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A Survey of the Undergraduate Instrumental Conducting  
Course In Region Seven of the National Association of  
Schools of Music.

(Under the Direction of HARRIET INEZ HAIR)

The purpose of this study was to determine the content and current teaching practices in the undergraduate instrumental conducting course among institutions offering a degree or certification in music education, with an instrumental emphasis or concentration, within Region Seven of the National Association of Schools of Music. A survey of the teachers of the instrumental conducting course indicated the rank order of instructional categories taught or reviewed in this course was: Conducting Technique (93%), Conductor Attributes (91%), Rehearsal and Classroom Issues (69%), Musical Knowledge and Skills (68%), Ensemble Knowledge (59%), and Conducting History and Careers (39%). The conducting teachers used a five point Likert Scale to rate importance of in the instrumental conducting course. The rank order of importance of categories was: Conducting Technique, Conductor Attributes, Rehearsal and Classroom Issues, Musical Knowledge and Skills, Evaluation and Observation, Ensemble Knowledge, and Conducting History and Careers. In all comparisons between categories taught and

categories rated as important to essential, the teachers of the instrumental conducting course rated these instructional categories as more important than the categories they listed as being taught in their courses. The teachers surveyed understand what is important in the development of the student conductor, yet what is taught in the class does not reflect their ratings of importance. The results of this survey indicate that teachers need to reconsider what they are teaching in the instrumental conducting course and to develop teaching strategies which incorporate all of the categories of instruction that they rated as important to essential. Their methods of assessment should be examined to determine whether or not these goals are being met. The implications of this study are that all of these instructional categories are essential in the instrumental conducting course in the collegiate preparation of conductors who will become music educators of future generations in our schools.

INDEX WORDS: Conducting, Higher Education, Music  
Education, Conductor Training,  
Conducting Course, Assessment

A SURVEY OF THE UNDERGRADUATE INSTRUMENTAL CONDUCTING  
COURSE IN REGION SEVEN OF THE NATIONAL ASSOCIATION OF  
SCHOOLS OF MUSIC

by

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## DEDICATION

I dedicate this to the members of my family, especially my husband Stephen, who have supported and encouraged me throughout my musical career. I love you all.

I also dedicate this to Mr. Don Charnok, Mr. George Megaw, Dr. Pat Rooney, Dr. John Culvahouse, and Dr. Dwight Satterwhite. You are my mentors and I thank you for your fine teaching.

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## CHAPTER ONE

### INTRODUCTION

A successful conductor should be able to combine the required skills of executing appropriate beat patterns and cues while exemplifying a high degree of musicianship in order to provide the necessary link between the performance of the musicians and the musical ideas of the composer. Cramer (1967) referred to conducting as the "art of leading people for the purpose of recreating a musical experience" (p. 33). Schmid (1989) believed that:

Conducting is an unspoken language. Its symbols, like musical tones themselves, are more profound, more direct, and more readily intelligible than spoken words. By means of these symbols, the man [or woman] with the baton is able to conjure up the magic of music as a living art. (p. vii)

A number of composers have written books or treatises emphasizing the importance of the conductor. In his treatise on style, Wagner (1869/1940) maintained that the "duty of a conductor is in his ability always to indicate



the right tempo, and the right comprehension of the melody is the sole guide to the right tempo" (p. 19-20). Berlioz (1844/1902) wrote at length about the status of conducting and orchestral playing in his day, emphasizing the importance of the efficient conductor as the intermediate agent between composer and audience. He described the duties and qualifications of the conductor and stated that:

. . . if the conductor is inert and frozen. . . he paralyzes all about him, like those floating masses of the polar seas, the approach of which is perceived through the cooling of the atmosphere. (p. 20)

Historically, the training of conductors was done on an apprenticeship basis, but since 1945, the training shifted to higher education degree programs where group instruction was offered in conducting. Baker (1992) found that there had been "little discussion of the implication of this shift" (p. iv). Labuta (1965) stated:

The conducting course was added to the college curriculum because, (1) a demand for school conductors developed, (2) conducting techniques were codified sufficiently to present in the classroom, and (3) the colleges became the principal source of music teachers because of the certification and professional

requirements. Therefore, as in many other vocations, the training of a conductor shifted from practical apprenticeship to formal university training. (p. 233).

