing members of the ensemble and were not involved in any of the other data collection activities. The ensemble participants' role in the data generation stages of this study; this will be discussed in greater detail later in this chapter.

The main form of data gathering with the ensemble participants was through semi-structured interviews. The nine interviews were digitally recorded to preserve

the data.   After the collection of all of the interview data the recordings were transcribed and returned to the participants for member checking (Stake, 1995).   This provided the participants with the opportunity to assess the transcripts for accuracy and meaning.   They were invited to provide further clarification if the interview transcripts did not convey their intended meaning.   Burns (2000, p.435) claims that the initial stage of data analysis is to develop a list of coding categories, and sub-categories using emerging themes.   Major codes are more general and broad, whereas the sub-categories break the major codes into smaller datasets.

The interview data was analysed the Weft QDA (Fenton, 2006) a software program for the analysis of unstructured textual qualitative data such as interviews and field notes.   Aimed at social scientists it provides the ability to categorize text into thematic segments, or codes, of text passages with categories, free annotations, text searching and complex queries.

Data from the interviews provided an insight into each ensemble participant's musical history and understanding of the work of the conductor-music educator.   For the purposes of this study, in analysing the interviews the following seven coding themes relating to the nature of the work of the conductor-music educator were created: (1) Administrator; (2) Educator; (3) Student; (4) Musician; (6) Conductor; and (7) Personal Attributes.   Each of the attributes within each theme was then allocated as either a secondary theme: (a) Characteristics of a conductor-music educator; and (b) Qualities of the conductor-music educator.

Data from the ensemble participants was woven into my autoethnographic writing.   At times it was their voices are obvious through direct quotes, whilst at

other times their voices are woven into my writing as thoughts, answers to questions or as part of my reflections.

As the interviewer, I hold a central place in the research. The interview process was a significant task in the research, and failure to fulfil the task accurately would have had serious consequences for the research as a whole (Kvale, 1996). According to Stake (1995) the researcher's extended interaction with the research site, the participants and activities, aids in the construction of meaning within the research setting.

3.6   Setting and other Participants

3.6.1   The Setting

The project was conducted within the framework of the University of Tasmania's Community Music Program located in Launceston, Tasmania. Formed in 1984 The University of Tasmania Community Music Program (UTCMP) was conceived as a university/community collaborative music making experiment (Mumford, 2000) as an educative and collaborative music performance ensemble program within the University's Centre for Performing Arts. Performance units were open to university students and community members alike. This meant that insufficient instrumentation caused by low music student numbers could be addressed by including suitable community musicians and non-music majors. This arrangement would also provide quality music making experiences for local music teachers and semi-professional musicians. Over the years the program has broken down social barriers between the Launceston music community and the University. This has become obvious, as traditional community music organizations have benefited from the program's output of players and conductors, while university students have benefited from involvement with the community (Mumford, 2000).

The program was designed to: provide a training ground for future music educators; stimulate instrumental music program growth in primary and secondary schools; provide enhanced performance ensembles for instrumental performance majors; and encourage community participation within a tertiary education climate. Importantly, a subsidiary aim was to prepare and train potential music performance and music education majors for the University. A further spin-off of the program was the provision of music activities, and elective units for non-music majors on campus.

The UTCMP has a strong commitment to sound pedagogical-based teaching and the pursuit of musical artistry and performance. It is committed to furthering its members' musical development through establishing an environment where quality teaching, stimulation, responsibility and encouragement are promoted. It also provides an excellent platform for music educators and music education students alike, gaining valuable training through the practical experience of active participation. University education students gain competency on a second instrument while observing effective music teaching in large ensemble contexts. UTCMP continues to present an inspiring model for local school and community music programs (Mumford, 2000).

The original ensemble, the University Concert Band, began its first rehearsal with 50 musicians. Today the program consists of six _graded' ensembles and caters for over 250 university and community members. The ensembles are: Beginning Band, Development Band, Intermediate Band, Concert Band, Symphonic Band and Wind Orchestra.

The targeted ensemble for this study was the University of Tasmania Symphonic Band, the fifth ensemble in the UTCMP's structure. This ensemble generally performs music which is ‗rated' as grades 2 – 4 in the North American band music grading system. The University of Tasmania Symphonic Band has been selected, as it is my ensemble. I have been the Musical Director of this ensemble for two years and have established a good relationship with its membership.

3.6.2   The Participants

The study participants consisted of two key groups of participants. The first group are all playing members of the Symphonic Band (ensemble members). These participants only involvement in the project was through their membership of the Symphonic Band and their normal participation in rehearsals and concert performances. The second group of participants was a subset of the ensemble members and were purposely chosen as key participants (ensemble participants).

The nine key participants were purposefully selected for this project as they are the people who can provide the greatest amount of insight into the phenomenon under investigation and to help provide deeper levels of understand (Stake, 1995). Patton (2002) also suggests that this approach, referred to as purposive sampling (Stake, 1995), is commonly used in qualitative research projects as the participants are not randomly selected, but are people who are able to provide the necessary insight to help understand the phenomenon being studied. It was thought that the people who could provide the greatest amount of insight into the study were people who had been a member of the ensemble for at least one year and held a leadership role within their musical section. At the commencement of study the section leaders of the flute, clarinet, oboe, saxophone, trumpet, French horn, trombone, tuba and percussion sections were identified as the ensemble participants. However, during

the course of the study the number of ensemble participants reduced to five participants as four withdrew from the study. Reasons for their withdrawal were marriage break-downs, work commitments, moving interstate and one participant passed away.

As this study is autoethnographical my voice resonates quiet strongly throughout. As both the researcher and a participant it is necessary to recognise that I form a central role in this study, a living body whose subjective self must be recognised as a salient part of the research process. This includes all the social, historical implications I bring. As the central figure, and as I interact with others within this project, I become the subject as there is a blurring of the distinctions between the phenomenon being study and the person at the centre of the phenomenon (Spry, 2001).

All ethical requirements as mandated by the University of Tasmania Human Research Ethics Committee were adhered to and informed consent was obtained from all participants (see Appendices A-B).

3.7   *Data Gathering Instruments*

Multiple methods of data collection was an important feature of the design of this study because multiple formats of data and perspectives are required to gain a more complete understanding of the phenomenon being studied (Barrett, 2007). The data gathering instruments employed in this study were selected to provide rich data in order to allow the construction of meaning through the autoethnographic writing and interaction with the other participants in the study.

3.7.1   Autoethnography

This study adopts an autoethnographic approach to research data to engage the reader in new ways of thinking and viewing the phenomenon of the conductor-music educator. Autoethnography, which falls into the broader field of Arts-Based Educational Research (Barone & Eisner, 2008), has the goal of empowering its readers to see educational phenomena in new ways and to question what they might have left unasked (Reed-Danahay, 2009). Denzin (2006) writes that ―[t]hrough our writing and our talk, we enact the worlds we study...instruct our readers about this world and how we see it...it challenges, contests, or endorses the official, hegemonic ways of seeing and representing the other" (Denzin, 2006, p. 422).

The autoethnographic mode of inquiry provides the researcher with the opportunity to experiment with the research text in the hope that it will allow the reader to raise important educational questions in the mind of the reader. The language used is often evocative and designed to stimulate the reader's imagination as well as to challenge them to insert their own life stories, opinions and preconceptions into the narrative thus allowing them to create their own personal meaning from the text (Barone & Eisner, 2008). One of the aims of autoethnography is the capacity to position readers in the time and place of the story being told, and in a way that entices the reader to enter the story and experience all of its potential and possible outcomes (van Manen, 1990; Stake, 1995; Reed-Danahay, 1997; Clandinin & Connelly, 2000; Dimaggio, Salvatore, Azzara, & Ctania, 2003; Anderson, 2006; Barrett & Stauffer, 2009; Lee, 2009).

The choice to use autobiographical data is often driven by the questions the researcher asks. Questions that pertain to the researchers own professional practice or personal experiences necessitate that the researcher undertakes a study of

themselves (Tenni, Smyth, & Boucher, 2003). In this research study the questions were shaped partially from my personal desire to identify what it is I do as a conductor and music educator. To answer the research questions it was necessary to position myself in the research questions and the data, through interrogating my practice and beliefs through self-study. It's not about presenting one's self as competent, in charge or organised, it is about writing rich and full accounts of one's professional practice. It is not just about writing of the successes which are easy to share. But it is also about sharing the embarrassing moments, inconsistencies, mistakes and self-doubt which are more difficult to describe. However, these experiences are part of what make the researcher who they are and these stories must be included; it is the disconnected, irrational and illogical thoughts that come from reflecting on our own practice that have the potential to create a great wealth of issues for analysis (Tenni, Smyth, & Boucher, 2003).

As teacher-researchers our daily practice informs our theoretical constructs. It informs what we choose to write about and how we write it is based upon the ways we understand the world and ourselves (Denzin, 2006; Bartleet & Hultgren, 2008). One of the challenges for autobiographical writers is the necessity to step outside the theoretical constructs upon which the data is predicated (Tenni, Smyth, & Boucher, 2003).

Autoethnography allows researchers to gain an understanding of ‗self' in relation to others. Loughran, Berry and Corrigan (2001) offer that when studying one's own practice it is common for data to be drawn from personal journals, discussions and observations. Methodologically, the study of self draws on data sources that are appropriate to examine the issues, problems or dilemmas that are of

concern to the teacher educator (Loughran, Berry, & Corrigan, 2001). If teachers document and describe what it is they have come to understand and are currently experiencing in their teaching, then a significant knowledge base may be developed to assist those that follow. For Tenni, Smyth and Boucher (2003) the study of self aids in the transformation of teaching. It assists the teacher to meet the aims of modelling good practice to students, peers and most importantly to one's self through reflection.

Data generation becomes problematic when working with one's own life. The focus on self and our practice, as researchers and practitioners, requires that we reveal, in all its complexity and as authentically as we can, what we do, how and why we do it and what this means about us and the field or context in which we operate (Tenni, Smyth, & Boucher, 2003).

The data researchers collect about themselves may be used in two ways. Firstly, some of the studies maybe extremely personal where most of the data collected are about the researcher. Other studies involve data which are collected from multiple sources where one of the sources is about the researcher (Tenni, Smyth, & Boucher, 2003). As a participant in the study, the researcher may keep a journal, personal diary or video footage that records their thoughts, feelings and actions as part of the processes of data collection and analysis in order to ensure that validity and rigour. Data collection methods of journaling, video-stimulated interviews and semi-structured interviews employed in this study are discussed in sections 3.7.2, 3.7.3 and 3.7.4 respectively.

3.7.2   Journaling

The use of a journal is a vital component of reflection and self-development. Whether the journal is in a structured form, or are thoughts flowing freely on to paper, the journal should be recognised as a crucial element in a reflective practitioner's professional growth (Bain, Ballantyne, & Mills, 1997; Loughran, 2002; Cisero, 2006; Nadin & Cassell, 2006; Baker, 2007). Isaacs and Brodine (1994) state that journal writing allows professional practitioners to examine and reflect on their own thinking and learning processes. Therefore, journals provide an excellent place for this meta-cognition of self-reflection (Cisero, 2006). The use of my research journal was one way of creating a thinking space where I could engage in an ongoing conversation with myself about the research project. It allowed me to view my ―learning as a never-ending journey" (Cisero, 2006, p. 231). The research journal may be viewed as a useful substitute when there is no-one to have a conversation with (Carspecken, 1996; Nadin & Cassell, 2006).

Reflective writing may be used to produce primary data collection artefacts through autobiographies, journals and logs, critical incident analyses or reflective reviews (Jasper, 2005). Throughout this study my weekly rehearsal plans and reflections were kept as a core component of my reflective journal writings. Catal and Fitzgerald (2004) suggest that studies that include the regular use of journals have better potential for the examination of autobiographical memory. Keeping a journal also provides precise dating and a verifiable record of events. Otienoh (2009) offers that through the process of journal writing teachers are able to ―identify critical incidents, describe it and critically analyse its implications in relation to their practice" (p. 479).

Throughout this study journal writing and reflection have been employed to push the study forward and help it remain focused (Watt, 2007). Keeping journal entries, jotting down notes and ideas permitted ―the researcher to discover things in their heads that they did not know existed there‖ (Watt, 2007, p. 83). Journal writing is also a vehicle for understanding oneself as teacher as it offers the teacher a place to reflexively explore the planning and outcomes of their teaching (Chitpin, 2006). Analysing journal entries for what they revealed about rehearsal planning, implementation (through reflection) and how this informed future is as Baker (2007) refers to ―as a means of ‗reflecting back' in an historic sense on the learning undertaken‖ (p. 46), which encourages a degree of self-knowledge. Watt (2007) suggests that these reflective entries are the beginning of analysis.

3.7.3   Video-Stimulated Interviews

Over the last two decades the use of video-stimulated recall has increasingly been used as a research tool in the fields of education, music, medicine and psychotherapy (Morgan, 2007; Rowe, 2009; Dempsey, 2010). Video-stimulated interviews have proven a productive means of documenting the lives of people (LeCompte & Preissle, 1993; Barrett, 2007; Rowe, 2009). The use of audio and video recording equipment are tools created by humans to enhance their perceptions of the world (LeCompte & Preissle, 1993) and are suited to the methods of analysis (Zuengler, Ford, & Fassnacht, 1998; Morgan, 2007; Rowe, 2009; Dempsey, 2010). Video-stimulated recall was selected as it may act ―as a practical way of finding out‖ (Rowe, 2009, p. 426) the ensemble participants thoughts about the nature of the conductor-music educator's work.

The advantage of video recording a conductor in rehearsal is compelling. It assists in identifying body language, use of gesture, baton technique, verbal

communication, verify what the conductor hears is what the ensemble is playing and whether strategies employed are successful (Barrett, 2007). Zuengler, et al. (1998) write that ‒suddenly, gesture and movement can make sense…facial expressions and direction of gazes…bodily posture can speak volumes about who or what is the centre of attention" (pp. 9-10). Video of rehearsals preserve the inflections, pacing and gestures that ‒are often lost when transcribing only the verbal content of events" (Barrett, 2007, p. 421).

Before the group video-stimulated interview the five remaining ensemble participants were provided with copies of video data from the rehearsals to allow them to take an observer's view of the rehearsal as a teaching and learning environment. The video served as an *aide-mémoire* (Coleman & Murphy, 1999) to allow them to think about the rehearsal process. This allowed them to engage with the musical data, the sounds produced, teaching strategies employed and the work of the conductor-music educator. They were able to build meaningful descriptions and a descriptive overview of the rehearsal process in preparation for a video-stimulated interview.

Use of the rehearsal and concert video in the interview provided the opportunity for the participants to think about their responses to questions in close proximity to the data (Barrett, 2007). It also assisted in prompting participants' memory of events. As we are such visual creatures, a video recording also gives a much greater sense of being there (Zuengler, Ford, & Fassnacht, 1998; Coleman & Murphy, 1999; Morgan, 2007; Dempsey, 2010). It assisted in the recall of what they observed in rehearsals and they were then able to consider some of the events ‒in the light of what they had observed, and to use these discoveries as a springboard for

more general discussion" (Rowe, 2009, p. 426). Throughout the video-stimulated interview the participants were prompted to talk about and discuss their experiences during the rehearsals and the concert and their perceptions of the teaching and learning which took place (Dempsey, 2010).

3.7.4   Semi-Structured Interviewing

Interviews seek to aggregate perceptions or knowledge from a number of informants (Sarantakos, 1993; Stake, 1995). Gillham (2000) states, ―interviewing is practicable and probably essential" (p. 61). Interview can be used as an exploratory device to aid in the identification of variables and to suggest hypotheses. The interview can also be the primary data collection instrument of the research (Kerlinger, 1974, p.468-469). In this study, questions in the interview schedules were designed to examine the variables inherent in the research. The interview enabled the researcher to draw deeper, richer data from the participants (Stake, 1995). In this study, the rehearsal and concert video footage were used as exploratory devices to help all participants identify variables, themes and their relationships. Interviews were used as tools to draw richer data from the participants, draw opinions, and provided sufficient flexibility for individual variation.

Interviews are a verbal interchange, where the interviewer tries to elicit information, beliefs, or opinions from another person (Burns, 2000). Within the interview, the subject behind the participant is fleshed out (Holstein & Gubrium, 1995, p. 14).

For the purposes of this study, the interviews took the form of personal open-ended interviews.   Open-ended interviews are mainly unstructured and unstandardised, thus ―allowing the interviewer a high degree of freedom to

manipulate the structure and conditions of the method" (Holstein & Gubrium, 1995,

p.14). Whilst open-ended interviews may provide a lesser degree of reliability and

precision of data collection than a structured interview, in the context of this study,

the advantages of the open-ended interviews, as a data collection strategy,

outweighed potential disadvantages. Open-ended interviews provided a greater

amount of flexibility, allowing the interviewer to probe for greater detail, control the

sequence of questions, and adapt interviewing techniques (Burns, 2000).

The construction of open-ended interviews is discussed by a variety of

researchers (Kerlinger, 1974; Sarantakos, 1993; Holstein & Gubrium, 1995; Burns,

2000; Gillham, 2000). These discussions have shaped the instruments used in this

study, in conjunction with Csikszentmihalyi's (1996) interview schedule from his

creativity study. In Csikszentmihalyi's (1996) interview schedule a number of

common questions were asked; however, not every question was asked using the

exact same wording, or in the same order, because the priority was to keep the

interview schedule as close to a natural conversation as possible (Csikszentmihalyi,

1996).

It is also necessary for me to acknowledge my role in the interview process

and the production of the participants' individual and collective narratives. As Kvale

(1996, p. 183) states:

> The interviewer does not merely collect statements like gathering small
> stones on a beach. His or her questions lead up to what aspects of a
> topic the subject will address, and the interviewer's active listening and
> following up on the answers co-determines the course of the
> conversation.

3.8   Procedure

This research project was undertaken in three separate phases, which are outlined below. Throughout the course of the study I employed multiple methods of data collection and multiple data sources to ensure the trustworthiness of the data and to enrich the perspectives of the phenomena under investigation.

3.8.1   Phase One: Autoethnographic Inquiry

This phase comprised a reflective narrative that explored my pre-project history (Prologue) and my work as a conductor-music educator. It tells my life story as a musician and as a conductor-music educator describing the reasons for, and effects of my entry into the music education profession as a mature student. This aspect of the study required me to look inward, through a process of self-study (Davies, 1999; Denzin, 2006) as I struggled to define who I am and what made me the person, musician and educator I am today. I had to find a way through the research text into the multifaceted narrative that is the core of my work.

Throughout this section my memory is extremely important. It is through recollections that I can be positioned at the centre of a study (Svensson, 1997), however, an individual's memory is also highly suspect, subject to bias, memory loss and memory modification. Memory is decisive for recognition and acknowledgement in the formation of identity. It relates history to identity and vice versa. Memory is not a collective construct, it is expressed in individual memories and autobiographies (Svensson, 1997). The new knowledge of the individual also produces a new reality, where one has to subjectivise oneself as an individual, good or bad (Svensson, 1997).

Discussing profiling and record keeping, or biography, Svensson (1997) suggests that the biographical text of a life history becomes a process which creates the construction of one's identity. The construction then becomes something upon the basis of which an individual may act in his narrative. Within the field of music education and specifically to the conductor-music educator, the profiling of an ensemble and its membership, the conductor-music educator's analysis of the music pedagogical text, rehearsal plans and reflections becomes a process which aids in the construction of the conductor-music educator and their teaching world.

The reflexive journey provides insight into the essential issues of the lived experiences (Barone, 2001). Therefore, phenomenological reflection is not only introspective, but retrospective. It is a systematic attempt to uncover and describe the structures of lived experience (van Manen, 1990). Phenomenology differs from every other science in that it attempts to gain insightful descriptions of the ways in which we experience the world pre-reflectively, without taxonomising, classifying, or abstracting it. Phenomenology does not offer us the possibility of effective theory with which we can explain and/or control the world, but rather it offers us the possibility of plausible insights that bring us in more direct contact with the world (van Manen, 1990).

Autobiographical research requires the researcher to negotiate a balance between biography and history. A researcher involved in self-study must negotiate a balance between focus on self, and the space between the self and the researcher's practice.

3.8.2   Phase Two: Ensemble Work
         Rehearsal Planning, Implementation & Reflections

Phase Two of the study focused on the rehearsal and teaching facets of my work as a conductor-music educator.   This phase was comprised of two sections. Throughout the concert season I documented the preparation of, implementation of, and reflections upon three musical pedagogical texts used during the rehearsal process with a targeted ensemble, the Symphonic Band.   The ensemble usually works on between 15 and 20 musical works each semester with seven being selected for the final concert.

From the seven works performed on the final concert I selected three pieces of music as the primary focus of my rehearsal planning and reflective writings. Tenni, Smyth and Boucher (2003) suggest that it is necessary for the researcher to start the data analysis early to avoid the risk of being overwhelmed by the quantity of data collected.   To help overcome the potential to become overwhelmed by data the questions the researcher should ask of themselves are: How much data do I need? How much data do I include?   What boundaries should I set?   Where do I start and stop?   As I progressed through this study it became apparent that there were enormous amounts of data being generated throughout the rehearsal process.   It was decided to focus the study on the preparation of three of the musical pedagogical texts. These texts were purposely selected as they provided insight into my teaching practice and the learning goals I had established for my ensemble. Another feature of the data analysis and subsequent write-up is the separation of each of the weekly rehearsals into two sections: *Off the Podium* and *On the Podium*.   These sections provide the opportunity for me to reflect upon these distinct sections of my work as a conductor-music educator:

Off the Podium: Rehearsal planning based on my score study and reflective writings pertaining to the previous rehearsals

On the Podium: Reflective writings based on my thoughts of the weekly rehearsal and associated rehearsal video footage

The data were collected through the following methods:

1.   Ongoing rehearsal planning and reflection, rehearsal journal

2.   Video recording of each rehearsal of pedagogical texts (10 x 2 hour rehearsals). The video camera was placed at the back of the ensemble and focused on the researcher

3.   Analysis of rehearsal footage by the researcher to identify teaching strategies employed during the rehearsal process

4.   Video recording of the final concert

5.   Analysis of video footage of the final concert

6.   During the second stage of this phase nine ensemble participants were identified and invited to participate in the study through individual semi-structured interviews

7.   After the final concert the five remaining ensemble participants were provided with copies of the rehearsal concert video footage and participated in a semi-structured video-stimulated group interview

The nine ensemble participant interviews examined the ensemble participant's perceptions of the nature of the work of the conductor-music educator. They also examined their perceptions of the nature and extent of the teaching and learning strategies and processes employed during rehearsals. In summary ensemble participants:

1.   Completed an in-depth semi-structured individual interview with me to discuss their stated perceptions of the nature of the conductor-music educator's work generally and my work with the ensemble;

2.   Participated in an in-depth semi-structured, video-stimulated, group interview with other ensemble members, where rehearsal and concert video of the ensemble was viewed and discussed in terms of the work of the conductor-music educator and the teaching and learning processes involved. The video footage included the first reading and rehearsal of each of the three musical pedagogical texts, a rehearsal towards the middle of the rehearsal schedule, a rehearsal just prior to the final concert and the performance from the final concert.