Beginning 1969, the National Association of Schools of Music (NASM) added conducting skills as a fundamental criteria for a successful instrumental music teacher and listed conducting in the first content area of the music competency category. The current NASM Handbook (1999), stated:

The music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. (p. 90)

Berz (1983) believed a "conductor is the leader and teacher of a musical performing ensemble whose primary function is

to communicate and convey musical intent to the players through various verbal and nonverbal means" (p. 13).

While the conductor's role as a musical leader is important, the role of teaching in a school setting is of primary importance. According to Kinyon (1975), ". . . the primary role of the director on the podium must always be that of a teacher; [the] role as a conductor is but one means to that end" (p. 73). Vallo (1991) stated:

The art of conducting and the art of teaching are interrelated and supportive of each other. Based on the conviction that the conductor is primarily a teacher, the profession of music education should continue to benefit from conductor-educators who understand conducting is a viable and beneficial aid in teaching music to school instrumental ensembles.

(p. 135)

Thus, this current dissertation examined the preparation of music education majors with a concentration in instrumental music in the undergraduate instrumental conducting course.

#### Need for the Study

Runnels' (1992) dissertation showed the need for more research in the area of conducting for instrumental music education majors. Runnels (1992) stated:

The skill of conducting is an important component in the educational background of any student preparing for a career in the field of instrumental music education. Practicing educators in this field need and use this performance medium far more than any other. (p. 1)

Most conducting classes seem to focus on the basic techniques and mechanics, while affording little attention to the conductor's role as an interpreter of the composer's work. Therefore, this dissertation examined what other elements, in addition to basic techniques, were addressed in the instrumental conducting course in NASM Region Seven.

#### Conducting Technique

Conducting skills are a vital component in the success of a music educator. Research into what teaching methods were used to teach these skills, in order to develop a successful conductor, is critical. Schwaegler (1984) stated:

Because skill in conducting is recognized as essential for successful music teaching, and . . . training programs seem to be deficient, research . . . that may result in more efficient and effective instruction in conducting . . . seems desirable. (p. 3)

One of the earliest studies on teaching conducting in higher education was by Matthews (1963). He attempted to establish the relationship between competent conducting skills and successful, performance-oriented music educators. Matthews' (1963) study measured and evaluated the current practices in the teaching of school music conducting. He determined that greater emphasis on practical conducting experiences and more contact hours with students was needed. Matthews recommended that his study be given any necessary revisions, then repeated in a decade. Matthews offered a more global perspective on the teaching of conducting than the present study, which surveyed instrumental conducting faculty for detailed information regarding teaching practices specifically found in the instrumental conducting course.

Leaders in the Contemporary Music Project suggested in 1964 that the music curricula for the future music educator should be reviewed to more effectively teach the skills used by conductors in the public schools. Labuta (1965) stated that "the duties of a modern conductor include selecting, programming, studying, and thoroughly assimilating the scores he/she intends to perform. The conductor also plans rehearsals, rehearses the musicians

and conducts the performances" (p. 132). This dissertation examined whether or not these elements were included in the curriculum of the instrumental conducting course in today's teacher training institutions.

### Interpretation and Expressiveness

Even though conducting is one of the most commonly used skills in the field of music education, Runnels (1992) found that "teaching the art of conducting has received relatively little attention" (p. 5). Labuta (1965) wrote:

. . . [undergraduate] conducting courses are structured to emphasize and systematically present the so called "basic techniques". However, the student learns conducting most efficiently in situations structured by the music he is attempting to perform expressively with the groups he conducts. (p. 78)

While the mechanics of conducting are important, the need for a conductor to interpret the music, and to provide the ensemble with a cohesive vision of how a work should be performed, deserves more attention. Labuta (1965) believed "The conductor must have an aural concept of the music and develop the necessary technique to solve his musical-expressive problems" (p. 78). Thus, both skills and interpretative abilities need to be developed in the

student conductor. The frequency of inclusion were examined in the current questionnaire of this dissertation.

### Rehearsal Techniques

Both conducting skills and rehearsing skills are necessary for the successful conductor. Kinyon (1975) believed the director with one of these skills without the other could never be fully successful as a teacher-conductor. An instrumental conducting student needs opportunities with a live ensemble in order to develop the skills that are needed to be a conductor. Long (1971) believed an approach that does not include students regularly conducting live musicians resulted in a serious weakness in conducting class methods. Frequently, a curriculum included a number of short opportunities to conduct an "ad hoc" ensemble without allowing the student-conductor the opportunity to work in depth with any groups. Long further stated:

This hit-and-miss approach to the application of conducting technique - one day conducting a pianist, the next day in front of a mirror, the next day a recorded orchestra, and one day in front of the university orchestra - results in the inability of the

student to get beyond baton techniques and into the musical problems of an ensemble. (p. viii)

Zirkman (1984) reviewed the educational objectives for conducting classes for all degrees in higher education. He determined that the number of practical conducting experiences with live ensembles was relatively scarce for undergraduates. He concluded that ensembles should be frequently and consistently available to conducting students. This current survey examined the type of performing ensemble and the number of times a student conducts the ensemble found in the instrumental conducting course in NASM Region Seven.

#### Statement of Purpose

The purpose of this study was to determine the content and current teaching practices in the undergraduate instrumental conducting course among institutions offering a degree or certification in music education, with an instrumental emphasis or concentration, within Region Seven of the National Association of Schools of Music.

In addition, the following sub-problems were examined.

- 1) What skills, knowledge, and understandings were taught in the instrumental conducting course?



- 2) What textbooks, methods, and technology were utilized to support the teaching of instrumental conducting?
- 3) What is the core-curriculum for conducting courses for music education majors in these institutions?
- 4) What elective conducting courses were available for the music education major with a concentration in instrumental music?
- 5) How were students evaluated in the instrumental conducting course?
- 6) What do teachers of the instrumental conducting course rate as the most important categories to be addressed in the course?
- 7) Are there differences in teaching practices in the instrumental conducting course among smaller and larger institutions of higher education?

#### Delimitations of the Study

This dissertation was limited to a study of the undergraduate instrumental conducting course found in baccalaureate music education degree programs within NASM Region Seven, that offer a concentration or emphasis in instrumental music. Generally, this is the second course taught in the sequence of conducting courses. Community colleges, junior colleges, pre-college, and pre-

professional programs were excluded from this survey, as well as institutions that offer a music education degree with an emphasis only in vocal music.

#### Definition of Terms

This study used the following definitions.

Conducting: "The course or courses which deal with the physical and musical aspects of conducting a musical ensemble" (Cooper, 1994, p. 4).

Instrumental Ensemble: A group of musicians available to the student conductor for rehearsing and/or performing music.

Instrumental Conducting Course: College level course for students who have completed a one semester/quarter course that is an introductory and/or general course in conducting. This course focuses on instrumental conducting.

Institution Classification AAA: A college or university with a student enrollment over 15,000 students.

Institution Classification AA: A college or university with a student enrollment of 8,000-14,999 students.

Institution Classification A: A college or university with a student enrollment of 1-7,999 students.

NASM Region Seven: A geographical area including Florida, Georgia, North Carolina, South Carolina, and Virginia.

Practical Conducting Experience: "Time spent working with a group of performers who respond to the actions of the conductor" (Runnels, 1992, p. 6).