Data collected during these processes were examined, in conjunction with my own analysis of the rehearsals and performances, to develop an account of my work as a conductor-music educator. These methods of data collection were appropriate for this study as they provide several important data collection opportunities.

This phase was an interrogation of my teaching and learning processes as a conductor-music educator. Primarily it focused on rehearsal planning and implementation using specifically selected musical works as musical pedagogical texts. The profile of the conductor-music educator's reflexive journey and development was constructed.

3.8.3   Phase Three: Data Analysis and Write-Up

Phase Three consisted of the transcription of the digitally recorded interview data, member checking of interview data, data analysis and subsequent write-up. Through the analysis, narratives were constructed to depict the reflexive and developmental nature of the journey undertaken by the conductor-music educator to provide a rich description of the nature of the work of the conductor-music educator. This phase included analysis of the following:

1.   Musical scores – compositional structure, musical and technical demands, potential performance problems and subsequent development of teaching strategies;

2.   Video data of my conducting – self observation examining teaching strategies employed;

3.   Interview data – interviews with ensemble participants;

4.   Journaling –rehearsal and concert reflections.

The autoethnographic writing presented in Chapter 4 is a synthesis the four data collections outlined above. The narrative blends and shapes the data into a story, a story which describes the work as a conductor-music educator.

Through individual interviews I explored the ensemble participant's prior musical experiences and stated perceptions of the role of the conductor during rehearsals and the nature of the conductor's work. Data from these interviews were included in the autoethnographic writing. At times the participants' voices are in the foreground and at times their voices are subtly woven into narrative text; however, they voices are always present. After the final concert a video-stimulated group interview explored the ensemble participants' perceptions of the nature of conductor-music educator's work. This interview focused on the teaching and learning strategies employed during rehearsals as the ensemble prepared the music pedagogical texts for performance. A common criticism of autoethnographic writing suggests that the researcher is often largely visible, a presence described by Anderson (2006) as a ―hidden and yet seemingly omniscient presence‖ (p. 383). This visibility places the researcher's at the centre of the autoethnographic text through the recounting of personal experiences. However, Anderson (2006) offers that researchers should ―illustrate analytic insights through recounting their own experiences and thoughts as well as those of others‖ (p. 384).   Data from the

ensemble participant interviews provides a dialogue with data from others, or from informants beyond self (Brookfield, 1995; Anderson, 2006). When working with one's own autobiographical data it is important to engage with the stories of others, their practice, other collaborators and anyone else who is willing to enter into meaningful discourse about the data (Tenni, Smyth, & Boucher, 2003). Therefore, data from the others (ensemble participants) is woven into my reflexive writing.

As I analysed the data it became apparent that the work of the conductor-music educator is multilayered and multifaceted. Themes which emerged reveal that work is cyclical in nature, where the four distinct stages of rehearsal process, preparing, planning, implementation and reflection, inform the next stage. Another of the themes was the importance of selecting quality repertoire, or music pedagogical texts, which allow the conductor-music educator to teach instrumental technique and for musical understanding through the repertoire – the music is the text book. One of the goals of the conductor-music educator is to empower students to become metacognitive thinkers, to teach them how to teach themselves. This is achieved through the use of multiple teaching and learning strategies teach instrumental techniques and musical understanding, as well as to motivate students. The final theme which emerged from the data is that a conductor-music educator never stops teaching.

Through the analysis of the data it became apparent that I reflected upon rehearsals each week. These reflections informed my subsequent rehearsal preparation; the analysis of my rehearsal data became the impetus for my rehearsal planning. With this in mind I have presented the analysis of the rehearsal preparation

and reflection data as a core component of my autoethnographic writing (de Vries, 2006; Lee, 2009).

3.9   *Authenticity and transferability*

The self-study of one's own practice is multi-faceted and it should be our desire to use the findings of the study to inform and improve our own teaching practice. We therefore have a moral obligation to not only assess the study and its findings for its value or quality, but also for its validity (Feldman, 2003). At times the researcher's bias towards the data, and the difficulty it may pose for analysis, as the researcher is presented with information that may be extremely unexpected, confrontational and revealing. There may be a ~~te~~mptation to discard, ignore, rationalise or prematurely intellectualise the information and thereby diminish the insights it may generate" (Tenni, Smyth, & Boucher, 2003) this problem needs to be recognised and avoided.

Recognising and embracing methodological rigour, rather than an exclusive reliance on the assumptions of a positivistic paradigm, provides the work of autoethnographic inquirers with authenticity and establishes trust in the findings. To elevate autoethnography above an egocentric, or self-indulgent, account of a particular event or phenomenon it is important to recognise the requirement for rigour. Autoethnographic inquirers recognize the tentative and variable nature of knowledge and they accept and value the way in which autoethnographic inquiry allows wondering, tentativeness, and alternative views to exist as part of the research account (Pinnegar & Daynes, 2007). So, before any knowledge can be transferred from this study to another context you, the reader, must trust that the findings are authentic, and allow yourself to wonder and construct your own alternative views. Then, and only then, are you able to act upon their implications.

3.9.1   Methodological Rigour

The design of this study included multiple data sources and multiple collection methods that were included in the study design in order to allow the phenomenon to be examined from differing or varied perspectives. It is understood that qualitative research means different things to different people as it places no single methodological approach over any other. The issue of reliability and validity in qualitative research is often raised (Bresler & Stake, 1992; Burns, 2000; Jasper, 2005). Due to its subjective nature, qualitative researchers have developed routines for establishing the reliability and validity, or the trustworthiness (Lincoln & Guba, 1985) of their studies. This allowed the findings to be assessed from across the data sources for uniformity and consistency.

This study employed triangulation to establish the reliability and validity of data through ―the use of two or more methods of data collection in the study of some human behaviour" (Burns, 2000, p.419). Triangulation contributes to the verification and validation of qualitative data analysis by:

- Checking out the consistency of findings generated by different data-collection methods; and

- Checking out the consistency of different data sources within the same method (Burns, 2000).

Within the context of this study, triangulation occurred through the use of two triangulation protocols. The first was the use of different sources of data. Data generated through my autoethnographical writing, rehearsal planning and reflections on the rehearsal video footage. The second data set was collected from the ensemble participants involved in the purposeful semi-structured interviews and the video-stimulated interview. These interviews allowed data to be collected and provided the

opportunity for the researcher to gain a deeper understanding of the phenomenon being studied from the perspective of the performers within the ensemble.

The second protocol used was methodological triangulation (Stake, 1995). Burns (2000, p. 114) writes that exclusive reliance on one method of data collection may bias or distort the researcher's view of the phenomenon being investigated. Multiple approaches to data collection within a study are likely to illuminate or nullify extraneous influences.

3.9.2   Interpretive Rigour

Rolfe (2006) states that "there is no unified body of theory, methodology or method that can collectively be described as qualitative research; indeed, that the *very idea* of qualitative research is open to question" (p. 305). It is therefore imperative for the qualitative research to follow a number of "verification strategies" (p. 305) and leave a "decision trail" (p. 305) to allow the reader to follow the research and verify the research process.

To aide in the minimisation of the potential bias that may have been developed through my investment in the ensemble, and my subsequent familiarity with the ensemble participants, academic colleagues were asked to read the interview transcripts, rehearsal reflections and view video data. They often questioned my interpretation, assumptions and research design and sought explanations of the data and findings. This was an invaluable asset and of great assistance, as it provided focus and offered multiple viewpoints through which data were viewed, and which affirmed the emergent themes.

This study seeks to provide an in-depth understanding of the complex nature of my work as a conductor-music educator within in a specific large instrumental

ensemble music program, the relevance of the findings can be established through transferability. In the tradition of research of this nature, findings may be transferable, allowing readers to infer the relevance of the study to other settings. Readers can transfer meaning, understandings and concepts from one setting to another through their reflective practice. Substantial information pertaining to the methodological design of this research has been presented to enable the reader to make an informed judgement about the degree to which the concepts presented and the conclusions drawn in this study may be validly transferred to other contexts (Lincoln & Guba, 1985).

Systematically presenting the data, analysis and subsequent findings in an open manner, opens the research study to evaluation and replication (Ryan-Nicholls & Will, 2009). The quality of a research study is revealed not only in the writing up of the data, it resides in the entire research report and is open to the insight and subjectivity of the reader (Rolfe, 2006).

3.10   Summary

This chapter has outlined the methodological framework of this study and explored the research design, the setting for the research, the methods of data generation, analysis, the phases of the project, and addressed issues pertaining to validity, reliability and transferability. The following chapter presents a detailed analysis and discussion of data generated through autoethnographic writing. It is envisaged that through my reflexive writings and the voices of the ensemble participants, that a more complete understanding of the conductor-music educator's work shall be developed while addressing the research questions.

Chapter 4
Data, Analysis and Discussion

4.1   Introduction

As a conductor-music educator it is I who shape the students' learning and performing experiences. It is my planning, rehearsal methodologies, attitudes, choice of repertoire, musical interpretations, my life experiences and my musical history that guide, inform and influence my teaching practice. But, as in all teaching and learning it is important for me to challenge my students with a variety of learning experiences and to teach them to become efficient, self-directed learners, and empower them to learn how to learn.

The narrative text presented in this chapter is a presentation of both the data and analysis. Themes that emerged from the data analysis have been developed and the concepts discussed as part of the autoethnographic writing (de Vries, 2006; Denzin, 2006; Barrett & Stauffer, 2009; Goodrich, 2009; Lee, 2009). The chapter consists of four sections *Preparation, Planning, Implementation* and *Reflection*. The titles of these sections reflect the cyclical rehearsal process of the conductor-music educator's work.

In the first section, *Preparation*, I discuss how I selected the repertoire for my ensemble and section two, *Planning*, describes the score study processes I undertake. *Implementation* is a narrative that contains my autoethnographic writings on the planning and implementation of each rehearsal. Finally, section four, *Reflection*, is my post concert reflection. Woven into my autoethnographic account of the *Implementation* and *Reflection* sections are the voices of the ensemble participants. The writings follow my work as a conductor-music educator over a 10 week rehearsal period as my ensemble prepared for a concert.

As you read through the rehearsal narratives I move between *Off the Podium* and *On the Podium*. *Off the Podium* represents my score preparation, rehearsal preparation and the reflections from prior rehearsals that inform the decisions I make relating to the next rehearsal. *On the Podium* is my analysis and reflexive writings upon my thoughts of the weekly rehearsal. During the analysis stages it became apparent that there was an overwhelming amount of data being collected. It was decided to focus on three musical pedagogical texts: Chorale for Symphonic Band, Salvation is Created and Polly Oliver. These texts were selected because of their contrasting musical style and technical demands which emphasised the work of the conductor-music educator.

The narratives that follow combine data from the multiple data sources employed in this study; these include the researcher and the ensemble participants. Data collection involved the ethnographic techniques including autoethnographic writing, journaling, video-stimulated interview and semi-structured interviews.

Goodrich's (2009) chapter ―G‖ in *Narrative Inquiry in Music Education* (Barrett & Stauffer, 2009) presented his data and analysis in the form of a narrative. Goodrich (2009) writes that as ―[c]oncepts grounded in the data emerged from the data analysis, [and] I developed these concepts in the writing process‖ (p. 174). Lee (2009) also used autoethnographic writing to reflect upon her research whilst recovering from surgery. Her autoethnographic account reflected Denzin's (2006) statement that ―[t]hrough our writing and our talk, we enact the worlds we study. These performances are messy and political. They instruct our readers about our world and how we see it‖ (p. 422). My autoethnographic writing engages Lee (2009) and de Vries's (2006) application of autoethnography where the story is told and

reflected upon. The story is the data and the reflections form the analysis which in turn becomes part of the story. I have employed an approach that has woven the emergent themes and concepts emanating from my data analysis into the autoethnographic narrative presented in section 4.2, where the data and the analysis merge and become the story. Three major themes emerged from the data analysis. The first theme is that the conductor-music educator's work is a cyclical process, comprised of four distinct, yet inter-related components; rehearsal preparation, rehearsal planning, implementation and reflection. The second theme is that the repertoire (music pedagogical text) selected must be of quality which allows the conductor-music educator to teach musical concepts. The third theme is that a conductor-music educator never stops teaching.

Chapter Five provides a summary of the emergent themes, I encourage you, the reader, to resist the temptation to find out what I found out, but to engage with my story and the journey I undertook.

4.2   Autoethnographic Writing

4.2.1   Preparation

As the sun sets on another beautiful Tasmanian summer's day I reluctantly turn on my computer. The computer starts as I look longingly out the dining room window towards the east and see the glorious colours of the setting sun on the mountains and the picturesque Tamar valley. I turn from the view to navigate my way to the music database and commence the slow task of choosing some repertoire for this term's rehearsals.

My mind races – there is new repertoire in the library to play as well as some of the great repertoire that has stood the test of time. The endless possibilities of beautiful musical colours, interpretations and the wild rollercoaster ride of rehearsals fuel my excitement. In four weeks band starts for the year.

Choosing music is a difficult task. I will not choose a piece of music just for its aesthetic appeal; I must be able to teach the band something through the repertoire. On my

notepad I start listing the scores I want to look at and as the list of possible repertoire continues to grow questions dart back and forth through my mind. Three key questions flash like bright red warning lights – Is the music accessible (musically and technically) for the players? What can I teach through this music? Is it music of quality?

The list of scores to study continues to grow…15, 20, 25; that's it, the list is finished…28 scores to study. But, they will have to wait until tomorrow when I drive to the university.

Parking my car in the near empty car park I walk to the music library to collect the scores I chose last night. The music library is a cold and dark storeroom with a few fluorescent lights providing just enough light to read the music index file. As I pull each score out of the filing cabinet I quickly glance over it to ensure that it fits my three selection criteria. If it does I put it on the table, otherwise it goes back into the cabinet. When it comes to selecting the repertoire I just can't help myself; I can't stop reading the scores and others which are stored nearby. My original list of 28 scores soon grows to 35! I glance at my watch and notice that I need to head to my office as I have a meeting soon.

Later in the day as I walk to my office with my gig bag over my shoulder and an armful of solos and technical studies, I stop and make myself my mandatory latté in the Faculty staffroom; the final part of my lunch-time ritual. This daily ritual begins with eating my lunch and working at my desk prior to rewarding myself with a visit to the School of Music to practice trombone. Luckily the School of Music is very close to the Faculty of Education, it's in the adjoining building and down a couple flights of stairs. I am almost a permanent fixture in the School of Music as I have been around the university for about 10-years; commandeering a practice studio to play some trombone has never been an issue! Not to mention one of my closest friends is a lecturer in the school – a handy friend!

With my coffee, trombone and music all balanced to perfection I walk the 20-metres down the narrow corridor to my office, dodging students and staff rushing to their next classes. I fumble for my office keys; eventually my door opens and I give it a gentle push with my foot to ensure I can get through without spilling my coffee or hitting my trombone against the door frame.

My office is a true reflection of who I am. Everything that makes up my work life – books, articles, journals, interview transcripts, rehearsal videos, trombone music, trombones, CDs and musical scores – are all kept in my office. As I place my trombone in the corner of the room between a pile of marking and a bookcase, the stack of band scores on top of a filing cabinet grab my attention. These are the scores I selected from the music library last night.

I am a creature of habit; even ritualistic when it comes to score study. Everything must be just right. Time spent organising my study session serves two purposes, it gets everything I need ready and focuses my thoughts. I mentally cross off the items on my list: 2B pencil, pencil sharpener, eraser, ruler, notepad, music dictionary, French, Italian and German to English dictionaries and a good hot double shot skinny latte! Now I am ready!

As I reach over and pick up the first score the excitement which comes with the beginning of a new year of band starts to flow over me. The excitement is also tinged with a little apprehension! I find score study quite enjoyable as there is always something for me to learn and discover. However, it is always a challenge. It makes we worry whether I have the skills to teach the music, to understand the composers' intentions and whether I will have a band that can play the music.

4.2.2 Planning

Over the years I have developed my own score study procedures which are based upon the work of conducting educators including Battisti and Garofalo (1990), Green (1987), and Kohut and Grant (1990). However, in recent years I have found myself basing my score study mostly on the method described in Battisti and Garofalo's (1990) book *Guide to Score Study for the Wind Band Conductor*. This method outlines four stages of score study: score orientation, score reading, score analysis and score interpretation.

Score orientation provides an overview of the piece of music. Some of the suggestions do seem a little obvious, but they can provide a great deal of insight into the work. Things such as reading the cover page, composer, title, program notes, instrumentation, read through (looking for and identifying unknown terms, markings, tempo relationships, key changes, texture, etc). The items in this list are so basic, but for me they assist me in finding a starting point for the deeper analysis which I do later.

One of the skills I have worked hard to develop, and continue to develop, is to be able to read a score like a book. With an open mind reading the score at a slow tempo and allowing my eyes to follow the shape of the notation I endeavour to develop an understanding of the basic texture and form of the music. In an ideal world I would have enough time to undertake this process many times as it gives/provides a good overview of the music. As I become more proficient at reading scores my inner ear helps me to form an aural picture. Aspects of the melody, tempo, orchestrated dynamic variation, climactic moments, repeats and other musical dimensions begin to solidify in my mind. At times they almost jump off the page.

Another part of this process is what Battisti and Garofalo (1990) call playback time a process that involves listening to the music in your minds-ear and allowing what I've studied to flow freely. It is really reflecting on what has been studied, learnt and memorised. This stage is important for me as it allows the musical score to playback in my mind as if I was hearing the band play the music. This internal playback provides a segue into the two final stages of score study the analysis and interpretive stages. Now the hard work begins.

Score analysis is not an easy task; at least for me! I view it as a systematic and thorough study of the score and not just merely reading through the score many times. Of all the processes I undertake this is the one where I feel I struggle the most. Rhythm, texture, melodic identification, textural changes, basic structural analysis and stylistic articulations are all easy. The bit I have to really work at is the harmonic analysis…but with hard work I am getting better at it. I often wonder if this is due to the lack of music theory taught during my school years.

Battisti and Garofalo (1990, p. 29) suggest that the analysis process is made possible if the core components of a score (melody, harmony, form, rhythm, orchestration, texture, dynamics, stylistic articulations and expressive terms) are separated. Battisti and Garofalo (1990, pp. 30-32) dedicate three pages of their score study text to what they call a "comprehensive compendium of analytical information" (1990, pp. 30-32).   The compendium contains a list of the musical elements, constructs, compositional devices, orchestration techniques, stylistic terms and expressions that a conductor needs to be aware of and identify when studying a score. It doesn't matter how much you study all the fine details of a score, eventually the score must be put back together. Putting all the elements of the score back together provides an opportunity to see all the relationships between "tempi, dynamics, rhythms, articulations that contribute to the expressive mood of the composition" (1990, p. 33) work together.

The final stage in score study is where all the hard work that goes into the analysis stages pays off. Every minute detail of the score which is studied, considered and evaluated leads to this juncture: score interpretation. This is the synthesis of all the information I have learned about the score through the previous three stages of score study. With all the theoretical and historical analysis complete it is time to let the imagination loose. The interpretation is driven by the detailed understanding but is fuelled by the imagination.

Battisiti and Garofalo (1990) suggest that a conductor uses their imagination, feelings, and ideas to decide how to treat tempi changes, phrases, musical climaxes, balance, textural changes and other non-objective elements.

I lift the first score off the pile and place it in the centre of my desk. Glancing sideways to ensure my computer is off and my phone is diverted to message bank to avoid unnecessary distractions, I commence reading through the score. As I read I make notes on my notepad. I jot down things such as instrument ranges, technical demands, instrumentation, key signatures, time signatures, etc. During this stage of score study I don't get too bogged down by the detail, as the details become more apparent in subsequent readings. What I want is an overview of the piece of music. When I have read the score through a couple of times and I have an understanding of the demands it will make of the band and it will get placed into one of the three piles of scores on my office floor. Each pile of scores has a name. The first pile is the "we can play this", the second pile is the "there are demands (musical and/or technical) which we can learn in order to play this successfully", and the third pile is the "save for another day, or the demands are too great at the moment" pile.

After many hours of reading all of the 35 scores are assigned to an appropriate pile. Just because a piece is placed in the "save for another day" pile doesn't mean that I am not going to read it with the band. They need to know where I want them to go – musically and technically – as it would be very boring, unsatisfying even, just to play music with only a moderate challenge as it may cause the band to stagnate.

Out of my original 35 pieces of music I am now left with 15; these are the 15 we will play. Some pieces we may only sight-read, others we may only rehearse a few times, and others we will prepare for performance. But all of the pieces provide an opportunity for growth. My final repertoire list is:

- *Al la Creole* ~ Grant Hull
- *Chorale for Symphonic Band* ~ Vaclav Nelhybel
- *Flourish for Wind Band* ~ Ralph Vaughan Williams
- *Grouse Mountain Lullaby* ~ Stephen Chatman
- *Horse and Buggy* ~ Leroy Anderson; arr. James D. Ployhar
- *Hudson River Suite* ~ John O'Reilly
- *Laredo - Paso Doble* ~ Clifton Williams
- *Malaguena* ~ Lecuona / Banks; arr. Michael Sweeney
- *Music for a Ceremony* ~ John J. Morrissey

- *Overture for Winds* ~ Charles Carter

- *Pavane* ~ Gabreil Fauré; trans. Maurice Gardner

- *Polly Oliver* ~ Thomas R. Root

- *Rio Con Brio* ~ Hugh M. Stuart

- *Salvation is Created* ~ P. Tschesnokoff; arr. Bruce Houseknecht

- *William Byrd Suite* ~ Gordon Jacob

As I look at each of these pieces of music I find myself asking questions:

> What can I teach through this music? How can the repertoire assist each ensemble member reach the next stage of their musical development? Are there new skills and understandings that the ensemble can learn through this music? Does it provide the ensemble with appropriate challenges?

I found out recently that Glen Gillis (2008) of the University of Saskatchewan has very similar reasons for selecting repertoire. Gillis writes:

> [repertoire] decisions may be based on; festival choices or requirements, ceremonial or functional events, featuring a soloist, a theme concert…audience appeal…accessibility…Nonetheless, the music selected should be educational, well crafted and possess inherent (aesthetic) value. In addition, it should suit the ensemble's strengths and instrumentation, as well as present a reasonable challenge (see also Manfredo, 2006; Gillis, 2008, p. 36).

As I have read more widely I have noticed similarities in my approach to those Jackie Wiggins (2001) writes about in her book *Teaching for Music Understanding*, "to make meaning out of musical experiences and to use music as a means of personal expression" (p. 3). I really want to provide an authentic music experience that leads to better musicianship and a heightened enjoyment for the members of my band.

From these works I need to select about 40 minutes of music for our concert in St John's Church. This is about the length of a normal concert for the band. One of the things I really like about the band is that we rarely repeat repertoire. The band has either not played this music at all, or it has been at least 6 years since it was last performed.

St John's Church…I may have to think about some of my repertoire selections. Built in 1824 St John's is a beautiful old church of gothic design with amazing acoustics. However, there is a good 3-second delay as the sound travels through the church…I need to keep these acoustics in mind when making my final repertoire selections.

With my score selection completed the time has come for me to focus on learning the scores and preparing them for the first rehearsals. For me, the personal study and rehearsals are my primary focus. It is my belief that if I study the scores thoroughly and plan rehearsals in great detail (leaving room for development and expositions) then the performance will look after itself! Of course, to achieve a good performance the correct repertoire must be selected.

I really enjoy studying new scores. Whether it's a new score, a newly published edition or a score which has been around for years and is just new to me I get pleasure from digging into the music. Every time I study a score there is always a new revelation; it really is like mining for gold. Musical and educational gold.

As a result of my mining the educational gold a large portion of my rehearsals are devoted to the development of musical understanding where I draw on the work of authors such as, Kohut and Grant (1990), Lisk (2000) and Wiggins (2001). The repertoire I choose is an application of this understanding and is aimed at promoting learning in a meaningful context. Developing a good musical understanding means we shouldn't need to hammer the music over and over. My desire is to provide the ensemble with the right tools (such as the ability to listen, ability to match sound, rhythm vocabulary, scales, fingerings) and teach them how to use the tools so that they can discover for themselves the hidden musical treasures. Of course any treasure worth having requires effort to extract, but real gold is something to behold, fool's gold loses its shine and gloss and it's not long before everyone realises that it is not of value!

A while ago I was talking with my good friend Heidi, a colleague and fellow conductor, and I mentioned to her that every time I study my scores in preparation for rehearsal I find new things. These new discoveries are usually both exciting and frustrating! Each time I make a discovery I have to reassess so many of my other musical decisions; however, it was a relief to realise that I am not the only conductor who experiences this. Maestro Richardo Muti commented in a radio interview that as he examines a familiar score his understanding of the music deepens which in turn makes his interpretation both deeper and richer (as cited in Battisti & Garofalo, 1990).

4.2.3   Implementation

Rehearsal 1

Off the Podium

Walking through the auditorium doors for the first time this year heightens my sense of excitement and anxiety. I slowly walk through the doors of the rehearsal space the familiar surrounds and faces help to put my nervous excitement at ease. Tonight is the night where I find out what my band is going to sound like, look like and play like. I am very conscious of the physical space in which we rehearse and how long it takes the players to get settled and set-up the chairs and music stands for rehearsal. With my rehearsal plan running through my mind, I set about getting the chairs into place for the band. This is not something I will do every week; however, it will save some time tonight and also give the players' time to work out where they sit. It is not just about saving time, it will also help establish a good atmosphere for rehearsal (Price & Byo, 2002; Matthews & Kitsantas, 2007)

I have a warm-up procedure for rehearsal which is very ritualistic. Usually it begins with arranging the podium; it must be in just the right place! I then write an outline of the rehearsal plan on the whiteboard. I drag the podium into place and place my bag of scores next to the podium on the polished floorboards. There is a buzz as the players chat and catch-up on each others' summer holidays. The auditorium fills with the sounds of conversations as people catch-up on summer holiday activities, re-acquaint themselves with their peers and introduce themselves to the new players. I smile to myself as I see the social interactions beginning to happen, as it is vital for the band members to build relationships.

Some of the new members are looking like lost sheep as they wander the room looking for familiar faces and trying to find their chair. While the band sets up I quickly introduce the new players to their section leaders. As I introduce the new players to the ensemble I am reminded of Matthews and Kitsantas's (2007, p. 6) comments that the positive relationships developed between conductor and student greatly assist in the nurturing of the student's musical development within the ensemble setting. Whilst the Symphonic Band is not strictly full of students as we would traditionally perceive a student, all of the members of the band are students of music. I recall Jane's (Interview) comments that part of my job is to "educate [the band] about the pieces of music and style… where it [the music] fits in history and how it should sound based on when it was written, why it was written…Your job is to know the end result, where we are to go and to work towards that".

I guess the more information about each piece of music I can find helps the players develop a better understanding of the music and helps focus their musical minds. For Jane I am the central figure in the learning that takes place in the ensemble as I am both conductor and teacher (Boonshaft, 2002; Colwell & Goolsby, 2002; Price & Byo, 2002; Williams, 2002; Price, 2006a; Matthews & Kitsantas, 2007, p. 6).

The buzz of chat subsides as people take their places and begin to warm-up in preparation for the rehearsal to commence. Scales, long tones and other interesting sounds fill the room as the band continues to warm-up. After the introductions, welcomes and the other important general administrative stuff are out of the way it is time to make music.

On the Podium

7.00pm and it's time to start; time to start playing…well almost. It is important for me to welcome the all players back to band and to introduce the new members. As I quickly look around the band and introduce the new players I start to panic. I fear I will either forget to introduce someone, or even worse, forget their name. Thankfully I survive the task unscathed.

Now it's time to make music. Rehearsal starts with *Salvations is Created*, an arrangement of the chorale in Frank Erickson's *66 Festive and Famous Chorales for Band*. Playing through the chorale I make some mental notes; things for me to work on and things for the band. Whilst this is the first rehearsal back after the summer break and some players may not have played their instrument for a while it will not stop me from working them hard and taking advantage of some teaching moments.

Prior to playing the chorale for a second time I ask the band, "*Why is it important for us to play chorales?*" This is a rhetorical question as I do not want them to answer it, just to think about the answer. Before anyone has the opportunity to speak I give two of my reasons, intonation (playing in tune) and interpretation (turning the notes into music). However, for the band to play with great accuracy and interpretation I need to readjust some of my gestures. I noticed that I was over-conducting, using huge gestures and a strange looking baton grip. Time to get back to the basics and focus on the simple things: good posture, music stand height, baton grip, clear gestures and good eye contact.

Breathing in the preparation beat with the band we start playing through the chorale again. But we only get a few bars; the playing is not together. I stop the band and tell them to play it by themselves - I'm not going to conduct them. This is not a new exercise for the

older members of the band, the new members seem a little worried. They start playing, but the entrance is very messy so I stop them. "Do it again", I ask, "and this time breathe together". They try it again; it is a little better, but not good enough. The third attempt showed a greater improvement, so I let them play on. Listening to the band play, I notice that there is an improvement in ensemble sound, intonation and rhythmic alignment, but there was little expression. It is important that the band and I are working together towards the same learning outcomes during rehearsals (Kelly, 2007). In this collaborative process I still co-ordinate the learning.

We play the chorale one more time and this time I conduct the band. Making a conscious effort to get the band to play with greater expression I vary my gesture size, push and pull the tempo and show dynamic contrasts, but the band is not very responsive. This is something I want to work on throughout the year.

The first piece of music for the band to read tonight is Ralph Vaughan Williams' *Flourish for Wind Band*. The opening flourishes in the brass parts is very harsh, heavy and slow. I stop the band and ask myself "*Is it me? Is it my gestures? Is it the band?*" Without saying a word I indicate that we are to start again and I make an effort to show exactly what I want to hear. Still the same problems. Glancing at my right-hand I notice that my baton leads the wrist and then continues to follow through after my wrist stops. More questions race through my mind as the music continues around me; "*How many points of sound am I giving? Is it unclear to the band?*" I stop the band and without uttering a word, I gesture to the band that we are starting the piece at the beginning. This time I pay greater attention to what I am doing to see if it is me. No, still the same results. We push on through the piece as I generally like to try and sight-read a piece of music without stopping. This gives me an indication that we can play a piece of music. It may need a lot of work to get it up to standard, but at least we can play it all the way through.

The band played the piece all the way through, which is good. There is also enough time in rehearsal plan to look at a few of the concepts I want the band to work on, such as the balance and blend of all the instrumental colours. "*We've got to sound like a big pipe organ in this piece. Have you heard the organ in St. John's Church? That's the sound I hear in my head; big, fat, full, rich and powerful but never distorted*". We start playing from the B section again, but the sound is still not what I am after. Specific instrument sounds are too dominant in the overall palette of musical colours and not to mention the intonation problems. Recalling a phrase my university band director used: "*If you can hear yourself*

you are either playing too loud, out of tune or with a bad tone". I tell the band this little gem of a phrase and hope that they will listen to each other better as they play, as well as listening to themselves. We play the B section one more time and this time it is better. They are listening to each other; the balance and blend are much better. Too my surprise and pleasure they are also playing more in time and following my gestures. As the B section concludes I stop the band and praise them for their efforts. Now is the time to move to the next piece of music. I want to leave them feeling good about their efforts on this piece as this will provide a sense of achievement and satisfaction and it "can foster high levels of group cohesion" (Matthews & Kitsantas, 2007, p. 8).

Polly Oliver is the next piece of sight-reading; this is one of my favourite pieces of music for this level of ensemble. It provides many musical and technical challenges for the players. It is not an extremely difficult piece, but it makes the players listen more, play with greater rhythmic flexibility and challenges their musical ear.

Just as with *Flourish for Wind Band* the band plays with a heavy and ponderous sound which in turn slows the tempo. I don't think that I am conducting heavily. I try hard to lighten my gestures to see if it effects what I am hearing; no change. It must be due to this being the first rehearsal after the summer break. But, it is something I will have to work on with the band. With the final sounds of *Polly Oliver* fading and the band returning their instruments to their laps I write a reminder on my rehearsal plan, "*Work light sounds, flexible sounds, ears and eyes that listen watch and respond*". From the very first rehearsal I find it necessary to challenge the ensemble; challenge them to reach their potential (Price & Byo, 2002; Gillis, 2008).

The rehearsal continues with Prokofiev's *Lyric March* and Morrissey's *Music for a Ceremony*. These two pieces are very different in style, orchestration, sound, yet they cause the band the same problems. Both pieces are played too heavily, with harsh sounds especially in the extreme registers and the musical lines are all but ignored. In fact the band is struggling with some of the technical demands of these pieces, which surprises me. When selecting these pieces I thought they would have coped with the demands. But, it does provide more teaching opportunities.

Its break time and the band are ready for a rest. They are physically and musically tired from the first half of rehearsal. I have planned for a longer than usual break to allow them to have a chat with each other and to meet the new players. Before I let them go to break I thank them for their efforts so far tonight.

Placing the final three scores on my music stand I call the band back to their seats. We have had a good break and it has been fantastic to see the long-standing members welcome the new players into the group.

The remaining three pieces for the rehearsal are *Hudson River Suite*, *Rio Con Brio* and *Overture for Winds*. The last two pieces will be quite challenging for the band due to the technical demands. Whereas *Hudson River Suite* shouldn't pose too many problems, it is the kind of piece the Symphonic Band should be able to sight-read, rehearse two or three times and then perform.

As we play through *Hudson River Suite* I am surprised by the wrong notes as a number of players just haven't looked at the key signature. I become increasingly frustrated and have to stop the band and remind them to look at the key; I can't abide so many wrong notes. Thankfully my little reminder helped; wrong notes fixed, for the most part. It is obvious that a number of players are struggling with the physical endurance required to last an entire rehearsal. I can hear sections and individuals tiring. It has not been a particularly strenuous rehearsal, I presume many of the players have holiday chops, that is, they haven't played all holidays.

We reach the end of the piece of music having encountered very few technical and musical problems, yet the performance was lacking in musicality; it was played without dynamic contrast or shape to the phrases. "*As we sight-read a piece of music of this level*", I tell the band, "*we need to get into as much of the music as we can. Not just getting the notes and rhythms right. We need to read around the notes; dynamics, articulations, interpretation. Got to get beyond the notes.*"

Rio Con Brio is next the next piece of music up. It is a difficult piece as it is fast and is in a jazz-Latin style with lots of syncopation. I already know that the band will struggle with some of the rhythmic patterns, but I still want to read it. I want them to experience the style and the challenges this piece provides; I guess it is also a test of how well they can decode the patterns. Playing through the introduction I have to stop the band as it is terrible. A few people are reading the rhythms, but the rest are really struggling. They need the aural picture, so I sing the opening bars to assist them. "*Let's go again*", I say and we start playing again and this time with more rhythmic success. I force myself to play all the way through the piece without stopping. It is hard work, cuing so many parts as people are getting lost. We make it to the end, but only just. Because the band struggled with the rhythmic patterns their tone, balance and blend suffered. The technical challenges of the

music cannot destroy the overall sound, they must work together to provide the complete sonic picture the composer worked hard to create.

The band looks tired, I feel tired. It has been a long rehearsal. With only 10 minutes to go I ask the band to get *Overture for Winds* out. This is another tough piece of music. "*Have I been a bit mean to the band putting two demanding works at the end of rehearsal?*", I wonder to myself. But it is only a fleeting thought as I know they will enjoy the overture; it will provide the motivation for them to give of their best until the end of rehearsal. Great repertoire can have that effect on an ensemble (Bolcher, 1997; Boonshaft, 2006; Kirchhoff, 2009).

I really want this to be an enjoyable piece to finish the night off. There are many well-crafted technical and musical lines in this piece; hopefully we can do them justice. Playing through the overture I find myself shouting over the band's sound, "*Do the musical thing...pass the lines, push the lines...they're not static...just don't play the notes, make the music live*", as I try my hardest to show through my gestures what I want to hear. To my delight, and surprise, we make it through the overture with only a couple of stops to regroup. Yes, there are rhythm problems and technical difficulties that will require some work, but we can play it.

As it is almost 9.00pm it is time for the rehearsal to finish. All things considered, it is a pretty good first rehearsal. We read some great repertoire and I am getting a feel for what we can do and what teaching lies ahead of me.

"*Thanks for a great night of sight-reading*", I say, "*I'm really looking forward to the year and going on a journey of musical discovery and also making some great music together. See you next week for some more new repertoire!*"

Rehearsal 2

Off the Podium

Last week's rehearsal was quite pleasing for a first rehearsal of the year. Reflecting back over the rehearsal I can see a great deal of potential for musical growth and music making. For the first time in a couple of years the band has a good balance of instrumentation and after only one rehearsal the players are beginning to work on a cohesive ensemble sound. This makes me very optimistic for the forthcoming year.

Although the first rehearsal was good, as far as first rehearsals go, it is obvious that a large majority of the band were playing with holiday chops; it is evident they haven't played their instrument for a while. Some of the members may not have played since the last concert! I need to plan my next few rehearsals very carefully so that I can rebuild stamina and not burn the players' chops out in the first hour of rehearsal.

As I start planning this week's rehearsal one of my goals is to start to get the band to automate their scales. Most of the players can play all their major scales, but they need a couple attempts to get them right. I really want them to be able to play all the scales on demand. Developing the ability to play their scales will assist the players in many ways, such as, being able to play fast melodic patterns and improve intonation as they develop an understanding of intervals and key signatures. Ed Lisk (2000) in his book *The Creative Director: Alternative Rehearsal Techniques* uses the *Circle of 4ths* as a tool to assist in the learning of pitch and rhythmic patterns. I have used Lisk's concepts in my teaching for several years with a great deal of success. He suggests teaching scales by building them from the bottom up, note by note. After a chorale or two to get the band focused at rehearsal I am going to start using this step-by-step note-by-note method of scale acquisition.

This week's rehearsal will be another night of sight-reading. My list of pieces includes: *Overture for Winds*, *Malaguena*, *Al la Creole*, *Laredo*, *Horse and Buggy* and *Chorale for Symphonic Band*. All very different compositions and each with its own set of challenges for the band. Having studied the scores over the last month I feel I have a good understanding of how they are meant to sound and have some interpretative ideas forming in my mind. But, I can't get too carried away with my interpretation until I know the band can play the music! Preparation for rehearsal is really a case of finding a good sequence for the pieces, identifying possible problematic areas in the music and planning some exercises to assist the band through these areas (Kohut & Grant, 1990; Lisk, 2000; Price, 2006a).

On the Podium

Monday evening is upon me again and it is time for rehearsal. A few more familiar faces are at rehearsal this week as band members continue to return from holidays. After last week's sight-reading I am keen to see how the ensemble reads the new music tonight.

As usual, the band members are chatting and warming up; and as I finish writing my rehearsal plan on the whiteboard Wendy chats to me briefly about our sons. Wendy's son and my son have been in the same class at school for a couple of years and it seems like the

boys are planning a play date for the weekend. Wendy takes her place in the flute section and I signal to the rest of the band that the rehearsal is about to start.

My philosophy is that this is a band where teaching and learning occurs; we are all here to learn and develop as musicians. For me the repertoire I choose and the technical exercises I write form the band's curriculum. Gillis (2008) identifies with this when he writes "the repertoire is the core curriculum. Many eminent conductors and music educators have echoed this statement" (2008, p. 36). With my rehearsal plan and goals for tonight's rehearsal written in my book it's time to get to work.

After last week's rehearsal I have decided to work the band's ability to follow me more attentively. I felt as if the band wasn't really connecting with me musically; with this in mind, as part of our warm-up we are going to play some chorales. Frank Erickson's (1991) book of chorales, *66 Festive And Famous Chorales For Band*, is a great resource. The chorales are not technically demanding, but they allow me to develop the band's sense of ensemble and musicality.

Breathing in the tempo as I show the band the prep beat my baton flows smoothly through the still air as we move from silence into the first chorale, *Lord Over Life*. The first note is not sounded together. Is it me? Am I unclear? I try it again; same inaccurate placement of the first note. It occurs to me, the first beat of the bar is silent and the band starts together on beat 2. Such a simple thing for me as a performer and conductor with a great deal of experience to just do, but for a band with less experience it was a musical curve ball.

To my surprise the first note of the rehearsal provided a teaching moment which I used to my advantage. It provided the perfect opportunity to talk about beat patterns, prep-beats and breathing as a band. According to Price (2006a, p. 212) conductors need to teach ensembles in such a way that their conducting is effective and that the performance reflects the conducting. Price's comment got me thinking. *"Was it my fault? Are my gestures confusing? Are my actions causing the delay and untidy entries?"* After a couple of attempts I mention to the band that beat one is silent for everyone and with this information they play the chorale with ease.

The rehearsal continues with a couple more chorales where we focus on ensemble blend and balance. Too often bands are focused on loud sounds, almost competing for sonic presence. I like a good balanced sound where every part is as important as the next. In conjunction with working on balance I focus the band's attention upon the importance of

time and space in music. There is a need for the sound and silence to be measured perfectly and placed in the correct moment in time.

With the band warmed up physically and mentally I shock the band when I tell them that over the next few weeks we are going to consolidate all of our major scales. There are looks of despair from the band as they come to terms with this challenge. We start working our way around the Circle of 4^{ths} slowly, gradually adding another pitch to each scale until we play the first 5 notes of each major scale correctly. For a first attempt at this exercise it wasn't too bad. A few stunned and confused faces, but I am fairly happy with the overall effort.

I know how difficult it can be to learn scales; it can be a mind-numbing task, especially if there is no purpose or any variation in the routine (Kohut & Grant, 1990; Lisk, 2000; Ulrich, 2009). As this thought crosses my mind I suggest to the band a few strategies to help learn the scales and to break the monotony. Things like sing the scale and do the fingering on your instrument, vary the articulations, start at the top of the scale and change the rhythm patterns. I hope that these suggestions will help the band develop this important skill.

After a tuning note from the percussion the brass and woodwind section endeavour to match the pitch, and then we are ready to start reading more music. One of the more difficult pieces that I have selected is *Charles Carter's Overture for Winds*. As the band reads through this work I make mental notes, not only about the piece of music such as interpretative ideas and phrase movement, but technical aspects I need to teach the band. Intonation and rhythm pattern recognition are two aspects of the band's playing of which I am instantly aware; however, the one that I am particularly concerned with is the overall sound of the band. The sound is brittle and harsh. It is much easier to teach technique; teaching sound is that much harder. But it is a challenge that I must meet.

In planning tonight's rehearsal I intentionally chose music which is very different stylistically. From a standard concert band overture to jazz music, to a folksong, a march and a neo-romantic chorale for band. Each of these pieces challenge the band. The challenges may not be technically or musically demanding as I sometimes prefer to choose music to challenge the band's ears! They need to think about what they are hearing and not just play the notes, determine the role of their part in the overall musical picture, and, not get complacent as a result of playing music that they are used to listening to or playing.

As the rehearsal progresses I realise that there is a common thread running through the rehearsal and the band's playing – a sense of rhythmic inaccuracy. This in turn is causing a

laboured sound, and I wonder if this is the cause of the overall harsh sound the band is producing.

Rehearsal 3

Off the Podium

Viewing the video of last week's rehearsal in the privacy of my office was a difficult and confronting task (Zuengler, Ford, & Fassnacht, 1998). At times I found that I had to disassociate myself as conductor almost blocking the "me" out of the action on the screen and view the video as if it were another conductor. (A truly difficult task.)

To watch myself on the TV is difficult. To watch myself conducting, something I love doing, is even more difficult. Every gesture I use and every phrase I speak makes me cringe. Each and every little idiosyncrasy jumps off the screen at me. I have watched rehearsal tapes of other conductors and I find myself able to focus on the teaching and learning strategies they employ and how they engage with the ensemble. But there is just something uncomfortable watching myself and that's why I need to not watch me but instead watch the conductor/teacher; I have to disassociate myself from the person on the screen.