## CHAPTER TWO

### REVIEW OF LITERATURE

There are numerous articles, books, and dissertations on the general topic of conducting. Fewer studies were located that investigated instrumental conducting specifically. The databases used to locate the materials were: Music Index, Dissertation Abstracts International, and Repertoire Internationale De Litterature Musicale. In addition to these databases, the researcher examined several indices and dissertations that provided a list of instrumental conducting sources. Frey's (1990) index, Books and Dissertations on The Technique of Instrumental Conducting: A Select Bibliography was organized by books and dissertations from sources obtained from the Music Index, Library of Congress-Books, and Comprehensive Dissertation Index. Voois' (1991) article cited dissertations and theses on conducting, and Favorito (1990) examined conducting texts, journal and professional publications "relating to the technical, psychological and conceptual differences between conducting a wind ensemble and an orchestra" (p. 13).

The review of literature in this dissertation is divided into three major categories: 1) an overview of conducting courses in higher education, 2) textbook usage in the instrumental conducting course, and 3) instructional materials and methods found in the course. Each of these categories was examined in the context of both research studies and practitioner-developed materials.

#### Overview of Conducting Courses in Higher Education

Several articles and research studies have examined conducting courses for future music educators in higher education institutions. In their articles, Boardman (1992), Brand (1984), Colwell (1985), Cowden (1992), Deal (1985), Lehman (1986), Lundquist (1987), Meske (1986), and Meske (1987) all stressed the importance of conducting courses within the music education curriculum.

Getchell (1957) investigated the beginning conducting class in the college curriculum. He focused on the organization, course content, and approaches used to teach the class. He developed a one-semester course outline for the beginning conducting class. Matthews (1963) also studied the training of the school music conductor and found that more contact time was needed with the student. Labuta (1965) stated that "the importance of the conducting

class in the music education curriculum is easily established because conducting will become the major performing medium for most graduates of the teacher preparation program in music" (p. 4). Labuta (1965) believed that "graduates of the music education curriculum are expected to possess a wide range of musical and pedagogical competencies, among the most important of which are those of conducting" (p. 1). Thus, the content of the conducting class needed critical review.

Baker (1992) stated that there is a need "to reexamine all aspects of academic conductor training - students, teachers, and curricula - in search of an explanation for that seeming loss of balance and integration" between these three areas" (p. 27). Runnel's (1992) developed a survey to determine demographic similarities of institutions, content, and methodologies of the undergraduate instrumental conducting courses in the upper Midwest. The survey population was made up of colleges and universities in "Illinois, Wisconsin, Iowa, Minnesota, North Dakota and South Dakota as identified in the College Music Society Directory of Music Faculties in Colleges and Universities, US and Canada: 1990-92 as granting undergraduate degrees in music" (p. 62). He found that the "conducting class

should draw upon the background, knowledge, and understanding developed in those classes and make practical application to the performance of music" (p. 124). Runnels (1992) stated that the undergraduate conducting class should address the technical and artistic elements of conducting. He concluded that conducting students should have many opportunities to observe conductors in rehearsal and performance and that the student should have many opportunities to conduct live performers.

Cooper (1994) studied the core-curriculum of instrumental music education programs. Cooper used three groups: 25 teachers of band methods courses, 125 high school teachers considered by Blocher (1993) to be model band programs, and 125 randomly selected subjects from Patterson's American Education (Moody, 1992). The surveys developed for the college teachers and the public and private school teachers asked the respondents:

. . . To rate the relative importance of various topics typically covered in the core-curriculum, to evaluate the effectiveness of instruction and textbooks, cite topics which should be added or deleted in those courses and to indicate any new skills, techniques, understandings, or knowledge which

they feel should be added to future band methods courses. (p. 3)

His major findings included:

Sixty-five percent of high school band directors rate their college band methods course as no better than "adequate", and the topics rated as most essential to the conducting course by all respondents were rehearsal skills, rehearsal techniques, and rehearsal evaluation and ensemble error detection. (p. 56-57)

Topics rated as most essential in the conducting courses were: rehearsal skills, rehearsal techniques, and ensemble error detection. Thus, the current dissertation questionnaire asked questions regarding the above mentioned three topics to determine whether or not these areas were being taught in the instrumental conducting course in NASM Region Seven.