Reflecting over the previous rehearsal I noticed some idiosyncrasies that prompt me to wonder if it is me causing some of the problems the band was experiencing. As I start planning this week's rehearsal I jot a few notes on the margin of my journal. "Baton position…keep it focused", "Wrist and baton work together" and "Gestures…refine the size". These are my personal goals for rehearsal; ones which I take time to practice in front of a mirror. Sometimes I wonder if my band realise the work that goes on between rehearsals. It's not just a case of showing up on Monday night and conduct; there is so much planning and practice.

I know that a few members of the band know the work that goes into preparing a rehearsal. When I interviewed Darren we talked about this, and he said "[a] conductor must dig deeper into the music to get a better understanding of what is required and how to prepare for rehearsal. This includes technical and musical demands" (Interview). Graham alluded to the preparation required when he said "that the average musician doesn't realise – the work that goes in [to rehearsal preparation] behind the scenes" (Video-stimulated interview).

This week is the final full rehearsal of sight-reading: *Grouse Mountain Lullaby*, *Flourish for Wind Band*, *William Byrd Suite* and *Music for a Ceremony*. Preparing for the rehearsal I

reflect back on the previous rehearsal and think about my goals for the band: sound, rhythmic accuracy, scale independence and balance. With my thoughts focused on these goals I set about planning the warm-ups. I want to start working on the band's overall sound and balance. Using the Circle of 4^{ths} as the tool I plan out a series of exercises that move from a unison pitch to playing around the circle in a chord. The band has played around the circle in chords before, but this time I intend to stress the importance of listening to each other and knowing where each sound fits within a balanced chord.

Reading through my list of repertoire for rehearsal I start to jot down on a paper pad some rhythm patterns I think may challenge the ensemble. Some of these rhythmic patterns will also form a key component of the warm-up procedure. Timing is very important at rehearsal; how much time to spend on warm-ups and how much time to spend on a piece of music and the pace of the rehearsal activities (Lisk, 2000). I find that this is always in the back of my mind when planning a rehearsal, but as we are still sight-reading I don't have to worry too much about timing. I have my music selected, I have estimated the time needed to play each piece and I have allowed a bit of time for a second read of some sections. With this rough rehearsal plan I am ready!

On the Podium

Monday night rolls around again and the band members wander into the auditorium and chat to each other as they set up their chairs, music stands and music. I engage in a couple of brief conversations as I write the rehearsal order on the whiteboard. Writing the rehearsal order on the whiteboard gives the ensemble the opportunity to organise their sheet music for the evening (this is especially important for the percussion section!) and it allows them to prepare mentally and physically for the rehearsal. The physical preparation is more about each player ensuring that they have enough musical stamina or endurance to last the rehearsal.

Stepping on to the podium I signal that our rehearsal is about to commence and ask the band to turn in the chorale book to *Dearest Lord*. This warm-up chorale is just as important for me as it is the band. It is here that I want to practice some of the baton technique I worked on during the week (Loughran, 2002); varying gesture size and more focused gestures. The band follows my directions quite well, but I notice that they respond to larger gestures with greater ease. At the end of the chorale I quickly write a note to myself in my book to continue working on my small movements and to get the band to respond more promptly the second time.

Just before I ask the band to play the chorale for a second time I comment on the need for a good balanced ensemble sound where every voice is heard yet no single voice dominates. Using the old adage of listening down to the tuba and low woodwinds I remind the band that this is where the tonal centre of the music usually is; it's the core of our sound. These comments are in preparation for the technical work I have planned for tonight. We read through the chorale a second time and the band responds as I change tempi and shape the musical phrases. It is encouraging!

As the players turn to the Circle of 4ths sheet I tell each instrument family what note I want them to play. The band is basically separated into 4 groups: bass, tenor, alto and soprano (Lisk, 2000). Each group is given a note from the Bb major chord, and I ask the band to play the chord at a *mezzoforte*. While the chord is okay, it isn't right. I explain the process of bass = loudest, tenor = a little less, alto = less still and soprano = quietest. We play the chord again and it is better. They are making progress!

It is now time to tackle the Circle of 4ths with the chords. The band understands how to use the circle, so we jump right into it. To my delight the first few chords sound really good; they are listening and working really hard at getting the balance to work. But, then we hit the uncomfortable key signatures and they lose the sense of balance. We stop and go over each chord one at a time as it is important that the quality of the sound doesn't change, just the colour. Gradually through this process the balance becomes more consistent which also means the intonation is becoming more settled. It is necessary for me to have this attention to detail (Kohut & Grant, 1990; Lisk, 2000; Miksza, Roeder, & Biggs, 2010) to ensure that the band will not accept mediocrity.

Playing the chords balanced on a long note is one thing, but playing them on rhythmic patterns is another thing! I sing and count to the band one of the rhythm patterns I have written earlier in my book. They now have to play this back to me around the Circle of 4ths as a balanced chord. I see some looks of disbelief in front of me, yet they do it. I constantly remind the band of the importance of maintaining rhythmic, tonal and balance accuracy. After playing through several of the rhythms I sense that it is time to move on to the repertoire as the band is losing momentum.

Fiona plays a tuning note on the vibraphone and as she plays I ask the band to sing the pitch. She plays it again and then the sound is transferred to the instruments. This process is repeated several times and each time the sound becomes warmer and more in tune. The players are comparing the sound they hear when they sing to the sound they hear when

they play. It is apparent they are working hard to achieve the same quality of sound. Without me saying a word the band is playing with a warmer less brittle and harsh tone.

Grouse Mountain Lullaby is the first piece to be rehearsed tonight; a nice easy piece of music which is well within the technical ability of the band. I decide to read this piece first as it provides an opportunity to continue working on musical expression, phrasing and responding to my gestures. This was to continue the work I started with the chorale at the commencement of rehearsal.

Vaughan Williams' *Flourish for Wind Band* is next - a deceptively challenging work. The band plays through the piece quite well, but I decide to do some work on this piece. In my mind I have a rich warm pipe organ sound that I really want the band to emulate. Strong, dark, rich and powerful, yet never too loud or out of balance.

Upon finishing playing through *Flourish for Wind Band* I ask the band to go back to rehearsal letter D. Isolating the inside voices of the chord at D I ask the rest of the band gradually to join in. Once again it is balance that suffers; a balance of tone quality, tone colour and harmonic balance. I quickly remind the band of our chord exercises at the beginning of rehearsal and instantly there is a difference. It is much better.

"*Why do I have to remind them?*", I ask myself. "*Why can't they just do it first time?*" But, I know that it is my job to teach them these skills. Teach them the skills and techniques in the warm-ups and assist them to transfer this learning to the repertoire we play (Kohut & Grant, 1990; Lisk, 2000; Gillis, 2008).

At this point I am tempted to throw my rehearsal plan out the window…almost. Now is the time to do some work. I feel that the band is ready to be pushed a little and they need to see (and feel) my expectations. For the next 20 minutes I focus on the alignment of rhythms - constantly referring back to the rhythmic Circle of 4^{ths} exercises - note lengths and releases, conformity of articulations, phrase shapes and endings. I ask the band what they think about the sounds they are hearing. It is important for them to hear and recognise when things are working well and when they aren't working; it is also important for them to articulate this into words. Answers flow back at me, such as "*It's not together*", "*The notes start alright, but we never finish at the same time*", and "*Trumpets are too loud at the start of the note*". As the band plays with greater accuracy they hear the difference in sound. I can see different sections of the band nodding, talking and encouraging each other to strive for perfection as I continue to push the players for greater levels of accuracy. This is really

encouraging as I want each member to have a sense of ownership (Boonshaft, 2006; Gillis, 2008) of the ensemble and its musical and technical development.

After isolating a number of key aspects of the piece and rehearsing I look at my watch and decide to play the piece through. It is important to put the isolated sections back into the framework and context of the entire piece. The band plays through *Flourish for Wind Band* for the second time tonight and it is better.

It was break time – time to recover from the first half of the rehearsal to catch-up with people and for the band members to socialise.

Our 15 minute break is over and the band members gradually make their way back to the seats. The next piece of music on the rehearsal schedule is the most challenging piece in the folder; Gordon Jacob's *William Byrd Suite*. This six movement work is the hardest piece I have ever put in front of the band. It is one of those pieces that will provide challenges for each member of the band; my fear is that some of the less experienced players will find the challenges too great.

Gradually we make our way through each of the movements. Each movement provides a different challenge for the band ranging from finger dexterity, tone, and intonation inaccuracy through to stylistic understanding. Playing through the piece a question keeps flashing through my mind, "*Is this piece too difficult?*" But, I won't make this decision just yet…I'll give the band a chance to show me that they want to play it…it will require them to do some work!

With the time fast approaching 9.00pm I call the last piece for the evening, *Music for a Ceremony*. We read this piece during the first rehearsal. My plan tonight for this piece is to identify a couple of the tricky sections and provide some practice strategies to assist the members' practice at home. Strategies such as, slow practice, identifying scale patterns, isolation of difficult sections and then playing them in context and with meaningful repetition. It is important for me to give the band practice strategies; Price (2006a, p. 212) observed, in most instructional settings the teacher, or conductor, is responsible for providing the best learning outcomes. I believe that this includes the provision of practice strategies to be used at home.

Rehearsal 4

Off the Podium

Reviewing the video from last week's rehearsal I was pleased to see that some of the baton technique I have been working on is better. It is hard work watching the video again this week and disengaging myself, but the task of dissociation is gradually getting easier. I notice that I tend to talk too much and need to address this. The talk isn't excessive, but I need to learn how to better communicate through gestures. Interestingly Price (2006a) suggests that conducting of the highest quality and the reduction of excessive verbal communication in the rehearsal context will result in "more effective and efficient rehearsals and better and more musical performances" (p. 213). So here's a new goal; less talk more show!

On the Podium

This week I have decided to run some sectional rehearsals for the first half of the rehearsal. During the sectionals the Section Leaders work with the players to help them develop skills specific to their instrument. I give the Section Leaders freedom to use any of the repertoire in the folder as a tool for developing technique and sound.

The full band comes together for the second half of rehearsal; it is time to see what progress has been made over the week and after the sectionals.

Al la Creole is the first piece I will work on tonight. One of the aspects of this piece which concerns me is the length of the notes in the accompaniment. Reflecting back to the last time we played it rhythms weren't unified. Drawing on one of my rehearsal strategies I write the offending rhythm on the whiteboard, and ask the band to count the rhythmic pattern. This strategy allows the band to visualise, analyse and vocalise rhythm patterns without having to worry about pitch and the added difficulties of playing an instrument. Gradually the band aligns the rhythm so that it is together. It is time for stage 2! The band has to 'sizzle' the pattern. Sizzling is where they vocalise a 'tssss'; this allows them to hear when a sound is articulated and released. The idea is to get the 'tssss' to sound like one person. When the band has achieved this several times they play the pattern on their instruments.

There is a marked improvement in this passage of music. The players are playing with a greater sense of rhythmic accuracy and forward motion in the music. An uncontrollable

smile of satisfaction crosses my face for the briefest of moments. I don't say anything to the band, but they know that they have done something good!

Rehearsal continues to move at a quick pace. I have planned quite an intense rehearsal…no time to waste!

Chorale for Symphonic Band is the next piece of music. Once again I need to focus on rhythmic alignment. Vaclav Nelhybel, the composer, believed that movement and pulse, or rhythm and meter were vital to his music (University of Scranton, 2008). It is with this knowledge that I had planned to focus on the rhythmic elements of *Chorale for Symphonic Band* tonight. Directing the band to start at bar 100 I remind them that whilst the music is written 'fortissimo' it is not an exercise in loud playing, "*it is an exercise in balance, blend, intonation and rhythmic accuracy*".

Over the next 20 minutes I isolate the rhythms and have the band play them in sections as I encourage them to listen beyond their own parts. It is important for them to hear the music holistically so they can understand where they fit into the aural picture (Kohut & Grant, 1990). After working parts in isolation I add each part and pattern back in, until the entire band is playing (Kohut & Grant, 1990). I believe that it is important that I provide the band with a chance to hear a piece in larger sections, if not in its entirety, after working in sections. Doing this, I hope, provides an opportunity for the band to have a holistic understanding and realisation of the music.

Glancing at my watch I notice that it is 9.00pm. I didn't quite get through my entire rehearsal plan, but that's not uncommon. I tend to over plan…I hate getting caught out under-prepared and having to wing, or fly by the seat of my pants at a rehearsal.

I thank the band for their efforts at rehearsal in the sectionals and the full band rehearsal and wish them a goodnight and a safe week. At the end of each rehearsal I try to remember to thank the ensemble, as they allow me to conductor them; it is a privilege they give me (Boonshaft, 2006).

Rehearsal 5

Off the Podium

My mobile phone goes off again, another text message as the list of apologies for tonight's rehearsal continues to grow. It is the sound I dread every Monday. Thankfully attendance at rehearsal is usually really good, but tonight is going to be one of those nights. At last

count, no tubas, baritone saxophone, bassoon, 1st oboe, 1st flutes, 3rd clarinets and principal percussion! Quite an extensive list of players and instrumentation. It will make rehearsal difficult, but I now need to plan for a depleted band.

I have asked Matt, the assistant conductor, to take the warm-ups at rehearsal this week. We have worked together for several years and he knows my rehearsal structure and routines. As a rule of thumb I try to divide rehearsal into 20 minute blocks: 20 minutes of warm-ups and then 20 minutes per piece of repertoire. Matt knows this routine and has taken warm-ups for me over the years. Handing the warm-ups to another person is a hard thing for me to do as the first 20 minutes of rehearsal are very important. It sets the tone and energy for the rehearsal as well as pre-loading concepts which are to be covered in the repertoire. It reminds me of Lisk's (2000) comment that the first and last 10% of a rehearsal is where concentration and retention of information is greatest.

On the Podium

7.00pm rolls around and Matt still hasn't started. I get a little anxious as I hate starting late. Finally he starts rehearsal. When Matt is working with the band I never interrupt; however, I came close to it tonight. He was being very wordy and pedantic, focusing on miniscule details which were, in my opinion, not necessary. Time rolled on, 20, 30, 45 minutes!

Eventually he finished. Glancing over the band I see looks of boredom and a distinct lack of energy. With 15 minutes to break-time I had to get some life and excitement into the rehearsal, looking over my rehearsal plan I make some quick decisions and reshape the plan. In an instant I ask the band to get out the '*Earle of Oxford's March*' from the *William Byrd Suite*. This movement builds in intensity and musical excitement and I hope this will provide the necessary momentum to get the band enthused and focused. Of course the music itself isn't in capable of turning the rehearsal around; I need to inject a huge amount of excitement and energy (Price & Byo, 2002; Kelly, 2007).

I work the band hard and fast for the next 15 minutes; making them think and respond quickly. As we work together I can see the energy levels rise. The playing is not great, but we are getting some work done and the excitement is building. This is such a great piece of music and the band needs to experience such great repertoire. But I will not perform it in a concert if it is beyond the band's technical ability and musical understanding.

Break time comes around too soon yet again. But it is great to see the band interacting during the break; sharing a cup of tea or coffee and chatting. There is a buzz in the air and I

can hear people discussing how much they enjoyed playing the '*Earle of Oxford's March*'. Whilst we may not play this piece it has them excited and talking to each other. The relationships they build can only strengthen the band as a homogenous group and musical entity.

While the players take their seats I unpack my trombone from its case. I don't often bring my trombone to rehearsal, but tonight I want to demonstrate specific articulations in *Malaguena*. *Malaguena* is a Latin jazz chart and many members of the band haven't played any jazz before. Price and Byo (2002, p. 342) offer that "demonstrating…appropriate and inappropriate performances can be used to minimize verbalisations". Whilst many listen to jazz, few have played any jazz music; I hope my demonstrations will help the ensemble. Once my trombone is ready I quickly draw several articulations on the whiteboard: accent, staccato, tenuto and marcato. When the band is settled I draw their attention to the articulations on the board and demonstrate them played classically. We have a brief discussion about the sound, length of sound, strength of the attack and the release. I repeat the demonstration. Then I play the same articulations in the same order in a jazz style. I ask the band to discuss in their sections the stylistic differences between the articulations.

With my demonstration completed it's now the band's turn. I get them to play the articulations classically. Ever the teacher and perfectionist the band must play them uniformly, so it takes a few minutes to get it right. Once they are played correctly and together again I demonstrate the jazz articulations and have the band echo them. We do this for several minutes until they have an understanding and the ability to apply the newly acquired skill.

Putting my trombone down carefully and out of harm's way I wonder if the exercises have worked. It's time we find out! We start playing through *Malaguena*. For the most part the articulations are pretty good; however, there are other issues I need to deal with…always the way! Rhythmic alignment, expressive playing (the band thinks because its jazz it has to be loud and full on!), getting the percussion section to sound as one player and balanced. But, this will have to wait until another rehearsal as I have more music I want to rehearse.

The rehearsal continues with some work on the *Hudson River Suite* and *Music for a Ceremony*. Ironically the same problems are evident in both pieces. I wish I had taken the warm-ups at the beginning of rehearsal as I would have set-up some of the rhythm

exercises for these pieces to prepare the band for the semi-quaver patterns through counting then playing them.

During last week's rehearsal I worked the band hard to maintain a good balanced sound; it looks like they have forgotten all the hard work. I remind the band that a good balanced sound is a combination of several musical concepts: each individual instrument's place in a chord (bass, tenor, alto and soprano), and that the volume is a band volume. It doesn't matter how loud (or quiet) you can play it must be relative to those around you.

As usual time has gotten away from me and it is time for the rehearsal to finish. The band seems to realise this and it is as if they lift a gear and give their remaining energy and concentration to ensure they leave rehearsal buzzing. The final sounds of *Music for a Ceremony* dissipate into the rehearsal room and the buzz of musical energy transforms into the buzz of conversations as the band members pack up after rehearsal.

Rehearsal 6 (*Three piece focus; see section 3.8.2*)

Off the Podium

Preparing for this week's rehearsal my mind keeps going back to the band's inability to play repetitive rhythmic patterns. I am sure that most of the band could play the patterns individually; however, they have not yet developed an "ensemble internalized pulse" (Lisk, 2000). Lisk (2000) provides quite a few suggested exercises to assist with developing a sense of internalized pulse and scale development. The next few minutes are spent looking through my bookshelf trying to find Lisk's (2000) book *The Creative Director: Alternative Rehearsal Techniques*.

It is refreshing and encouraging to glance over the pages and see that many of the exercises I have created for my band are similar to those developed by Lisk. He does, however, provide many examples and ideas which I may incorporate into this week's warm-up.

On the Podium

Rehearsal starts with some Circle of 4[ths] exercises to help the band continue developing their sense of ensemble internalized pulse. I count a rhythm to them and have them count it back. Once everyone has the pattern I ask them to play the rhythm around the Circle of 4[ths]. The patterns start off quite simple, 4 beats of quavers, I count "*1&2&3&4&*", the band counts it back and then plays it. This is not a difficult pattern for them and I re-emphasize that it is not about their individual rhythmic inaccuracy, but a desire to build the band's

rhythmic accuracy as a unit. We continue to work on various exercises for the next 10 minutes. Gradually I sense the rhythms aligning quicker which is encouraging. It causes me to wonder, "*Are they getting it? Is it working?*" I hope so.

One of the pieces we will be rehearsing tonight is *Chorale for Symphonic Band*. This piece has staggered entrances for the band where different groups of instruments sustain a long note while other sections enter at different times. It is not technically difficult; however, the difficulty lies in the band's ability to start their sound together and release together so that it is a clean sound. To help prepare the band for this piece I wrote a simple exercise to get the band to focus and listen to the entrances and releases of a note. I divide the band into 4 groups and explain the exercise. Each group sustains a note for 4 counts, but they enter on different beats: group 1 on beat 1, group 2 on beat 2, and so on. Once group 4 plays their note for 4 counts the cycle commences again. This exercise has numerous benefits for the ensemble. It prepares them for the opening of *Chorale for Symphonic Band*, strengthens tone development through long notes and reinforces the need for a strong sense of internalized pulse.

I pause to think whether the band will make the connection between the warm-up exercises, what Kohut and Grant (1990, p. 105) call "a brief technique lesson", and the introduction of this piece. Without saying a word I show the band the "prep-beat" and breathe with the band in tempo. The band responds with a nice warm sound. The music continues with the band entering section by section; it's not too bad, but the entrances and releases are not clean enough. I force myself to continue through the piece as I know how frustrating it is as a player to keep starting and stopping.

Eventually it is time to go back and do some work. Isolating the individual parts and their respective entries I ask the players to focus on the exit out of silence (when they start playing) and the entry into silence (when they stop playing). This was a strange concept for the band to get their heads around, but it slowly made sense. Each group is able to start their sound in the right place; they can measure the length of silence, breathe together and play together. The difficulty lies in how long to sustain a sound for. A quick glance at the score and I identify what the problem is. The long notes are a series of shorter notes connected by ties and I think the tie is causing the problem. Without telling the band what the problem is I asked them a couple of questions to see if they are listening to what they are playing. There is a gentle murmur in the band as they think and chat and eventually the answers flow. To my surprise it isn't long before the problem and solution is identified.

One of the players calls out that "*…the long notes aren't being measured, they are not being subdivided*".

Wow! They do get it! It is a nice feeling to know that the hard work is paying off.

Acknowledging the answer I then ask for solutions. The standard answers of counting, subdividing or watching me flood back at me. There are all valid answers, but I offer another idea as I don't think the band really knows where to release the long note. Using a technique I learnt playing in professional big bands I ask the players to analyse the music and to identify the exact end of the note. If the note finishes at the end of beat one they have to write "-2" on their part. This indicates to play to the beginning of beat "2", but not on beat "2". If the note finishes on the "&", for example the "&" of the third beat then they need to write "-3" so they release when they play into beat "3". It takes a few minutes for the concept to sink in, but I encourage them to trust me. We start playing again and the entrances and releases are much cleaner and more defined. What is most pleasing is the ensemble's recognition of the difference and to see their satisfaction.

With the rhythmic alignment of the long notes fixed I quickly address the shifts in tone colour. Each group of players has crescendos and decrescendos at different times and these subtle changes in dynamic create a sense of tension and release. I ask the band to think back over the last few weeks and the work we have done on balance and then challenge them to maintain the note length (entrances and releases) and to play the crescendos and decrescendos with a balanced sound. This is a difficult task. After several attempts the band starts to do it and the music starts to come alive.

I look at my watch and see that I have used more time than I wanted to on this piece of music, but that is okay. We have made some good progress tonight. To provide a sense of finality to the rehearsal we play through the opening sections of the piece once more. This is to put all the hard work back into context and to consolidate the learning that has taken place.