Labuta's study (1965) explored problems relating to the organization of instrumental conducting courses. These problems included possible course structure, sources and levels of "live laboratory groups, appropriate music, sequence of experiences, semester requirement and course credit" (p. 14). He found that all the areas needed improvement. He designed a textbook in order to help the



course structure and to enable the student and teacher to have access to appropriate music.

Walter's (1971) document discussed:

1) The general techniques of conducting, as they are reflected in performance and in the materials which contribute to specific performances; 2) the problems of contemporary musical techniques as demonstrated in terms of musical analysis; and 3) selected resources of materials, presented in the form of a selected repertory, encountered in Miami in the writer's training. (p. 1)

Zirkman (1984) developed general educational objectives for all types of conducting classes for all degrees in higher education. The present study attempted to determine which of the above mentioned techniques and objectives were found in the instrumental conducting course in the NASM Region Seven.

Van Oyen (1994) studied the effects of "two score preparation approaches, extended analysis time and extended analysis time with recorded examples on the on-podium error detection ability of beginning undergraduate conductors" (p. 4). He found that on-podium error detection abilities were not effected by the score preparation approaches under

consideration. The current survey determined the various teaching approaches to score preparation in NASM Region Seven.

### Textbook Usage in Conducting Courses

There are many textbooks written that can be used in a conducting course or by an individual who desires to learn how to conduct. Practitioner designed textbooks for teaching conducting included books by: Battisti and Garofalo (1990), Bodegraven (1942), Bowles (1959), Braithwaite (1952), Curtis and Kuehn (1992), Earhart (1931), Finn (1944), Gehrkens (1919), Kahn (1965), Kendrie (1933), Kinyon (1975), Labuta (1965), Long (1991), Maiello (1997), Malko (1950), Meek (1988), Hoesen (1950), Phillips (1997), Ross (1975), Rudolf (1950), Scherchen (1933), and Wood (1945).

Bakaleinikoff (1938), Linton (1982), Marple (1972), and Nielson (1975), wrote textbooks specifically for the beginning conductor. Demaree and Moses (1995), McElheran (1989), and Prausnitz (1983) wrote comprehensive textbooks for all levels of conducting students. Boulton (1959), Carnett (1948), Kohut and Grant (1990), Haberlen (1977), Noyes (1954), Scherchen (1989), and Stoessel (1928)

published handbooks on conducting that contained brief presentations on how to conduct various ensembles.

Textbooks written specifically to address issues of the orchestra were written by Bowles (1959), Carse (1971), Colmetsch (1942), and Grosbayne (1973). Gal (1924) and Jacob (1944) wrote texts to discuss score reading techniques. McKelvy (1988) published a text containing music for conducting courses. Bamberger (1965), Blackman (1964), and Boult (1963) provided textbooks that discussed the artistry of conducting.

According to Cooper, in 1994, the current editions of Green and Rudolf were used in many universities and colleges across America. Green's text (1992) provided instruction on technique and score study that included extensive exercises. Green stated that conductors function on three levels, each dependent upon the other, all culminating in the performance itself. The levels are "personal study, rehearsal, and performance" (p. v). Green's writings reflected the concept that conducting is a "time-space art" (p. vii). Repertoire excerpts were provided for classroom usage. Green used technical excerpts drawn from Malko (1950) in all editions of her books.

Cooper (1994) stated that the two most widely used textbooks in an undergraduate conducting course were written by Hunsberger (1992) and Labuta (1995). These books modeled the textbooks by Rudolph and Green, but were written with a more educational emphasis which provided a more readable text for the undergraduate conducting student. This current survey determined whether or not these textbooks were the most widely used in conducting courses in NASM Region Seven.