Rehearsal 7

Off the Podium

Occasionally during a term I hold sectional rehearsals for the band. One approach to sectional rehearsals is to send the brass and percussion players together in one room and the woodwind players in another room. Another approach is to send the instruments off in their instrument groups: i.e. trumpets together, flutes together, saxophones together, etc.

For this sectional I have decided to go with the former model with Matt, the assistant conductor, working with the woodwinds while I take the brass and percussion sections.

Sectional rehearsals are an excellent avenue for focusing on the nitty gritty which pertains to specific instruments and parts in the music. The band would rather have a full band rehearsal, but they do recognize the benefits of sectional rehearsals. To some extent the players are reticent to do sectionals as it does highlight areas in their playing which require more practice.

On the Podium

Tonight's warm-ups are designed to continue building upon the work from previous weeks. The musical destination is always the same, yet the path I take varies. The reason for this is twofold: so the players don't get bored; and, to show them that there is more than one way to achieve the desired result. During the warm-ups I focus on the start and release of sounds, balance, tone development and intonation. Exercises include: *long tones* for tone and intonation; *major chords* for tone, intonation and balance; and all of the exercises measure the length of sound and silence, reinforcing subdivision and internalized pulse.

For each of the exercises it is necessary for me to establish a uniform pulse for the players, then after a few bars I stop providing the tempo so that they become responsible for maintaining this themselves. After a few bars of the players being in control of the tempo it invariably changes, usually getting slower. So, I step back in and re-establish the tempo. They rely too heavily on me to maintain tempo as if I am a human metronome! Yet again I remind the players that maintaining the tempo is their problem and not mine. As a group of musicians they must take responsibility for keeping time; it is one of the reasons why we work on internalized pulse.

Prior to working on the repertoire I have the brass and percussion players play the first 3 notes of all major scales around the Circle of 4^{ths}. They do a reasonable job, not perfect, but not too bad. We do this exercise a couple more times at different tempos. At the faster speeds the players tend to play louder! It is as if they think that the louder they play the more it will cover up the wrong notes! I inform them that it doesn't work that way and that they need to develop better co-ordination between the articulation and fingers/slide as well as learning the notes of the scales.

The warm-ups provide a nice segue into *Chorale for Symphonic Band*; a planned segue of course. Much of the warm-up period was spent on tone, intonation and balance which is

what I want to work on in this piece of music. *Chorale for Symphonic Band* doesn't provide many technical difficulties for the brass and percussion players it is all about sound control. In my head I hear this amazing orchestral brass section playing, the brilliance of the trumpets and horns supported by a big full and warm low brass sound. What I am hearing from the brass players doesn't match the aural image in my head. We play through the section again, this time I notice that my gestures are quite large and heavily subdivided. I make a conscious decision and effort to make my movements smoother in the hope that it will change the sound I am hearing. There is little change. Without saying a word I repeat the process once again modifying my gestures to reflect the sounds I want to hear (Ulrich, 2009); still with little change.

Finally I resort to words. I ask the players, what kind of music they listen to? Have they ever heard a world class orchestral brass section? To my utter surprise many of them haven't! I find myself stepping up on to my soapbox; a speech is about to happen. They are on the end of the how do you know what your instrument is supposed to sound like, if you haven't heard the best players play it speech. As I step off my soapbox I see a few heads nodding in agreement. I encourage the players to tune into the radio station ABC Classic FM for the week and really listen for their instrument. I wonder if they will do it.

The sectional rehearsal continues at a brisk pace. I believe that it is important to keep the players playing and engaged all the time during sectional rehearsals as much of the work is on the fine detail. I like to get to the detail, fix it and then put the music back into context and move on to the next problem area. Throughout the sectional rehearsal I was aware that I stop and start quite a bit to work on aspects of the music. Whilst this can be frustrating for the players, they recognize the progress we are making.

The doors to the rehearsal room start to rattle and open as the woodwind players make their way in. A sign that it is break time!

When I was planning for the second half of rehearsal I decided that I wanted to include some more sight-reading and then to spend time consolidating the work from previous weeks. Calling the band back after break I tell the section leaders to collect the parts to another piece of music I am handing out – Tschesnokoff's *Salvation is Created*.

This piece is a little like *Chorale for Symphonic Band* as it requires the players to make confident entries at a quiet dynamic. I start to wonder what I could do to assist the band. Clearer cues and more eye contact, will this help them negotiate this unfamiliar music?

Even though this piece of music is new to the band they are making a nice big and balanced sound when the musical texture is rich and thick. This is encouraging!

Throughout this wonderful chorale I work really hard to keep my baton flowing smoothly through the air. In my mind I imagine that I am conducting in a swimming pool and feel the resistance of the water against my every movement. I'm really trying to get the band to flow with the music, feel the internal tension and to allow me to get away from being their timekeeper. But I realize that whilst my movements are smooth they still show a great deal of time. This is something I need to work on in my conducting.

The band sight-read the work quite well. It was my intention to use this piece of music as a full band warm-up as it is the first time they have played together tonight after spending the first half of rehearsal in sectional rehearsals. I indicate to the percussion section for a tuning note and the band starts to tune, listening to the pitch from the vibraphone and then matching their sound to those around them. As the tuning note begins to settle players gradually stop playing leaving only a few people trying to settle their pitch. I ask for the tuning note again and ask the band to sing the pitch and then transfer it to their instruments. This time the pitch settles quicker.

With the band's pitch more settled we start playing through *Salvation is Created* one more time. This is for selfish reasons. I really want to communicate more with the band through gestures (Lisk, 2000). It will be a challenge for the band and for me. The band will have to maintain tempo, follow my gestures and respond to what they see. We make our way through the piece again; I try hard to show what I want, but my brain floods with questions. *Are my gestures clear enough? Are the gestures too predictable? Are they dramatic enough? Do they reflect the sound I want? Am I giving the band the information it needs?* I find myself teaching and reflecting on my teaching in the moment (Boonshaft, 2006).

The final chord of this wonderful work releases into silence and I can see some looks of pleasure on the faces of the players. They enjoyed the experience. Whether it was the new freedom to play, the sound of the band, the beautiful melody and harmony, I don't know. Whatever it was, it touched their musical souls.

Rehearsal 8

Off the Podium

I am a little hesitant about tonight's rehearsal as we had last week off. Because we rehearse on Monday nights, any public holiday which occurs means we have a week off.

It's going to be an interesting rehearsal and I need to be prepared for anything. Some weeks it is hard to find enough time for rehearsal preparation. I always plan and prepare each rehearsal, but there are some weeks that I would love to spend more time in score study. However, the pressures of work, teaching, performing and life doesn't leave enough time.

On the Podium

Walking through the auditorium door at 6.45pm and turning up the lights my eyes scan the empty room and I run the rehearsal in my mind. It's not long before my thoughts are interrupted as distant sounds of voices crescendo and the members enter the auditorium. The talking is soon accompanied by the moving of chairs and music stands as the band gets sets up for rehearsal. With my scores in order and rehearsal plan written on the whiteboard (Brookfield, 1995) I step onto the podium. I am ready to start.

Rehearsal starts with two chorales which the band hasn't played before. I chose these chorales for a couple of reasons (Gillis, 2008; Kirchhoff, 2009). Firstly, it was to take away the familiarity of the chorales and make them sight-read. Secondly, the band needs to watch and follow my gestures as I change tempi, show dynamic contrasts and phrase shapes. We play through the chorale a couple of times. Each time I make more demands of the band; cleaner entrances and releases, balanced dynamic contrasts, independence of parts, internalized pulse, playing like a chamber ensemble and listening to each other.

Suddenly I am aware that my face has been showing displeasure at some of the sounds I am hearing. I realise that the look on my face as a conductor can communicate so much information, knowingly and unknowingly (Gillis, 2008). Sometimes I struggle to keep my true feelings at bay as I respond to the sounds I hear. It is difficult to not cringe when I hear really bad sounds, I need to learn to control these reactions better otherwise the band may become too disheartened. During the remainder of the warm-ups I am going to try and control my facial expressions, but I am not sure how successful I will be.

Over the next 10 minutes we play some exercises around the Circle of 4[ths] to assist in the development of rhythmic independence and concentration skills. Just as in previous rehearsals we counted rhythms and transferred them to the instruments. Gradually I layered rhythm patterns and had the band playing the patterns simultaneously. This forced the players to maintain their pattern, fit in with the other rhythmic patterns and for the ensemble to keep a band internalized pulse.

The band tunes; each player listening to each other trying to match the sounds around them. As the pitch settles I indicate to the band to stop playing. Whilst the tuning note is settling, it is not a pure sound. I encourage the band to think about the quality of the air they are putting through their instruments. I ask for a warm consistent airflow which is supported but never forced. The tuning note is sounded on the vibraphone again and the band starts to match the pitch. This time the sound is more focused and warmer; they are focusing on the air support, which is great!

Glancing at my watch I notice that I am behind schedule already. It may be only 5 minutes, but I hate not running to schedule. Should I race and try to make up for lost time? Do I let it go as an investment in the band's technical development? These are some of the questions racing through my head as I ask the band to get the first piece of music, *Salvation is Created*.

With the concert only a few weeks away I made a conscious decision to play each piece in its entirety. This is important for several reasons; firstly it allows the band to experience the piece as a whole work. Much of the time in rehearsal is spent isolating specific areas and working on the associated technical and music demands. Secondly, the band gets a sense of the physical and mental endurance required to play each piece of music.

As we make our way through *Salvation is Created* I start to take mental notes so I can go back and fix the problems I hear. It was a pleasing play through. The band is working hard to give me what I asked for; responding to my gestures and shaping the music. The final chord finishes and my mind starts to order my revised rehearsal plan. Gradually the plan formulates and I am ready to go.

I ask the band to look at the opening section of the piece, especially the dynamic contrasts. During rehearsals I like to ask questions of the band. Some questions require the players to talk in their section to find an answer; some questions require a member to verbalize an answer; and other questions are rhetorical. "*What was the first thing we did at rehearsal tonight? What do you think I was focusing on?*" Answers flow for the first question, "*Chorales*" or "*Hymns*" come from various areas in the band. However, answers to the second question are much slower, eventually the answers come. "*Expression*", "*balance*", "*right notes*", "*starting together*", "*warm-up our instruments*", "*get our brains going*". I agree with the band and thank them for their responses; they are all valid. But, none of these is the answer I was after.

With a sly grin on my face I tell the band that I didn't really expect them to give the right answer. I wanted them to think through, and reflect upon, what we have been working on this year. I wanted them share what they had learnt and articulate some of their musical understandings (Price & Byo, 2002). It's time to put them at ease and give them the answer I was looking for; "*Tonight I really wanted you to follow my every gesture. See the subtle nuances, like the changes in tempi and dynamics and respond*".

Redirecting the band back to the beginning of *Salvation is Created* I ask them to look at the opening sections and especially the dynamic markings. We play through the opening again, but with little change; I remind them again about the dynamic shaping. We play it again. This time the band follows the markings on the page and my gestures with greater accuracy, with this the music starts to come to life. The band is moving with the music, almost growing and shrinking in size as the music swells and subsides.

With the introductory sections working better I turn my attention to the remaining items on my list. I work very specific parts of the music focusing on note lengths, articulations, balance, rhythmic accuracy and one tricky bar where the band diminuendos while the timpani crescendos. We play this section again and I do my best to show the band what I want to hear. I gesture to the band to diminuendo, the timpanist diminuendos as well. We try again, I show the timpanist a crescendo, the band crescendos. It looks like this is one moment when I have to use words. Explaining the contrasting dynamic lines I tell the band that they must take responsibility for the diminuendo as I am focusing on the timpani part. This time, it works.

Time is against me again. We play the final sections of the piece of music again to consolidate what we have worked on over the last 20 or so minutes. A feeling of quiet confidence flows over me; we can play this piece and make music with it. The latter is what makes all the hard work worthwhile (Miles, 1997; Bell, 2002; Boonshaft, 2006; Kelly, 2007; Gillis, 2008; Ulrich, 2009).

Rehearsal 9

Off the Podium

This week's rehearsal is where all the hard work from the last 2 months starts to come together; it is the second last rehearsal prior to the concert. Even this close to the concert I have not finalised our performance pieces. I know that some of the band members are a little concerned, but I do this all the time. The band still worries about this and it doesn't

matter how many times I reassure them that it will be okay, that underlying nervousness is still there. With these thoughts racing through my mind I jot a little note to myself to remind me to tell the band that I am not worried about the concert. We have put in a great deal of hard work on the technical and skill building exercises, and it is my belief that the skills they have developed will get them through the concert.

Planning the rehearsal is no different to any other week. I spend time reviewing my rehearsal plan and reflective notes from last week and start to think through my goals for this week. Obviously I need to start to focus on the pieces that are going to be on the concert program. Over the last few weeks I have been thinking about our program and what will constitute a good performance program. There are many issues to be considered, such as: audience enjoyment – will they relate to the music; player enjoyment – will the band enjoy sharing the music; musical balance – a broad range of styles, tempi, moods.

Reading through my notes I start to sketch out a rough plan for the warm-ups. Articulations, pitch and rhythm accuracy, rhythmic independence and a balanced of ensemble tone seem to appear quite frequently on my list. I have made a conscious decision not to neglect the warm-ups and create a token warm-up. The band must realise that although the concert is close there is still work to be done, progress to be made and perfection to strive for.

I have a little surprise for the band this week. In our very first rehearsal we sight-read *Polly Oliver* by Thomas Root. After sight-reading this piece I decided not to invest any more rehearsal time into it. While this is a very fine composition, the band was not ready for it. They lacked the technical skills and the musical understanding to successfully play this piece. But this week I have decided to play it through to see how they go. I am really interested to see if the work we have undertaken over the last eight weeks has paid off. This will be a true test of the process versus product approach, or what could be called teaching and learning of musical concepts, versus note bashing. I am determined to just read this *Polly Oliver* straight through with no rehearsing; hopefully I can do it, but it will be hard for me. I find it difficult not to stop and fix things if they aren't working, but I need to know if the band can get through *Polly Oliver* without it falling apart.

On the Podium

With the rehearsal plan written on the whiteboard I balance my notebook on my music stand and arrange my scores in rehearsal order. Watching the band members walk in and

set up ready for rehearsal I feel a sense of anticipation. Anticipation of a good rehearsal or anticipation of the concert in two weeks; I don't know, but there is excitement in the air.

Its 6.58pm, time to get the band's attention so we can start on time. We start our warm-up session with long tones around the Circle of 4^{ths} to get sound and ears working; I encourage the band to listen for the start and finish of each note and to ensure they are aligned. I endeavour to engage the band cognitively from the beginning of the rehearsal; get them thinking, processing, analysing and making music from the outset (Kohut & Grant, 1990; Lisk, 2000; Price & Byo, 2002; Gillis, 2008; Wiggins, 2009). As the band aligns the beginning of each note I decide it is time to move on to the exercises I have planned.

The next section of the warm-ups is designed to the focus the band's attention on rhythmic alignment and unified articulations. I decide that prior to playing the patterns we will sing and count the rhythmic pattern which re-enforces the aural concept (pitch) and vertical alignment (rhythm). When the band plays the exercise on their instruments the articulations and note lengths are not aligned. We continue to work on the exercise, I encourage the band to subdivide and listen and gradually the length of the notes unify. But I am still not happy with the beginning of the notes. The players just aren't together. We work on this through counting and sizzling the patterns and then playing on instruments. Suddenly I am distracted by a voice at the back of the band, Lynette the 1st Horn player, mentions how good it sounds when the articulation and note lengths are together. I stop the band and agree with her comments and ask the band to continue focusing on this aspect of their playing throughout the rehearsal.

While the band tunes I step off the podium and get my baton case out of my music bag and select my favourite baton. I don't use my baton during the Circle of 4^{ths} exercises as I do not conduct the band. I establish a tempo and then it is their job to internalise and keep the tempo. As the band finishes tuning I step back onto the podium, wait for silence and ask the band to check the tuning note one more time. With the tuning process complete it is time to look at, and start working on, our concert repertoire.

Rehearsal progresses well. We work through several pieces of music, isolating problematic areas and putting it back into context. As we finish rehearsing the sections we play through the entire piece of music. I have been caught once before not playing a piece in its entirety before a concert; I don't make that mistake any more. The band starts to get a little restless and I see people looking at their watches. Break time was 5 minutes ago, once again I have been consumed by the music (Price & Byo, 2002; Gillis, 2008).

I hate taking the break late. It means that I haven't managed the rehearsal time during the first half, which then affects the amount of time I have to rehearse in the second half.

Chorale for Symphonic Band starts the second half of rehearsal. In contrast to the approach in the first half of rehearsal we play through the entire piece before I go into rehearsal mode. It is obvious that the band needs to do more work on the technical aspects of the music. With the concert so close it is important that these rhythm and fluency problems are fixed. Yet again my rehearsal plan gets put to the side as I respond to what my ears are telling me.

For the next 10 minutes I work the band hard on a small passage of music; focusing on the technical difficulties. We play the passage slowly several times until they play it correctly. Then I pick up the tempo and repeat the process. This continues until we can play it correctly several times at performance tempo. With the problem solved I remind the band that this is a practice strategy they can use at home: play it slowly and only increase the tempo when they can play it perfectly 3 times.

As Ulrich (2009) writes, I sometimes I wonder if the band actually trusts my ears. Do they believe that what I hear is a true reflection of their playing? This is an issue I often think and worry about. One of the skills a conductor requires is to be "able to critically listen and to assess the sound" (Ulrich, 2009, p. 49) produced by the ensemble. At times I notice looks, sideways glances or hear comments of disagreement. In the final analysis all I can go on in the rehearsal is what my ears are telling me and the band just have to accept it.

With the rehearsal time ticking away I can feel my frustrations rising. I start to make more demands of the band, while doing my best not to let the frustrations show in my conducting or facial expressions. *"Be encouraging"*, I keep reminding myself. Before I can control myself the frustration gets the better of me and I tell the band, "*You wouldn't hear the Chicago Symphony Orchestra or Tasmanian Symphony Orchestra do that…I don't want to hear it here!*" This is a rare outburst for me, but some of the players were being selfish musicians, playing loudly and unmusically. I guess sometimes they just need to be told. My mind races; do I apologise for the outburst or keep going? I decide on the latter. We play through the half of the piece and the offending players play with a greater sense of musicality and ensemble. Maybe my outburst was worth it as it seems to have had the desired effect.

There are a few strange looks from the band as I call *Polly Oliver*. I purposely did not write it on the whiteboard as I wanted to take the band by surprise. The players murmur

amongst themselves. I hear the occasional "*Huh!*", "*Have we played that before?*", "*He's joking isn't he?*" and other similar comments. I just smile.

Finally the band is ready and we start playing. It's a very careful and safe start to the piece I do my best to instil confidence in the band. Through the use of gesture and body language I encourage the players to engage with the music and not just the notes. To my great surprise, and delight, we make it through the entire piece. No stops, no train wrecks and we even manage, at times, to play musically.

With the final sounds of *Polly Oliver* fading into silence I cast my eyes across the band to gauge their reactions. It was as I expected. Looks of astonishment and stunned faces looking at each other. Looks which seemed to say, "*Did we just play that? But we haven't played it since the first rehearsal!*" I break the silence and ask the band "*How was that? Did you think you could play that piece all the way through?*" Answers flood back. So many people speaking at once, it is difficult to hear what they are saying. But the overwhelming response is one of shock, surprise and delight. Lifting my score off my music stand I glance across the band and tell them that I intend to put *Polly Oliver* on the concert program. In my mind this success affirms that all the hard work, all the preparation (Battisti & Garofalo, 1990; Gillis, 2008), planning (Gillis, 2008; Ulrich, 2009), teaching of technical skills (Kohut & Grant, 1990; Lisk, 2000) and musical understanding (Wiggins, 2009) has paid off.

Looks of shock and amazement cross the faces of those in front of me. I just smile back at them. "*With a little bit of work at home and if you trust me and the work we have done this term then we can play this successfully*", I tell the band.   Still looks of shock and amazement; so I simply say, "*Trust me*" and place the score on the floor.

Rehearsal continues with some more familiar music to put the band at ease. Time flies by and before I know it is 8.45pm; 15 minutes until the end of rehearsal. I have managed to stay pretty close to my rehearsal plan, only 10 minutes behind schedule. Glancing over the remainder of my rehearsal plan I decided not to rehearse *Salvation is Created* tonight. It is going alright and *Vaughan-Williams' Flourish for Wind Band* requires a little work in the introduction. The trumpet and trombone articulations need checking; hopefully the work in tonight's warm-up will help fix the problems.

Rehearsal 10

Off the Podium

Planning for the last rehearsal is a strange task. To some extent it is too late to make any major changes or improvements to the music we shall perform, yet it does provide an opportunity for some refinement, improvement and consolidation of the learning that has occurred. It is in the familiar surrounds of my office that I start the final session of score study and rehearsal preparation.

My band is sharing the concert with the University Wind Orchestra, the première band within the UTCMP. With this in mind I need to ensure that our portion of the concert isn't too long. I have estimated that we have about 25 minutes of music, which will give us nearly 40 minutes on stage. This is a good length performance for the Symphonic Band in my opinion. Sketching out a rough rehearsal plan I decide that after the break I want to run the entire concert; no stops, no fixing things, just straight through. If we break 5 minutes earlier than normal, take a 10 minute break, run the concert program, I estimate I should have 15 to 20 minutes to work on a couple of bits in the music. But before the break I still want to rehearse aspects of the repertoire which I wasn't happy with last week. I also need to rehearse *Salvation is Created* which I did not have time to look at last week.   Effective time management is always a component of every rehearsal, as this is the last rehearsal it is crucial (Price & Byo, 2002).

The concert program is chosen and I have worked out the order for the performance: *Flourish for Wind Band*, *Grouse Mountain Lullaby*, *Polly Oliver*, *Chorale for Symphonic Band*, *Salvation is Created* and *Overture for Winds*. I feel comfortable with the program, hopefully the band will as well.