#### Instructional Materials and Methods

The research on videotape analysis and feedback, on use of effective gestures, and on use of programmed materials, was used in the development of questions on the survey of this dissertation. Yarbrough, Wapnick, and Kelly (1979) compared two videotape feedback techniques and their effect on improving conducting skills of beginning conductors. They found that the use of "self-observation frees a large portion of the instructor's time so that he or she might concentrate on those aspects of conducting that may be less amenable to the observational approach" (p. 111). Yarbrough (1987) evaluated the relationship of behavioral self-assessment to basic conducting skill achievement. There was a positive correlation between

conducting achievement and accuracy of self-assessment.

Phillips (1997) investigated the enhancement of the "student conducting experience (in a class setting) by use of video self-evaluation" (p. 5). The students who participated in this study felt that video self-evaluation was "advantageous to their conducting skill development" (p. 35). Silkebakken (1988) videotaped seventeen band directors as they conducted a simulated performance of a taped band composition. He identified the "visual attributes of the conductor that may enhance, detract, or have a neutral effect on the observer's evaluation of the conductor's performance" (p. 8). These attributes were used to develop questions on the survey in order to determine whether or not these attributes are taught in the instrumental conducting course in NASM Region Seven.

DeCarbo (1982) studied whether conducting experiences with error detection exercises on the podium, versus using programmed materials, improved error detection for the student conductor. He found that "podium-based instruction in error detection should be used in the training of prospective conductors" (p. 70). Ramsey (1978) developed a programmed learning sequence to train college students in pitch and rhythmic error detection by using full-score band

literature. His control group did not have access to the programmed learning sequence. Ramsey (1978) found "in every case, training seemed to improve error detection ability, and differing approaches toward the same goal did not seem to affect the efficacy of the training in error detection" (p. 84).

Most of the works discussed in the review of literature acknowledged the pivotal role of the conductor and discussed the combination of mechanics, interpretation, and musicianship necessary to create a successful ensemble. As a new conductor is being taught, a balance must be achieved between learning the physical beat pattern, learning the role of the conductor, and bringing musicianship to the ensemble. Many pedagogical, empirically-based books were available that discuss how to conduct. But, little research was found which focused specifically on training the instrumental music educator. Although Baker (1992), Cooper (1994), Getchell (1957), and Runnels (1992), researched topics regarding conducting offerings in higher education, no studies of the instrumental conducting course in NASM Region Seven were found. Thus, the current study was designed to conduct a survey to determine current content and teaching practices

in the undergraduate instrumental conducting course in accredited baccalaureate degree granting institutions in NASM Region Seven.

## CHAPTER THREE

### METHODOLOGY

A survey procedure was employed to provide data on the content and current teaching practices in the undergraduate instrumental conducting course among colleges and universities offering a degree or certification in music education, with an instrumental emphasis or concentration in Region Seven of the NASM. The 1999 NASM Region Seven College and University Directory list was used in order to define the population being assessed. Sixty schools were located that met the criteria of baccalaureate degree-granting institutions that offer a degree or certification in music education with an emphasis or concentration in instrumental music. Names of institutions can be found in Appendix A.

Course offerings, descriptions of the courses, and customized demographic information regarding each respondent were obtained from college catalogues found on the internet, microfiche and the College Source Guide. A question was developed, which included this information,.



for verification by the instructor of the course, thus saving time for the respondent completing the survey

### Questionnaire

The questionnaire (see Appendix B) developed for this study was titled: "Instrumental Conducting Survey." Some of the questions included were adapted from the surveys of Getchell (1957), Runnels (1992) and Cooper (1994). They were modified due to the different focus of this dissertation from the three previous studies and to provide a stronger yield in statistical analysis. Getchell (1957) investigated the beginning conducting class while the present survey investigated the instrumental conducting course which is generally the second course in a two semester (quarter) sequence. The Runnels (1992) and Cooper (1994) surveys asked questions pertaining to the required conducting courses as single unit while the information in this survey focused on the instrumental conducting course.