Watching last week's rehearsal on video I realise that I tend to show my frustrations more than I expected; it is quite revealing. My facial expressions, physical gestures, attitude and body language give away my frustrations. In this week's rehearsal I need to make a conscious effort not to show my frustrations too much as it is important to instil confidence in the band. It is important for me to create a positive and non-threatening rehearsal environment "with a balance of encouragement, praise…with realistic , attainable goals and positive feedback in a 'safe' atmosphere" (Durrant, 2005, p. 90)

The rehearsal plan starts to formulate in my mind. A chorale or two from the chorale book, tune and then straight into *Salvation is Created*. Work on *Polly Oliver* for 20 minutes to

clean up the ending, some of the woodwind flourishes, trumpet melody and put some musical shape into the piece. The remainder of the first half of rehearsal will include *Overture for Winds*, *Grouse Mountain Lullaby*, *Chorale for Symphonic Band* and *Flourish for Wind Band* just prior to the break. It will be hard work to get through all of the music, but I am determined to do it.

Anyway, I have pre-warned the band that I may go 10 minutes overtime tonight. They are prepared and understand the need to give of our best.

On the Podium

I am always hesitant about the last rehearsal prior to a performance. The old adage *Bad last rehearsal means a good performance* and *Good last rehearsal means a bad performance* always comes to mind. I just want a good last rehearsal and a great performance, surely that isn't too much to ask?

It may be the last rehearsal before the concert, but I am determined to continue developing the band's musicality during the warm-ups. The first chorale I choose is *The Harmonious Blacksmith*. We have played this chorale many times which makes it the perfect chorale for tonight's exercise. I start the chorale in my usual manner and the band follows my gestures as usual. Indicating that I want to play the chorale again immediately the band is ready play. This time I choose a slower tempo. A number of the players are caught by surprise. I stop the band and start again at another tempo. Playing through the chorale I constantly change tempo and ask for outlandish dynamic contrasts. The looks of surprise and disbelief on the faces in front of me brings a smile to my face.

I tell the band that "*this would have to be one of the most unmusical performances of the chorale. However, but playing musically was not my goal. I wanted you to follow me, to watch me like crazy and respond to my every gesture whether you agree with it or not*". I need the band to follow my every gesture, as I can only communicate my musical intent through gesture in a performance situation (Green, 1987; Kohut & Grant, 1990; Gillis, 2008; Millican, 2009). With this knowledge it is time to play the chorale another time. This time the band follows me. They are working hard to try and interpret what I am showing them and they are doing a pretty good job. The chorale sounds terrible, but that is due to my over use of tempo and dynamic changes. "*One more time*", I tell the band. Eyes roll and I several people groan. This time my interpretation is much more musical as I indicate phrase shapes and pull specific instrument colours out of the band. The band is watching me extremely closely and following my every gesture as they don't know what to expect

next. With the final chord of the chorale fading and the players relaxing in their seats I see a few heads nodding and faces smiling. We have connected with each other through the music, a synergy between conductor, performer and music (Price & Byo, 2002; Boonshaft, 2006). It is obvious they enjoyed that version of the chorale and so did I. I had a greater sense of musical freedom.

With the tuning process complete and *Polly Oliver* being located in their folders, I encourage the band to trust me and to follow me as they did in *The Harmonious Blacksmith*. "*Let's go beyond the notes and strive to really make the music live; let's make it spontaneous*", I urge them. Of course I know in the back of my mind that this will be difficult to do with *Polly Oliver* as we have started working on this piece last week.

To my great delight *Polly Oliver* is going better than I expected. The blending of the moving lines in the brass and woodwind instruments flow nicely and the dynamic contrasts are good. This instantly tells me that people have practiced as the notes and rhythms are, for the most part, right. We continue playing through the piece and make it to the B section. This is as good. The trombones and tambourine aren't together and this makes it hard for the trumpets to play in time and with confidence. I stop the band and isolate the trombones and tambourine. It only takes a couple of minutes for them to feel the rhythm and play it together. Leaving the melody off, I ask the rest of the band to play. Good, it is all settling nicely which should provide the trumpets with a solid support mechanism for the melody.

Starting again at the B section with the trumpets playing all is going well. Everything is settled rhythmically and the band is shaping the phrase nicely. I cast my gaze to the 2nd trumpets to show them their entrance, I cue them, but all I hear back is a blur of noise. I stop the band, hoping that it was just a one off mistake and we start again at the same section. Nope, it happened again. Quickly thinking through and analysing the problem it occurs to me that the trumpets are having difficulty because their major entrances or important lines start on beat 3. My mind instantly races to Kohut and Grant's (1990) synthesis-analysis-synthesis approach and instantly I employ this teaching strategy,

This section on the music is in three-four time and usually beat 3 is the weakest beat in the bar. The composer wants to use beat 3 as a lead into the melody and this is putting the trumpets off. I isolate the 2nd trumpet part and they play their part correctly. The 1st trumpet part is added, which starts a couple bars earlier, and the 2nd trumpets struggle to make the entrance. Slowing the tempo, giving a very clear and precise cue to the 2nd

trumpets doesn't seem to help. In the end I ask the 1st trumpets to play their part and get the 2^{nds} to listen and to watch their own music. I repeat the process, but ask the 2nd trumpets to "sizzle" their entrance, this appears to work. Once again I repeat the process and then have the trumpet section playing their instruments. It is better, but not yet perfect. I face the decision to continue working on the passage or to move on. I decide to spend a few more precious minutes working on it. It is such a vital entry and if it's not right it could cause more problems. Gradually it comes together. I keep layering the different parts until the entire band is playing and we successfully play the section several times. I feel much more confident and so does the band.

The rest of the piece almost plays itself. It is thickly scored and this thickness provides the band with a sense of security; it is almost like safety in numbers. I make mental notes to go back and work on a few minor problems; nothing to stop the band and fix straight away. I decide to keep pushing forward and play through to the end of the piece. The piece unwinds with a delicate clarinet and flute line supported by the rest of the band playing sustained sounds. I try to use some rubato, pushing and pulling the tempo, but the band doesn't respond. It's more like they can't respond as they do not know how the lines fit. I even think some of the woodwinds are unsure of the notes.

It is important to get this fixed now as it is quite a complicated little section. I sing the woodwind players their part whilst conducting. This, I hope, will allow them to hear how their part goes while seeing how it fits in time and with the beat pattern. We play it slowly and it is better. I sing and conduct it again and this time exaggerating the phrase shape I desire. The woodwinds play it and it is better still. "*Okay, let's go again. Notes, rhythms and style are just about right*", I tell the band, "*Now it's time for the rubato. Watch and follow me like you did in the chorale earlier tonight*". We repeat this section a couple of times and each time I make subtle changes; speeding up and slowing down in different places. As I ask the rest of the band to join in at the final section I thank them for their patience while I worked on the woodwind line.

Looking at my watch I notice that time is racing away from me. It is always a battle to stay ahead of the clock. To save time, I hope, I talk the band through the issues which I need to address in the middle of the piece. "*Brass watch your balance, listen for the woodwinds in the fortissimo section. Flutes intonation in the upper range is going sharp, keep the pitch down. Be ready for the tempo changes at the end; don't try and guess what I am going to do, just go with me*", these are some of the issues I tell the band. The astute members of

the band grab for their pencils and mark their music with reminders. I thank them for marking their parts and hope that the other players do the same

Thinking on my feet I quickly rearrange my rehearsal plan as *Polly Oliver* has consumed more time than I had anticipated. Matt still needs to time for *Grouse Mountain Lullaby* and I need some time on *Overture for Winds*. The other pieces, *Chorale for Symphonic Band* and *Flourish for Wind Band*, I'll have to see how they go in the read through after the break. It is bit of a gamble, but I don't really have a choice.

With time ticking away I hand the band over to Matt to run *Grouse Mountain Lullaby*. We pass each other behind the trombone section and I mention to him that he has 20 minutes to rehearse his piece. With only 15 minutes until break I know that I can only work very specific sections in *Overture for Winds*. I need to use my time wisely and draw on all my teaching and conducting skills to achieve my goals for this piece.

Impatiently I wait for the last couple of members to take their seats. Finally everyone is seated and ready. I outline my goals for the remainder of the rehearsal, "*You need to treat this as the concert performance. No talking, practicing bits that didn't go right; you know the drill. It is important that we all play with absolute concentration. Do your best to remember all the things we have worked on this term; the technical and the musical aspects of the music. If we need to fix things we'll do it at the end, ok? The concert order is on the board. Oh, don't worry I'll give you time between each piece so you can catch your breath; just imagine there is applause! Let's go, it's time to focus*". Now is the time for me to allow the band to play the concert, to empower them to give of their best and to meet our collective expectations (Ulrich, 2009).

I look over the band trying to catch each player's gaze for a brief moment and lift my arms indicating to the band that the music is about to start. We make our way through the concert repertoire. *Flourish for Wind Band* is the first piece up. It's a great concert opener, but it exposes the trumpets and trombones in the introduction and this worries me. I look at each section and cue them and hopefully instil confidence into the players. Whether it worked or not, I don't know. But it was a good performance. The sound was close to the one in my head, a rich pipe organ sound. We finish the final chord and I am pleased.

The band starts shuffling their music as Matt makes his way to the podium to conduct *Grouse Mountain Lullaby*. At the end of *Grouse Mountain Lullaby* Matt smiles and nods at the band as he makes his way back to the percussion section.

The 'riskiest' piece of music is up next, *Polly Oliver*. This piece is still fresh in the bands mind as we only just finished rehearsing it prior to the break. It also sounds 'fresh' as it has only been rehearsed over the last 2 weeks. The band responds to my every gesture as they try to ascertain what my musical interpretation is as well as focusing on their individual parts. I grimace as the 2nd trumpets still struggle with the countermelody. The clarinets don't follow the tempi changes at the end which also infuriates me; I invested rehearsal time on this section earlier in the rehearsal, they lack consistency. These sections are added to my list of things to work on.

My score for *Chorale for Symphonic Band* isn't on my music stand. Quickly I step off the podium and rummage though the pile of music next to the podium and find the score in the middle of a pile of scores. Stepping back onto the podium I notice that most of the players are ready and waiting for me. Offering a poor excuse, I shrug my shoulders and in a split second prepare my mind for the opening of *Chorale for Symphonic Band*. My eyes close as I see and hear the opening bars of *Chorale for Symphonic Band* pass through my 'musical mind's eye'. The sound of shuffling of chairs brings me back to reality; I give the prep-beat and the band responds. We weave our way through the rise and fall of the dynamic contrasts and the shifts in timbre throughout the introduction with ease. A sense of confidence comes through the ensemble's sound and playing as we make our way through the piece.

The second of our chorale-like pieces is next, *Salvation is Created*. I decide to wait a minute or two longer before starting this piece of music. It is not a technically difficult piece of music to play; however, it does require a great deal of air support and concentration. Hopefully the band is taking advantage of this extra time to compose their thoughts and prepare physically for the work ahead. Smoothly I move my arms through the air trying my hardest to show the warmth of sound and quality of sound I want to hear. Breathing in time with the band I show the place in time and space where I want the sound to start. "*Not too bad*", I think as the band responds to my gesture and start together. The sound is balanced, warm and the intonation is pretty good. A wave of quiet confidence washes over me as I listen to the band. I start to take some musical risks, making demands that I have not made before. Shaping lines, drawing out individual timbres; it's like painting with sounds. As they respond to my gestures I see the faces of the band light up with excitement and enjoyment as they experience a new level of music making.

Gently I release the final chord into silence. The players sit motionless. No-one speaks. My arms are frozen in time and space for a split second, yet it feels like an eternity as the sound dissipates into the cold cavernous auditorium. My arms fall gently to my side and the players relax. Not a word is spoken. But everyone recognises that that was the band's best performance of *Salvation is Created*. I am sure the concert performance will be good, but that was the one. Hopefully the band will remember the performance from tonight no matter what happens on Saturday.

Wiping the perspiration from my brow I once again find it necessary to allow the band, and myself, time to prepare for the final piece of music. *Charles Carter's Overture for Winds* is our final work. This piece has some technical challenges which after a 2 hour rehearsal are not going quiet as well as they should. However, the overall playing of the piece is quite pleasing. A couple of near misses as some of the faster passages almost come unhinged, but the band recovers and we make it through to the end. While the band rests I jot down the places in the music I want to look at in a moment.

Its 8.50pm and the band looks tired. It has been a full-on rehearsal. They have expelled a great deal of energy tonight (Kelly, 2007); physical and cognitive energy. I decide to finish on time. We have a dress rehearsal and sound-check on Saturday so I will work a couple of the problematic sections in the music then.

Prioritising the music to work on isn't too difficult; *Polly Oliver* and *Overture for Winds*. A 5 minute burst on each is all I have time for, which is not much time. I quickly rehearse the trumpet line in *Polly Oliver* that didn't work. It is really just a lack of confidence in the 2nd trumpet section. We play through it and it is fine. "*Just play it! Play with confidence and a good sound, that's all I ask*", I tell the trumpets as I try to instil the necessary confidence (Kohut & Grant, 1990; Price & Byo, 2002; Matthews & Kitsantas, 2007).

I have just enough time to run the beginning of *Overture for Winds*. The tempo and the rhythmic alignment is much better. We continue playing through until we come to a good place to stop. I want the band to go home feeling good about the rehearsal, so I choose a nice cadence point to finish on. Before the band packs up I remind them of the sound-check time, concert dress and, most importantly, thank them for their efforts tonight and throughout the term.

4.2.4   Reflection

The Concert

As the final chord resounds throughout St. John's Church, drops of sweat pour from my brow toward my recently polished black shoes. I release the ensemble's sound into the air and await its dissipation into silence. The ensemble is motionless; it is as if time itself has stopped. As I lower my arms gradually, echoing the melting of sound into silence the audience erupts into applause. I smile and gaze over the faces behind the instruments that are my ensemble, and with my hand over my heart I nod my head and mouth "*Thank–you*".

All of a sudden the realisation of one of my greatest fears hits me. I have to turn around, look at the audience and take a bow! I muster all my nerve, take a deep breath, and close my eyes…

…and wonder how the hell did I get myself into this position? How did I, a shy introverted person ever get myself into the position of having to be on show in front of a large audience, not to mention the 50 people who show up to band rehearsal each week.

St John's Church was quite full. This was a huge relief, as I hate performing in a big empty room where the only audience is the metaphorical cat, a dog and a handful of people. The pews down the centre of the church were almost full as was the gallery with a scattering of people along the right-hand side as I looked down from the stage. I could barely recognise faces as the church was poorly lit…this is not such a bad thing!

Surprisingly St. John's Church was quite warm, all too often I have performed here in the freezing cold. We had rehearsed for 2-hours earlier in the afternoon and I was able to turn on the heaters to take the chill out of the air. Yet most importantly, I hoped this would help keep the instruments in tune!

7.15pm I waited in the Choir Vestry as the band settled on stage, warmed-up, chattered amongst themselves (perhaps trying to show that they weren't nervous) and commenced tuning. Listening to the band tuning on stage, I noticed how timid they sounded; "*Was it just because they were nervous? Was it because there were only a few people playing at a time?*" I hoped it was the latter. The Band has a habit of getting nervous at concerts and I hoped and prayed that this wasn't the case tonight. The band and I were expecting a big one.

I glanced at the time on my mobile phone, as my watch had broken a few days before, 7.20pm. I thought to myself that they should play some more, get the instruments really warm, feel physically comfortable and settled.

I felt queasy, it was 7.23pm. The music started racing through my head, especially the bits that could go wrong.

7.25pm is there enough time for me to race off for a pre-concert nervy?

Occasionally I could hear a few members of the ensemble playing, endeavouring to keep the instruments warm. I felt a minor panic attack and self-doubt started to overcome me. *"The French Horns and Trombones will be out of tune on the first note of Flourish for Wind Band. They had better stay at my tempo and not drag the first note. The Trumpets are hesitant enough as it is, that could throw them!"*

I looked at the time, 7.28pm; I peered through the door to the Choir Vestry, as it was slightly ajar. There were still people entering the church.

Do I go out or wait for them to sit? I waited, 7.30pm…7.31pm…

7.32pm I walked out the door mustering as much confidence as possible and trying not to look nervous. The audience applauded and the band stood to acknowledge my entrance. I strode to the podium, put my left hand on the podium rail and gripped it for dear life. Staring into the dark cavernous space through the audience, doing my best to avoid any eye contact, I forced a smiled and bowed, acknowledging the applause.

Turning towards the ensemble I smiled, rolled my eyes…they know how much I hate bowing and presenting myself to the audience. I motioned for them to take their seats. The scores were on my music stand in the correct order; I was ready to go.

Prior to raising my arms in readiness for the majestic and stately opening of Vaughan Williams' *Flourish for Wind Band*, I took a moment to pass my eyes over the members of the ensemble to ensure they were ready to be transported into the land of wonders and mystery we call 'The Concert'. As my eyes glanced over each section I could feel a sense of expectation, excitement and trepidation. Hiding behind the barrage of percussion equipment the percussionists were standing resplendent in their formal concert clothes, white shirts pressed, bow ties straightened, shoes shining, hair in place and make-up applied (for the ladies of course) and not a baseball cap in sight. I smile at the ensemble, it

is my way to relax them and to affirm their hard work and to let them know that I trust them and respect them for their efforts in rehearsal (Matthews & Kitsantas, 2007).

Then I saw it, it was worse than any hideous beast in any horror movie. It was as if fear had dealt me a double fisted blow to the stomach. In the back corner where the pipe organ's keyboard is, was the video camera. The camera was there so the concert could be videoed as it would form the final portion of the videoed data required for my research. But, the camera wasn't on!

Marshalling all the poise and dignity I could, I stepped off the podium and signalled to the percussionist closest to the camera. I managed to catch Fiona's eye, pointing at the video camera I mouthed the words "*Turn the V-I-D-E-O on*".

All I received was a blank look back. I pointed a little more insistently at the camera and mouthed the words again. I received an acknowledging smile and she nodded her head. I drew a deep breath and released a sigh of relief.

As I looked down at my feet, to make sure I didn't trip while stepping back up on to the podium, I heard a concert Bb being played on the glockenspiel. My eyes darted back to Fiona with one of those glares that only a conductor can give whilst shaking my head. Once again I pointed back at to the video and mouthed "*TURN ON THE CAMERA*". By this stage other members of the band had started sending messages back to the percussionists…they still didn't get it!

Fiona's response this time was for a concert A to allow the woodwinds to tune. I nearly used my baton as a javelin, but restrained myself.

Out of the corner of my right eye I saw some movement. Tim was coming to my rescue. Tim was playing the snare drum in this piece, which just happened to be located at the other side of the stage. He lowered his head, as if to make himself invisible to the audience, and commenced the long lonely walk across the back of the band in full view of the audience to the camera. Meanwhile Fiona still playing her 'A' was trying to work out what was going on. Tim walked behind Fiona, with her ever-persistent 'A', and nudged her. The sound of the 'A' slowly dissipated into the silence as it echoed around the cavernous acoustics of St. John's Church.

After what seemed like an eternity the video camera was on. I took a second look at the camera, just to make sure the little red light was on.

It was. It was time to start making music!

Looking into the ensemble it seemed a little dark; I wondered how well the band could see their music and me. I knew my music well, but had not totally memorized the scores. I knew I could conduct three pieces without the scores and large portions of the other three works. I never feel safe without the score there in front of me…just in case!

The first piece went well. A good full sound, a bit of intonation trouble especially in the trumpets and upper woodwinds. Some nice musical contrasts and line shaping. It was a little timid, but over all a good start.

I decided to have the band tune again to try and fix some of the intonation problems. Unfortunately the majority of the problems were due to the instruments constantly changing temperature. If only they had taken my advice and kept moving warm air through them, it would have helped tremendously.

Grouse Mountain Lullaby was next on the program and the band gave a fine performance of the work. But I felt that the band did not allow Matt the freedom he would have liked. There were nice musical moments, but it seemed that the ensemble were still unsettled and wanted to play at a nice steady tempo with little musical nuance.

In *Polly Oliver* the band allowed me to shape and change phrases. Of the music on the program this piece worried me the most. We had only spent two weeks rehearsing it. I suppose that is one of the reasons it had that sense of freshness; a piece that has the potential to be a huge success or could be a disaster. The ensemble responded well and enjoyed the performance of this work. The band was willing to trust themselves and the hard work we had done throughout the term. They demonstrated to themselves that if they focus not on learning a piece of music, but on the acquisition of musical understanding (1990) and technical development, then they can achieve amazing results. *Polly Oliver* enabled the band to put this to the test – they were willing to take the risk and trust their musical development and understandings (Wiggins, 2009).

Chorale for Symphonic Band had some really exciting moments – exciting in all the wrong ways! The piece started well, through the introduction and into the exposition of the main theme. As the theme was developed and passed around various sections of the band it became apparent that some people were lost. I'm not really sure what caused people to become lost; maybe it was the fear of playing the melodic line without the support from others, or they didn't count their bars of rest correctly. Panic started to set in!

In the variation where the low woodwinds play as a choir, they came in very timidly; some people appeared too scared to play. This was almost the beginning of the end. From this point on the band became very unsure of itself. People got lost where it had never happened before. The fear was like the Black Death sweeping across the stage and engulfing members of the ensemble one by one. As the band became more and more nervous they tried to find the answers in the musical score in front of them. If only they had looked up I could have helped get them back on track.

I resorted to rescue mode. I did everything I could to identify each individual part and cue them for the next entry. I could feel the sweat starting to drip down my back; it felt like I was sweating blood.

Fortunately not many people would have realized the problems in the performance, as it is not a well-known work. A small comfort, but, because the faults were there, it annoyed me immensely. It had never happened before, why did it have to happen in the concert? I can only put it down to the inexperience of the individuals within the band. They are really comfortable when they are all playing at the same time, but when confronted with solo lines and the pressure of performance they become extremely nervous.

I made a conscious decision not to glare or berate the ensemble at the conclusion of the piece it would have been of no use and would have the potential to further destabilize the band. As usual I started analysing the performance: "*Could we have done more work? Did we peak too early? What caused the problems? Was it my fault?*" As the conductor I guess it is my fault: if the band plays well I have done a great job; if they play bad, then I've not done a great job.

I took a few moments to allow the band and myself to settle and regain our composure before continuing with the performance.

Salvation Is Created went really well. As the final chord resounded throughout the beautiful acoustics of St. John's Church the ensemble, and the audience allowed the sound to wash over them. The warmth and beauty of the sound was fantastic.

Our contribution to the concert was drawing to a close; it was almost over. *Overture for Winds* started well, good tempo, lightness and cleanly articulated. As we entered the 'B' section people started to feel a little unsure again. I went into overdrive doing my best to ensure that we could regroup as quickly as possible.

One of the trombonists said that he played all by himself. He thought he must have been in the wrong place; he looked up and saw me glaring at the low brass and showing them exactly where their isolated quavers were. He smiled, he knew he was right and the others were lost!