Runnels survey population included universities and colleges that did not offer degrees in instrumental music education. The current questionnaires were sent only to higher education institutions that offered degrees or certification in music education with an emphasis or concentration in instrumental music.

The questionnaire had a total of thirty-five questions and was divided into three parts. Questions in Part One asked for demographic information regarding the institution while those in Part Two asked for demographic information about the instructor, including: educational background, training, and conducting experience. Questions in Part Three focused on the content and teaching practices in the instrumental conducting course, i.e.: allocation of class time, use of media, use of textbooks, course requirements, conducting technique, rehearsal techniques, methods of instruction and methods of evaluation. In addition, a list of topics that might be addressed in an undergraduate instrumental conducting course were also presented in Part Three.

Respondents were asked to use a five-point Likert scale, checklists, fill in the blanks, and short answer responses in answering the questions. At the end of the questionnaire, respondents were asked to give open-ended comments regarding course improvement, course instruction and course grading. Questions 12 and 15 were not listed in categories on the questionnaire but were distributed across the check tables so that the respondent would not be biased by the category grouping.

### Pilot Questionnaire

In October, 1999, the pilot questionnaire was mailed to instructors not currently teaching an instrumental conducting course in Region Seven of NASM but who had taught the course previously. The instructors were asked to evaluate: 1) the relevancy of questions regarding the instrumental conducting course, 2) the clarity of instructions for the respondents, and 3) the length of time needed to complete the survey. Space was provided for any open-ended comments or suggestions which they might have to improve the survey. Ten teachers, contacted by telephone, agreed to participate in the pilot survey. Seven returned the survey with their recommendations for changes. Appendix B contains the list of reviewers.

### Main Survey

In November, 1999, the main survey was conducted. The survey can be located in Appendix C and the cover letter in Appendix D. Questionnaires were sent to instructors of the instrumental conducting course at colleges and universities in NASM Region Seven. A reminder post card (see Appendix E) was mailed on December 10, 1999, in an attempt to increase the percentage of returns. By late December only 30% of the

surveys had been returned. On January 3, 2000, another letter (see Appendix F) was sent to the instructors who had not responded previously. By late January only 40% of the surveys had been returned. On January 25, 2000, an email (see Appendix G) was sent as a reminder to all instructors who had not mailed in their responses. On February 14, 2000, 61% of the surveys had been returned. Appendix H lists the institutions of teachers that returned the survey.

## CHAPTER FOUR

### RESULTS

The "Instrumental Conducting Survey" was mailed to the 63 instructors who taught the instrumental conducting course in NASM Region Seven in the 60 institutions in NASM Region Seven. Only 60 institutions in Region Seven met the criteria for inclusion in the study (see Appendix H). Thirty-nine of the 63 teachers (62%) returned the survey. These instructors represented 36 of the 60 institutions (60%). Three institutions had two instrumental conducting instructors. In two institutions, the instrumental conducting course was divided into two courses: orchestra conducting and band conducting. One institution offered two semesters of instrumental conducting after the basic conducting courses. Thus, there were two surveys returned from each of these institutions.

#### Institution Demographics

Of these six states in NASM Region Seven, the rate of return of surveys by state was: Florida, 57%; Georgia, 69%; North Carolina, 54%; South Carolina, 89%; and Virginia 36%. Syllabi of the courses were used to verify responses

given by the respondents to survey questions on teaching practices, methods, and evaluation. The 24 institutions from which surveys were not returned were: three Class AAA public institutions, three Class AA public institutions, eight Class A private institutions, and ten Class A public institutions.

Surveys were returned from 67% of the Class A institutions. Fifty-eight percent of those were private schools, the rest were public. Only one institution was a private school in Class AA or AAA. The classification and type of colleges and universities represented in this study are found in Table 1. In order to maintain confidentiality for the institution and teacher, the results of the survey were presented in aggregate form only.

Table 1

Frequency of School Classification and Type (N=36)

Class	Frequency	<u>Institution Type</u>	
		Private	Public
A	24	14	10
AA	9	1	8
AAA	3	0	3

Note. See definitions on page 11 for classification size explanation.