This is one of the pieces that I knew really well, though I would not conduct it without the score in front of me. At one stage I was madly flicking through the pages of the score trying to find which page we were on. I had been conducting from memory, but I needed to find the exact place in the score to try and get the ensemble back on track and to avoid a major train wreck. Once again I managed to get everyone at the same place at the same time. I'm sure that my eyeballs were about two inches in front of the rest of my face!

We concluded our performance to enthusiastic applause from the audience. I invited the band to stand and accept the audience's applause. As the applause faded I indicated for the ensemble to take their seats again. Realising that I would not have an opportunity to speak with the band before our next concert, I briefly thanked the players for their hard work throughout the semester and tonight's performance. I could sense a feeling of disappointment from some members of the band. They knew that they could have played better.

As I felt myself drifting back into the moment the sound of the applause grows louder and reverberates throughout St. John's Church, I spin on my heels, place my left-hand firmly on the podium rail, my baton firmly grasped in my right-hand, I take a bow.

I take a deep breath and take another bow in acknowledgment of the audience's appreciation of our hard work. My body straightens and I turn to the ensemble and ask them to stand, for these are the people who have worked hard and deserve the applause. As for me, I just do band!

As I prepared to join the Wind Orchestra trombone section for the remainder of the concert I could not stop my band's performance going through my mind. A number of people said that they really enjoyed the performance. Comments such as: "*The sound was full and warm. Very musical playing. Some intonation problems to start! Great sound. They are playing better than ever. Great repertoire.*" Yet, I knew the faults that were there; it should have been so much better.

Wind Orchestra had a guest organist playing the *Maestoso from the Organ Symphony* by Saint-Saëns. The organist is a highly respected musician and she took the time to tell me

that it is the best she has ever heard the Symphonic Band play. She enjoyed the shaping of the phrases and the sound of the ensemble. Initially I thought she was just being polite, but I discovered later that night she had attended many of the Community Music Program's concerts over the years and had heard the group before I had started working with them.

The following week I was walking through the Music Department at the university when several of the members from the band started talking to me. Firstly they apologized for their indiscretions during the performance and proceeded to discuss the performance. I purposely remained silent. The reason for this was twofold; I was still disappointed about the performance and didn't want to negatively impact their perceptions of the concert and I also wanted to elicit what they genuinely thought.

Surprisingly these band members thought that the band generally played well. They recognized the problems we had, but also recognized the fantastic moments. Interestingly they received great feedback from family and friends in the audience. One audience member stated that they enjoyed the Symphonic Band more than Wind Orchestra, especially *Salvation Is Created*.

After a while I was asked what I thought. I gave one of my non-committal answers and said I want to have a good listen to the recording before I make any comments.

Rehearsals start again next Monday, June 23rd. We will have a debrief and see what happens. I have already started formulating ideas as to what I want teach on and improve for next time!

4.3   Summary

The autoethnographic account is my particular experience (de Vries, 2006). It describes my experiences as a conductor-music educator as I worked as a conductor and a music educator with a community concert band. The story follows a 10 week rehearsal schedule where the band and I prepare for a concert. However, the concert is not the goal or destination, the musical development of members is the goal. I want my band to be better players and musicians.

As you have read through my narrative I hope that you have asked yourself questions and that the story also provides some answers. Autoethnographic writing,

as Reed-Danahay (2009) suggests, allows its readers to ask questions. Hopefully you have asked yourself questions and found some of the answers in my story.

Wanting (needing) to understand my teaching and conducting practice forced me to reflect upon my teaching and conducing formally, hence my desire to undertake this research. I had an idea what I would discover. I came to the study with my own thoughts and opinions. Little did I expect to reach end of the study with a better understanding of the cyclic rehearsal process of my work, the work of a conductor-music educator. This cyclic process is: Rehearsal Preparation, Rehearsal Planning, Rehearsal Implementation and Rehearsal Reflection. I always choose the repertoire for my band very carefully. The music must be challenging and achievable, good to play, something the audience will enjoy listening to, and aid in the players development. As I have reflected upon the last 10 weeks of rehearsals, I have come to the realisation that the music I select must be of quality and allow me to teach technical skills as well as musical concepts (Kirchhoff, 2009). As a conductor-music educator I am first and foremost a teacher as I seize every possible teaching opportunity. As a conductor-music educator I never stop teaching.

Chapter Five provides a summary of the findings, conclusions and recommendations for practice and future research.

Chapter 5
Conclusion

5.1   Introduction

Framed by the research questions this study, *The conductor-teacher, conductor-learner: An autoethnography of the dynamic conducting/teaching, learning process of an advanced level wind ensemble conductor*, explored my life experiences and my journey to becoming a conductor-music educator. The study sought to better understand the rehearsal processes I employ and how selected members of a wind band I conduct perceive the role of the conductor-music educator. The narrative journey to explore this phenomenon has taken me on a long and interesting journey.

Chapter Four presented the emergent themes from the data analysis and discussed these throughout the autoethnographic writing. In this chapter, the significance of the study's research questions, outlined in Chapter Two, are discussed, a summary of the findings provided, and recommendations for further research are presented.

The research questions which explored this phenomenon in-depth are:

1.   What is the nature of the conductor-music educator's work?

2.   What strategies does a conductor-music educator draw on to teach a large ensemble with a diverse level of technical and musical skills?

In section 5.2 I discuss findings that emerged through the analysis. The findings are organized around the questions that guided the research.

5.2   Summary of Findings

In this study I have endeavoured to explore my work as a conductor and music educator through examining my conducting and teaching practice. However, prior to undertaking this autoethnographic study it was necessary for me to look inward and tell my life and musical history. The opening prologue *My Story – a journey towards music* was my way of describing how I interpret the world, what I learn, how I teach and what I teach and to simultaneously bracket myself in relation to the research.

In order to investigate the nature of the work of the conductor-music educator it was necessary for me, with reference to the literature, to define the roles of a conductor and music educator. These two definitions provided the foundation for my definition of the conductor-music educator. The definitions were as follows:

Conductor: Professional/semi-professional conductor. Not primarily involved or concerned with the musical and technical development of the ensemble and its members with a primary focus on performance.

Music Educator: Music educator primarily focused on design, implementation and evaluation of classroom curriculum.

Conductor-Music Educator: Music educator and professional/semi-professional conductor teaching instrumental or choral music through ensemble performance. The primary focus is the musical and technical development of the ensemble and its members.

If asked to define these three terms now that I have undertaken this study, I think my definitions would be very similar. Recalling a conversation with Jane in

her interview she made me think about my definition of the conductor-music

educator. Jane provided a list of the conductor-music educator's work, or as she put

it **my** job. This included educating the band about:

- the music we are playing

- music theory

- music history

- how the music is written

At the end of her list was a very telling comment. She summarised the

conductor-music educator's work as knowing the musical and technical destination

and then planning and implementing the learning experiences to enable the band to

reach that destination. Or in Jane's (Interview) words, ―Your job is to know the end

result, where we are to go and to work towards that".

One of the key themes that emerged from the data was the cyclical nature of

the work. Whilst I recognised that every rehearsal was planned, and the plan was a

reflection of the previous rehearsal's learning outcomes, I was astounded at how

important the four-stage rehearsal process is. The process of preparing, planning,

implementation and reflection is evident in each of the *Off the Podium* and *On the*

Podium narratives. Sometimes this process is in the foreground and at other times it

is in the background, but it is always there. For example, in the *Off the Podium*

section of *Rehearsal 6* I wrote, ―Preparing for this week's rehearsal my mind keeps

going back to the band's inability to play repetitive rhythmic patterns". And in

Rehearsal 9 I mention ―reviewing my rehearsal plan and reflective notes from last

week and start to think through my [teaching and learning] goals for this week".

The literature located in this research identified the multilayered and multi-faceted phenomenon of the work of a conductor-music educator that goes far beyond music making, conducting and teaching. This literature also identified many other roles the conductor-music educator undertakes such as: performance manager, administrative tasks, mediator, mentor, counsellor, disciplinarian, instrument repairer and librarian.

5.2.1   Research Question: What is the nature of the conductor-music educator's work?

Prior to investigating the nature of the conductor-music educator's work it was necessary to provide a historical context for this study; the how, where, why and when of large instrumental ensemble music within the education setting. Chapter Two, therefore, outlined the development of instrumental music education in the USA, UK and in Australian and Tasmanian contexts. This historical perspective provided the necessary framework required to understand not only the development of the wind band movement, but help illuminate my experiences as a student, music educator, conductor and conductor-music educator.

Through this autoethnographic study I have come to the realisation there are four distinct stages in relation to a conductor-music educator's work: Repertoire Selection, Rehearsal Preparation, Rehearsal Implementation, and Rehearsal Reflection. These stages are inextricably linked and underpinned by the premise that the conductor-music educator must at all times teach.

5.2.1.1 Repertoire Selection

Much has been written about the about the selection of appropriate repertoire. One of the key findings of this study is that the repertoire selected must be of quality and integrity (Gillis, 2008; Kirchhoff, 2009). Repertoire provides the opportunities

to teach fundamental performance techniques (aural development, pitch recognition, rhythmic development, instrumental skills), as well as musical constructs and understandings (historical perspective, theoretical understanding, knowledge of form and structure, compositional skills, improvisation). In a nutshell repertoire must challenge technique, musicianship and stylistic understandings. However, it must always be underpinned by educational philosophy and a desire to see each ensemble member develop as a musician. The narratives of preparing for rehearsal, setting the curriculum, rehearsal and performance process, both on and off the podium, highlight the centrality of repertoire selection. One of the fundamental principles for selecting a piece of repertoire is that it must allow the conductor-music educator to teach something to the band (see *Preparation*). The performance of *Polly Oliver* in the concert is an example of appropriate repertoire selection. This piece was selected at the commencement of the rehearsal process; however, the musical challenges within this piece were too great for the ensemble at that time. So the decision was made not to rehearse it. Yet, we played it in the final concert. How did the band manage this? Through the cyclic process employed as a conductor music-educator I now understand that this was due to the selection of the other repertoire and the ensemble members transferring their individual and collective learning to the playing of *Polly Oliver*.

Repertoire, or musical pedagogical texts, of an appropriate standard allowed the conductor-music educator to teach musical and technical understandings and enable a band to perform a piece of music after few rehearsals. This achievement would not have been possible if each rehearsal was not fully planned and prepared to include performance techniques.

5.2.1.2 Rehearsal Preparation

All of the activities undertaken in a rehearsal must be carefully planned and learning is to be sequenced. It is necessary to scaffold and sequences the learning experiences to ensure that each performer is provided with the best opportunity to develop the skills and understandings being taught through the repertoire. For a rehearsal to have the potential to be successful, the rehearsal plan must be very specific, organised, time managed and written down to assist in its implementation. Detailed score study and detailed rehearsal preparation and planning allow the conductor-music educator to follow the plan or, if necessary, modify the plan on the fly. This is difficult to do without an initial plan in place; planning provides the necessary structure and focus for the rehearsal.

5.2.1.3 Rehearsal Implementation

The rehearsal is where all of the conductor-music educator's preparation is put into practice. The initial stages of a rehearsal, such as the warm-up, are of vital importance. It is here where the mood, tone and expectations for a rehearsal are established and, according to Lisk (2000), this is when the ensemble member's cognitive engagement and retention rates are highest. It is imperative to cognitively engage and challenge the ensemble members as this aids in creating a successful rehearsal. Too often the technical demands of the repertoire consume a vast majority of rehearsal time, leaving little time for musical nuance and empowering the performers to make informed musical decisions. Rehearsals must engage fingers (technique) and musicianship (brain).

Each rehearsal must allow ensemble members to engage with their learning. Concepts that are taught during the warm-ups must relate to the repertoire being played. One of the strategies I employ is the use specific exercises I write that are

based around the circle of 4^{ths} as described in Lisk's (2000) *The Creative Director:*

Alternative Rehearsal Techniques.

By teaching the musical processes and engaging the ensemble cognitively

and technically they were able to successfully transfer their learning from one piece

of repertoire the next.

5.2.1.4 Rehearsal Reflection

The conductor-music educator must be a reflective practitioner. If they do

not reflect upon the rehearsal process, teaching successes and failures, they will not

continue to grow in their role. Reviews of the weekly rehearsals, whilst time

consuming, provided a powerful aural and visual insight into conducting techniques,

ensemble members' technical and musical development, and the overall progress of

the ensemble. It is a simple process in outline: Plan, Study, Rehearse, and Reflect,

but a multilayered one in the context of the conductor-music educator's work.

During the cyclical process of reflection, the planning and reflecting becomes

more detailed and more complex throughout the series of rehearsals. As the planning

and reflection become more complex and in-depth, rehearsals also become more

complex and in-depth. Reflecting on rehearsals allows the conductor-music educator

to identify the success and failures of the ensemble and the teaching processes; it

provides opportunities to recognise when improvements are made and goals are met.

Through reflection important teaching and learning goals for the ensemble and the

individual members of the ensemble can be established and refined. Furthermore

this process enables the conductor music-educator to reflect at a personal and

professional level about their own development. It is just as important for the

conductor-music educator to reflect upon their personal and professional goals as they too need to continue to develop their conducting and teaching practice.

Rehearsal reflections provided insight into other aspects of the conductor-music educator's work. It allows them to reflect upon what was happening in the moment (in rehearsal reflection/analysis), after rehearsal (weighing up the successes and disappointments) and rehearsal planning (informing subsequent rehearsals). These reflections on self translate into reflections on ensemble. It is through the conductor-music educator's command of the choreography of conducting, communication and teaching skills that the ensemble develops musically and technically.

The nature of the conductor-music educator's work therefore consists of the cyclic process of Repertoire Selection, Rehearsal Preparation, Rehearsal Implementation and Rehearsal Reflection. This process must lead to a destination, the concert. Is the concert really only a destination though? For me the concert is also a time of sharing, for ensemble members to share what they have learnt during the rehearsal process.

5.2.2   Research Question: What strategies does a conductor-music educator draw on to teach a large ensemble with a diverse level of technical and musical skills?

It is important for conductor-music educators to have many ways to teach musical concepts, fix musical or technical problems and motivate ensemble members. Multiple teaching strategies must be developed and practiced by the conductor-music educator to enable them to teach effectively and efficiently during rehearsals. A core component of this teaching is to empower ensemble members to become metacognitive thinkers and to develop the skills and understandings to become independent learners.

5.2.2.1 Musical skills and knowledge within a broader metacognitive context of student empowerment

During rehearsals there are potentially many ways to reach the educational outcomes outlined in the rehearsal plan. Too often conductors become fixated on solving a specific problem they hear, but fail to address the underlying issues that are causing the problem. A conductor-music educator's desire is to fix the problem by addressing the underlying issues and provide the ensemble members with the best opportunity to transfer their learning to other musical situations. Sometimes this means that it is necessary to take many roads to reach the musical goal, this investment of rehearsal time and effort into teaching the fundamentals of playing should be the highest priority. Conductor-music educators must have an unsurpassed attention to the detail. Whether it is the musical or technical demands, hand positions, embouchure, tone development, breathing, historical, theoretical, or other elements of music; conductor-music educators must always teach. One of the core roles of the conductor-music educator is to provide practice strategies which students can use at home during their own practice time. Wherever and whenever possible a conductor-music educator must find teaching moments and exploit them. However, it is just as important that the conductor-music educator empowers the musicians in the ensemble to teach themselves.

5.2.2.2 Plan and implement a variety of teaching strategies that enable student learning

To be able to exploit the teaching moments as they arise in the rehearsal process it is important for the conductor-music educator to have a range of teaching strategies from which they may select and apply appropriately as the need arises. During rehearsals questions are an effective means to exploit learning moments, questions that relate to specific parts of the music (melody, harmonic function,

balance, timbre, texture, form) and technical demands (fingering patterns, scale/arpeggio patterns) that the ensemble members may be negotiating. A verbal response is not always necessary. Inviting the ensemble to respond through word, singing, counting, aurally and playing, or a combination of these, provides opportunities for the ensemble to engage cognitively, kinaesthetically and aurally with their learning. Price and Byo (2002) offer that the teacher, or conductor, is responsible for providing the best learning outcomes. This should happen during rehearsal and empower students to succeed in their practice outside of the rehearsal.

One particular teaching strategy suggested by Kohut and Grant (1990) is called synthesis-analysis-synthesis. This is where a musical problem is isolated, worked on, solved and then put back into context. This study suggests that conductor-music educators who employ this approach isolate the problematic area, and rectify the problem through the use of their repertoire of multiple teaching strategies. This teaching strategy enables the ensemble to fix the issue at hand, consolidate their learning and re-contextualise the music. While using the synthesis-analysis-synthesis approach the conductor-music educator is also providing students with a strategy they can use in their individual practice sessions.

This study suggests that some of the skills and strategies essential for an individual to become a successful conductor-music educator include a good understanding of music theory, history, genres, performance practice, composition and orchestration. These skills are necessary for a conductor-music educator to be able to prepare repertoire in anticipation of rehearsals (Battisti & Garofalo, 1990). Such skills and understandings can be taught in music education classes; however, the practical skills and strategies are more difficult to teach and to learn. They are

often learnt through working with, and observing, great teachers and conductors, trial and error, being mentored by a conductor-music educator, and most importantly experience.

It is important to understand that it is not possible for a conductor-music educator to have strategies to fix all problems they may encounter at the commencement of their teaching career. However, it is important that they are provided with basic strategies during their initial university training. In conjunction with their university studies it is necessary for conductor-music educators to continue to develop their repertoire of teaching strategies through professional learning, observing the conductor-music educators available to them and through reflecting upon their own practice.

5.2.2.3 The conductor-music educator never stops teaching

Perhaps the most important component of the conductor-music educator's work is that they never stop teaching. Because of the constant friction between end goals and ongoing learning the conductor-music educator must balance the vision of empowerment against the outcomes. Concerts, whether school or community performances, or contests, are considered as the assessment endpoint (summative assessment). However, it is important that ensemble teaching should be a reflection of formative assessment, where learning is used to inform teaching priorities, thus assisting the student to achieve their full potential.

How does one measure the success of a performance? There are many why a performance could be called a success, including, the music was performed on a concert and it did not crash; it was played musically; and, the ensemble and the audience enjoyed the performance. However, for a conductor-music educator, the

success of a performance is not the learning of a piece of music, but the acquisition of technical skills and musical understandings which students are able to transfer to other musical contexts.

Conductor-music educators are first and foremost music educators who teach through conducting. Conductor-music educators never stop teaching.

5.3   *Conclusions and Recommendations*

The following conclusions and recommendations are based upon a range of factors that inform the development of the conductor-music educator. However, it is necessary to understand that any recommendations made, read or assumed, must be considered within the current educational climate and context. When generalising about the work of the conductor-music educator caution needs to be exercised as the recommendations that follow are based on a range of factors specific to this study.

5.3.1   Conclusions

5.3.1.1 Nature of the conductor-music educator's work

This study suggests that the work of the conductor-music educator is multifaceted and multi-layered. Conductor-music educators can describe their work as being *Off the Podium* and *On the Podium*. Work *Off the Podium* includes repertoire selection, rehearsal planning, rehearsal preparation and rehearsal reflection. These are the musical and teaching roles a conductor-music educator undertakes, there are also non-musical roles including, concert organising, library and instrument maintenance, recruitment. *On the Podium* work includes rehearsal implementation and concert presentation. These two aspects of a conductor-music educator's work are the most visible. It is during the implementation of a rehearsal that the conductor-music educator's planning and preparation come to fruition, it is

where one teaches through conducting. The final stage of the cyclic process of the conductor-music educator's is the rehearsal reflection. This, however, is not the end point as this reflection is crucial to the ongoing planning and preparation of all subsequent rehearsals.

5.3.1.2 Strategies Employed

It is vital for the conductor-music educator to have a number of teaching strategies to teach technical and musical concepts. Teaching strategies need to cater for different learning styles, enhance interest and motivation, and provide opportunities for differentiated learning by providing a range of learning experiences. Strategies which have been employed in the rehearsal stages of this study include; singing, counting, sizzling, modelling, discussion, listening and the kinaesthetic manipulation of instruments. Effective teaching strategies not only enhance student, and ensemble, learning they are more likely to enhance student interest, engagement and motivation.

5.3.1.3 Education of Pre-Service Music Educators

Since the inception of tertiary music education courses, and more specifically conducting courses, much has been written about:

- the choreography of conducting (such as, Scherchen, 1933; Rudolf, 1969; Grosbayne, 1973; Green, 1987; Kohut & Grant, 1990; Thomson, 1994; Rudolf, 1995; Schuller, 1997; Price & Byo, 2002; Postema, 2008)

- repertoire selection (such as, Miles, 1997; Durrant, 1998; Gorelick, 2001; Boonshaft, 2002; Colwell & Goolsby, 2002; Boonshaft, 2006; Allsup & Benedict, 2008; Demorest, 2008; Gillis, 2008; Kirchhoff, 2009; Ulrich, 2009)

- score study (such as, Battisti & Garofalo, 1990; Kohut & Grant, 1990; Thomson, 1994; Miles, 1997; Lisk, 2000; Bell, 2002; Boonshaft, 2002;

McBride, 2002; Price & Byo, 2002; Boonshaft, 2006; Ulrich, 2009; Miksza, Roeder, & Biggs, 2010)

- and rehearsal planning and implementation (such as, Kinyon, 1982; Battisti & Garofalo, 1990; Kohut & Grant, 1990; Battisti, 1992; Kohut, 1992; Miles, 1997; Gorelick, 2001; Boonshaft, 2002; McBride, 2002; Williams, 2002; Boonshaft, 2006; Manfredo, 2006; Kelly, 2007; Demorest, 2008; Gillis, 2008; Morrison, 2008; Millican, 2009; Ulrich, 2009).

In recent years educationalists and theorists (including Elliott, 1995; Russell, 2006; Wiggins, 2007; Morrison, 2008; Blair, 2009; Ulrich, 2009; Wiggins, 2009) have advocated teaching for musical understanding. Teaching large ensemble performance is about teaching skills and musical understandings through conducting. Conductors with flawless baton control, perfect gestures, beautifully placed beat patterns and inspirational musical interpretations may look amazing on the podium, but can they teach the fundamentals of playing musical instruments? Do they possess the necessary strategies to teach musical and technical concepts? Elliott (1995) writes that professional music educators possess two complementary forms of expertise, musicianship and educatorship. This is also true of the conductor-music educator; however, I suggest that the conductor-music educator has a third form of expertise, conductorship.

What students learn depends upon the competence and expectations of the conductor-music educator (McBride, 2002; Wiggins, 2007; Kirchhoff, 2009). Conducting for musical understanding is more than beat patterns, cues, gestures and being able to conduct a group of performers who can already play their instrument with a level of proficiency, it is more important to be a masterful musician and teacher.

With deference to existing literature and evolving literature around musical understanding, I asked myself ―*What does a conductor-music educator do, and therefore, need to know?*‖ I have endeavoured to intertwine my experiences, reflections and thoughts whilst undertaking this study to recommend some of the skills and understandings a conductor-music educator requires.

This study suggests that educational conducting courses need to ensure that students are provided with a comprehensive understanding of the work of the conductor-music educator. Students need a mastery of the choreography of conducting, score study skills and rehearsal skills, they also need to know how to plan and sequence rehearsals that are designed to develop technical skills and musical understandings. Interestingly the *National review of school music education: Augmenting the diminished* (Australian Government Department of Education, Science and Training, 2005) recommended that music teachers need skills in conducting and ensemble direction.

Conducting students need to be provided with the opportunity to conduct student ensembles, not just their peers at university. Ensembles comprised of students from primary and high schools will assist conducting students to understand how students learn and respond to conductors in an educational environment.

In summary, the conductor-music educator's work is varied and complex. Many of the skills are learned on the job. However, it is incumbent on Pre-Service Music Education courses to provide future music educators with a basic set of skills and understandings which will enable them to teach music through performance and not just teach performance. It is important for conductor-music educators to have validity and credibility as both teacher and musician. As a semi-professional

performer I have been able to use my personal performance experiences in the educational setting. This validates my abilities as a musician while providing a secondary source of validity/credibility to what I do, say and the concepts I am teaching. It is important to maintain high standards and expectations as a conductor-music educator, as soon as these are relaxed then mediocrity may set in. Maintain high expectations and be willing to demand it; however, these must be realistic demands.

People play music in large instrumental ensembles for many reasons: socialisation, musical and technical stimulation, or because they just love playing. Conductor-music educators should not become fixated on teaching only, and ignore the intrinsic rewards that come from collective music making. Ultimately people make music for their own, and others, enjoyment. There is the need to balance the teaching and learning processes and performance. The right balance will contribute to a lifelong love of music as an active performer, listener and educator.

5.4   *Limitations of the study*

As outlined in section 1.1, this study is limited by its focus on one ensemble within a community music program in a regional Tasmanian city. As an autoethnographic study; it tells my story with the voices of ensemble members embedded into the narrative writings. Whilst this is my story it may resonate with you, the reader; however, it is and will always be my story.

5.5   *Directions for future research*

This study highlights the opportunities for further research in several areas, of the conductor music-educator's work. It is a multi-faceted role that goes beyond music making, conducting and teaching, and conductor-music educators carry a large

responsibility. Within the Tasmanian context it is during rehearsals that many students receive their only formal instrumental music lessons as many students do not have private instrumental tuition. The relationship between conductor/teacher and performer/student is vital to the development of the individual student's musical understandings. A relationship built upon the foundation of mutual respect, sound musical understanding, excellent teaching and an unrelenting commitment to teaching for musical understanding, and not just teaching repertoire, is worthy of further investigation.

Future research may include multiple research sites, ensembles of various levels of development (musical, age, cognitive), and both in-school and other community ensemble environments. Further research is needed to examine the conductor-music educator's work, not just the teaching/musical work but the many other tasks they are called upon to undertake. Importantly research is needed to identify and examine the nature of the specific strategies that enhance student learning in a large performance ensemble. Further research into the experiences of the band members and their perceptions of the conductor-music educators' work and how this work influences their musical development would also add to a deeper understanding of this unique teaching and learning context.

The impact of the conductor-music educator's training cannot be discounted or ignored. Providing pre-service music educators with extensive and in-depth experiences conducting and teaching school based ensembles, and opportunities to learn from expert conductor-music educators will assist in their identification of effective teaching strategies, and modes of communication.

5.6   *Summary*

This study explored my journey to becoming a conductor-music educator (see Prologue) and followed my conducing and teaching as the musical director of a wind band within an extensive community music program. The data revealed a complex interplay between the balance of performance expectations and teaching for musical understanding.

It is important for conductor-music educators to continue to refine their practice, to discover new teaching strategies that work for them. What works for me, may not work for the next person.   The teaching strategies described in this autoethnographic account are mine. These strategies and skills I have learnt through observation, master classes, experimentation, participation as ensemble member, as a student, as a scholar and as a reflective practitioner. They are strategies that I have made work for me, to fit my personality type and teaching style.

While teaching music for performance, and not music understanding, continues to pervade large ensemble instrumental music education, one must ask how much have the students learned? How much of their learning is transferable? This study provided valuable insight into the teaching and learning process of a conductor-music educator and the musical and educational journey of my ensemble during a 10 week concert season. Through reflective writings, analysis of rehearsal plans and videos, and semi-structured interviews with key individuals of my community wind band I have endeavoured to gain a deeper understand my teaching practice. Conductor-music educators who employ teaching and learning strategies that provide students with dynamic and transferable music and technical learning experiences, offer students an enhanced likelihood of success and provide the

conductor-music educator with a multifaceted and complex role full of contradictions, dilemmas and challenges.

Epilogue

A gentle summer rain falling, a cooling breeze drifts through my study window as I contemplate the completion on my study. This has been part of my life for many years, it is almost impossible to think of life without it. I wonder what I will do post-study. These wonderings lead me to reflect upon this study and once again I find myself asking, "How did I get to become a conductor-music educator? Do I really know what it is that I do as a conductor-music educator?"

I could say that I have answered these questions. My history presented in the *Prologue* tells of how I became a music educator and a conductor. As I have undertaken this study I have discovered part of the answer to the "what I do" question. To put it quite simply, I teach. I teach for musical understanding through large instrumental ensemble performance.

Cone (2007) asks why and what questions: Why did you want to become a teacher, when did you decide to become a teacher and what makes you stay in the profession. These questions are easy to answer; however, it has taken me many years to get to the answer. Why did I decide to become a music educator? Because I did not want students to have a music education similar to mine and I want to share my love of music. My experiences as a music student in an ensemble setting have created a desire in me to create a rich teaching and learning environment as I work with my band.

Friends and colleagues often asked what have I learnt from this process. Probably the biggest 'revelation' for me is more a confirmation. Confirmation that it is a complex, multifaceted and multilayered job. Confirmation that rehearsals are a cyclical process where each of the four-stages (preparation, planning, implementation and reflection) informs the next stage. Confirmation that if I hold firm to my conviction that if I teach technical skills and musical understandings then the members of my band will grow as musicians.

The next time I have to fill in one of those application forms which ask *Occupation*, I can write **Conductor-Music Educator**. I do now know what it is I do.

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Appendices

Appendix A
Ensemble Member Letter

Research Information Sheet

An autoethnographic enquiry into the lived experience of an experienced wind ensemble conductor-music educator.

Dear ,

I write to advise you of an important research project that I am undertaking which aims to further our understanding of the nature of the work of the conductor-music educator.

I am a Research Higher Degree student from the Faculty of Education at the University of Tasmania. As part of my PhD study, I am investigating the lived experiences of the conductor-music educator, documenting and analysing the conductor-music educators' work and work practices. This investigation will involve an autobiographical study of my own musical history, teaching practices and detailed analysis of rehearsals and performances of the ensemble I conduct.

As a component of this study a number of your rehearsals and concerts shall be video taped. Rehearsal and concert video footage will be analysed to identify the teaching and learning strategies employed as I conduct the ensemble. The video camera will be placed at the back of the ensemble and focused on me as the conductor of the ensemble at all times. I assure you that you will not be observed overtly or covertly as part of the study. Members of the ensemble will only be viewed from behind, and some verbal interactions during the normal rehearsal process may be picked-up. Although you are not formally participating in the study, I seek your permission for the videoing of the rehearsals and concerts.

I assure you that all data of this investigation will be kept strictly confidential. All data generated through the project will be coded to mask your identity. Your name or any other distinguishing feature will not appear on any information produced as a result of the study.

There is no obligation to provide your permission for the videoing of the rehearsals and concerts, as this is entirely voluntary, and you may withdraw that permission at any time without prejudice to your involvement in the ensemble. Every effort will be made to ensure that there are no risks to you as part of this study. Please note that there is no financial payment associated with this study. All data collected as part of this study will be kept in a locked secure place on the premises of the Faculty of Education at the University of Tasmania for five years. After this period all data will be shredded or electronically erased. You will be granted access to all information relevant to you should you so wish.

This project has received ethical approval from the Southern Tasmania Social Sciences Human Research Ethics Committee (Tasmania), approval #**H0007081**. If you have any concerns of an ethical nature or complaints about the manner in which the project is conducted, you may contact either Associate Professor Margaret Otlowski, Committee Chair, (03) 6226 7569, or Ms Amanda McAully, Executive Officer, (03) 6226 2763.

If you have any question or concerns about the research study, please contact Dr. Margaret Barrett, telephone (03) 6324 3248 or Stephen King, telephone (03) 6324 3246. You may give your consent for the ensemble rehearsals and concerts to be videoed by reading and signing the attached form where indicated. Should you

agree to this, please complete the consent form and return it in the *Reply Paid* envelope by **February 1st 2003**.

I look forward to your positive response,

Yours sincerely,

Stephen King

Statement of Informed Consent

Ensemble Member Consent

Title of project: *An autoethnographic enquiry into the lived experience of an experienced wind ensemble conductor-music*

1. I have read and understood the 'Information Sheet' for this study.

2. The nature and possible effects of the study have been explained to me.

3. I understand that the study involves the following procedures: analysis of rehearsal and concert video footage.

4. I understand that any physiological, psychological, social or legal risks associated with this research are minimal.

5. I understand that all research data will be securely stored on the University of Tasmania premises for a period of 5 years. The data will be destroyed at the end of 5 years.

6. Any questions that I have asked have been answered to my satisfaction.

7. I agree that research data gathered for the study may be published provided that I cannot be identified as a subject.

9. I agree to participate in this investigation and understand that I may withdraw at any time without any effect.

Name of subject ....……

Signature of subject: Date

10. I have explained this project and the implications of participation in it to this volunteer and I believe that the consent is informed and that he/she understands the implications of participation.

Name of investigator......................………………………………………

Signature of investigator: _____   Date: _____

Appendix B
Ensemble Participant Letter

Research Information Sheet

An autoethnographic enquiry into the lived experience of an experienced wind ensemble conductor-music educator.

Dear ,

I write to invite you to participate in an important research project that aims to further our understanding of the nature of the work of the conductor-music educator.

I am a Research Higher Degree student from the Faculty of Education at the University of Tasmania. As part of my PhD study, I am investigating the lived experiences of the conductor-music educator, documenting and analysing the conductor-music educators' work and work practices. This investigation will involve an autobiographical study of my own musical history, teaching practices and detailed analysis of rehearsals and performances of the ensemble I conduct.

Should you agree to participate in the study, you will be asked to:

Complete an in-depth interview with me to discuss your perceptions of the role of the conductor-music educator generally and my work with the ensemble. The interview will last for approximately 40 minutes;

Participate in a group interview with other ensemble members who have agreed to participate, where rehearsal and concert video of the ensemble is viewed and discussed in terms of the work of the conductor-music educator and the teaching

and learning processes involved. The group interview will last for approximately 3-hours.

All individual interviews will be audio recorded and transcribed. The video-stimulated group interview will be video recorded and transcribed. These transcriptions will be returned to you to ensure that you agree that the transcripts constitute an accurate record of the interview. At this time you will have the opportunity to modify the transcripts should you wish to do so. All transcripts will be subsequently analysed. You are reminded that your comments in the group may be reported by other members of the group elsewhere.

I assure you that all data in this investigation will be kept strictly confidential. All data generated through the project will be coded to mask your identity. Your name or any other distinguishing feature will not appear on any information which is produced as a result of the study.

There is no obligation to participate in this study as participation is entirely voluntary, and you may withdraw from the study at any time without prejudice to your involvement in the ensemble. Every effort will be made to ensure that there are no risks to you as part of this study. Please note that there is no financial payment for participating in this study.

All data collected as part of this study will be kept in a locked secure place on the premises of the Faculty of Education at the University of Tasmania for five years. After this period all data will be shredded or electronically erased. You will be granted access to all information relevant to you should you so wish.

This project has received ethical approval from the Southern Tasmania Social Sciences Human Research Ethics Committee (Tasmania), approval #**H0007081**. If you have any concerns of an ethical nature or complaints about the manner in which the project is conducted, you may contact either Associate Professor Margaret Otlowski, Committee Chair, (03) 6226 7569, or Ms Amanda McAully, Executive Officer, (03) 6226 2763.

 If you have any question or concerns about the research study, please contact Dr. Margaret Barrett, telephone (03) 6324 3248 or Stephen King, telephone (03) 6324 3246. You give your consent to participate in this study by reading and signing the attached form where indicated. Please complete the consent form and return it in the *Reply Paid* envelope by **February 1st 2003**.

Should you agree to participate in this study, I will contact you to schedule an interview for February 2003.

I look forward to your positive response,

Yours sincerely,

Stephen King

Statement of Informed Consent

Ensemble Participant Consent

Title of project: *An autoethnographic enquiry into the lived experience of an experienced wind ensemble conductor-music*

1.   I have read and understood the 'Information Sheet' for this study.

2.   The nature and possible effects of the study have been explained to me.

3.   I understand that the study involves the following procedures: in-depth individual and group interviews and analysis of rehearsal and concert video footage. It is estimated that this shall take 5-hours.

4.   I understand that any physiological, psychological, social or legal risks associated with this research are minimal. However I also understand that the researcher cannot guarantee what other participants in the group interview may say elsewhere.

5.   I understand that all research data will be securely stored on the University of Tasmania premises for a period of 5 years. The data will be destroyed at the end of 5 years.

6.   Any questions that I have asked have been answered to my satisfaction.

7.   I agree that research data gathered for the study may be published provided that I cannot be identified as a subject.

9.   I agree to participate in this investigation and understand that I may withdraw at any time without any effect.

Name of subject ....…

Signature of subject: _____   Date: _____

10.   I have explained this project and the implications of participation in it to this volunteer and I believe that the consent is informed and that he/she understands the implications of participation.

Name of investigator.....................…………………………………………

Signature of investigator: _____   Date: _____

Appendix C
Ensemble Participant Interview Schedule

Part A: Initiation: Establishing Alliance

Greeting

Introduce the topic:

- *Study on the nature of the work of the conductor-music educator. Primarily this study will examine my work as a conductor and as a music educator.*

Statement of the purpose of the interview and a brief outline of the structure

- *Your perceptions of what I do as a conductor-music educator.*
- *What the role of the conductor is?*
- *What is the nature of the work I undertake as a conductor-music educator?*
- *What attributes must a person have to be a conductor, a music educator and conductor-music educator?*
- *Your thoughts on the rehearsal processes.*

Statement of confidentiality of information

Part B – Musical Context/Historical

Q1   **Could you tell me your age?**

Q2   **How long have you been a member of Symphonic Band?**

Q3   **What instrument do you play in Symphonic Band?**

Q4   **Is this your major instrument?**
  (a) What is your major instrument?
  (b) Why don't you play this in Symphonic Band?

Q5   **How long have you been playing the [instrument] you play in Symphonic Band?**
  (a) Have you had any private lessons?
  (b) How long have you been having lessons for?
  (c) How often do you have them and how long is the lesson?
  (d) Why not?

Q6   **Would you describe your musical history?**
  (a) School (Primary School, High School, College, University)
  (b) Academic study, performance based study (Trinity, AMEB)

(c) Other community ensembles?

(d) Professional ensembles?

Q7 **Currently or in the past have you participated in any other ensembles?**

(a) What was the role of the conductor in these ensembles?

Q8 **I am going to ask you to define three terms, as you describe what you think they are, also think about the functions these jobs may entail.**

(a) Music educator?

(b) Conductor?

    i) Professional, semi-professional, and amateur.

(c) Conductor-music educator?

Q9 **Think about other conductors you have worked with, how would you describe their work?**

Q10 **What do you think a conductor-music educator does?**

(a) What is the nature of their work?

(b) How would you describe the ‚job description'?

Part C – Perceptions of the Symphonic Band Conductor-Music Educator

Q11 **How would you describe a 'normal' rehearsal?**

Q12 **What distinct components of the rehearsal process can you identify?**

(a) Expand

Q13 **How do you think a rehearsal is constructed?**

(a) Why does x happen before y?

(b) Have you thought about this

    i) Why / Why not?

Q14 **How do you think you learn the best?**

(a) Aurally

(b) Visually

(c) Kinaesthetically

(d) Other

Q15 **What do you think my job, as the conductor, is at rehearsal?**

(a) Time-keeper?

(b) Corrector?

(c) Teacher?

(d) Music maker/Creator/Creative?

(e) Other

Q16   How would you describe the pace of the rehearsals?

(a) Slow / Fast?

Q17   What is the most important aspect of the conductor's work during rehearsal for you?

(a) Why is this so?

Q18   What do you gain from rehearsals?

Q19   What do you think is the purpose of our rehearsals?

(a) Develop musical technical skills?

(b) Learn new pieces of music?

(c) Prepare for a concert?

(d) Develop musical understanding?

Q20   What do you think about the repertoire that is chosen?

(a) Musical variety?

(b) Musical/technical challenges?

Q21   Describe how we learn a piece of music in preparation for performance?

(a) What stages are involved?

    i)   Warm-up exercises

    ii)   Scales patterns, chord structure, balance & blend exercises

    iii)   Rhythmic patterns

    iv)   Counting, sizzling, singing

    v)   Sight-reading; Synthesis-Analysis-Synthesis

Q22   What teaching strategies do you notice during rehearsal?

Q23   How does what I do on the podium help shape and produce the music?

(a) Use of gesture, choreography of conducting

(b) Analogies

(c) Descriptions

(d) Body language

(e) Facial expression

(f) Other

Q24 Do you think a conductor is a performer?

(a) Does what the conductor do things differently in a concert?

(b) Does it matter?

Q25 Has your playing changed since playing in Symphonic Band?

(a) How?

(b) What contributed to those changes?

(c) Can you describe what distinguishes what you learn in Symphonic Band to what you learn elsewhere?

Part D – Perceptions of work outside of rehearsal

Q26 What preparation do you think a conductor-music educator needs to do prior to the ensemble sight-reading a piece of music?

Q27 What preparation do you think a conductor-music educator needs to do for rehearsal?

Q28 What do you think a conductor-music educator does:

(a) Between rehearsals?

(b) During rehearsals?

(c) After rehearsals?

Q29 What do you think a conductor-music educator looks for in a piece of music to use with the ensemble?

(a) Melody?

(b) Audience enjoyment?

(c) Ensemble enjoyment?

(d) Teaching points?

(e) Other

Q30 What components of the music do you think a conductor-music educator looks for when preparing it for rehearsal?

(a) Structure/form

(b) Possible problem areas

(c) Other

Q31 What other tasks do you think a conductor-music educator undertakes as part of their 'job'?

Part E – Conclusion

I think that takes care of everything. Is there anything that you wish to ask me?

That's it, thank you. I will forward to you a copy of the transcript of the interview so that you can read it and verify that it is an accurate record of our discussions.

Once again thanks for your participation in this study and your insightful responses.

Part E – Conclusion

Appendix D
Group Video-Stimulated Interview

Part A: Initiation: Establishing Alliance

Greeting

Introduce the topic:

- *Study on the nature of the work of the conductor-music educator. Primarily this study will examine my work as a conductor and as a music educator.*

Statement of the purpose of the interview and a brief outline of the structure

- *Your perceptions of what I do as a conductor-music educator.*

- *Your thoughts on the rehearsal processes.*

- *Your perceptions of the teaching strategies employed in the rehearsal process.*

Statement of confidentiality of information

Part B – Rehearsal/Teaching Examples

Q1 **This first excerpt is from the ensemble's first reading of [title of music pedagogical text], describe what you see the conductor doing.**
   (a) Talking
   (b) Conducting
   (c) Communication
       i)   Verbal
       ii)   Non-verbal
   (d) Body language
   (e) Other

Q2 **As the ensemble has now worked on the piece of music for several weeks would you describe how the conductor is working with the ensemble:**
   (a) Compared to the sight-reading footage
   (b) Use of teaching strategies
   (c) Conducting style

Q3 **Can you identify the teaching strategies employed?**
   (a) Counting
   (b) Sizzling

(c) Singing

(d) Part isolation

(e) Rhythmic exercises

(f) Scale exercises

(g) Other

Q4 **Describe how effective you perceive the teaching strategies employed are?**

(a) Which strategy(s) do you think are effective?

(b) Which do you think are not as successful?

(c) Why/why not?

Q5 **After viewing the final concert performance what do you attribute to the success and/or failure of the performance of [the musical pedagogical text]?**

(a) Why?

(b) How could it have been better?

Q6 **From the strategies identified earlier, which do you think were most beneficial?**

(a) Why?

Part C – Perceptions of the Symphonic Band Conductor-Music Educator

Q7 **After viewing the video footage and looking and having time since the previous interview to reflect upon the work of the conductor-music educator, how would you describe the nature of the conductor-music educators' work?**

(a) How would you describe the ‗job description'?

Q8 **What distinct components of the rehearsal process can you identify?**

(a) Expand

Q9 **How do you think a rehearsal is constructed?**

(a) Why does *x* happen before *y*?

(b) Have you thought about this

    i)   Why / Why not?

Q10 **What do you think the conductor's job is at rehearsal?**

(a) Time-keeper?

(b) Corrector?

(c) Teacher?

(d) Music maker?

(e) Other

Q11 **Describe how we learn a piece of music in preparation for performance?**

  (a) What stages are involved?

    i)   Warm-up exercises

    ii)   Scales patterns, chord structure, balance & blend exercises

    iii)   Rhythmic patterns

    iv)   Counting, sizzling, singing

    v)   Sight-reading; Synthesis-Analysis-Synthesis

Q12 **What teaching strategies have you noticed from the rehearsal footage?**

Part D – Conclusion

I think that takes care of everything. Is there anything that you wish to ask me?

That's it, thank you. I will forward to you a copy of the transcript of the interview so that you can read it and verify that it is an accurate record of our discussions.

Once again thanks for your participation in this study and your insightful responses.