Thirty-four institutions (94%) operated on a semester system. One institution used the quarter system, and one offered instruction on a block system.

Thirteen (36%) of the institutions offered a graduate degree in conducting. All were public institutions. Eight of those institutions (62%) offered a master's degree in conducting and five institutions (38%) offered both master's and doctoral degrees in conducting. All institutions which offered the master's and doctoral degrees were Class AA or Class AAA public institutions. Only two Class A institutions offered a master's degree.

#### Faculty Demographics

Twenty-four (62%) teachers of the instrumental conducting course had doctoral degrees (see Table 2). Four teachers (10%) were currently working on a doctorate. The DMA degree was held by 43% of the doctoral degreed instrumental conducting teachers in NASM Region Seven.

Table 2

#### Frequency Distribution and Percentage of Doctoral Degrees of Faculty (N=28)

Type of degree	Frequency	Percentage
DMA	12	43%

Type of degree	Frequency	Percentage
PHD	8	29%
EDD	4	14%
DMA in progress	4	14%

Doctoral degrees with a major in conducting accounted for 44% of the degrees held by the faculty (see Table 3).

Table 3

Frequency Distribution and Percentage of Majors in Doctoral Degrees of Faculty (N=27)

Major	Frequency	Percentage
Conducting	12	44%
Music Education	11	40%
Music	1	4%
Performance	1	4%
Education Administration	1	4%
Musicology	1	4%

Note. One did not answer.

All instructors held a master's degree. Only one fourth of the teachers of instrumental conducting courses



in NASM Region Seven majored in conducting for their Master's degree (see Table 4).

Table 4

Frequency Distribution and Percentage of Majors in Master's Degrees (N=38)

Major	Frequency	Percentage
Music Education	15	40%
Conducting	9	24%
Music	5	13%
Performance	5	13%
Did Not Answer	2	5%
Music History	1	2.5%
Education Administration	1	2.5%

Note. One did not answer.

These instructors had taught from 3 to 46 years. Twenty-six percent of the teachers had never taught in grades K-12. Seventy-eight percent had taught the basic undergraduate conducting course. Types of teaching experiences of the instructors are listed in Table 5. Forty-six percent of the faculty had taught Master's or Doctoral level conducting. Thirty-one respondents

conducted an ensemble at their institution. Twenty conducted concert bands; 9, wind ensembles; 6, orchestras; and 4 conducted choral groups. The range of conducting experience of these instructors was 2 years to 46 years.

Table 5

Frequency Distribution, Range, Mean, and Median for Types of Teaching Experiences (N=37)

Type of Teaching	Frequency	Range	<i>M</i>	<i>Mdn</i>
		In Years		
College	37	3-38	16.2	20.5
High School	27	1-27	6.5	14
Middle School	22	1-27	6.13	14
Elementary School	13	1-27	7.4	14
Basic Undergraduate	29	1-38	12.68	19.5
Conducting				
Undergraduate Choral	4	1-19	10	10
Conducting				
Undergraduate Advanced	20	3-30	10.6	16.5
Conducting				
Master's Conducting	17	1-33	9.3	17
Doctorate Conducting	7	1-33	13	17

Note. Two did not answer.

Ninety-seven percent of the instrumental conducting teachers were full-time employees. Sixty-nine percent of the faculty held the rank of Associate or Full Professor (see Table 6). In addition, five faculty members held the following titles: Associate Dean, Director of Bands (2), Director of Instrumental Ensembles, Coordinator of Conducting, and Director of Instrumental Studies.

Table 6

Frequency Distribution and Percentage of Faculty Ranks

(N=39)

Faculty Rank	Frequency	Percentage
Full Professor	14	36%
Associate Professor	13	33%
Assistant Professor	11	28%
Graduate Teaching Assistant	1	3%

Fifteen teachers (38%) had taken a course(s) in conducting pedagogy and nine (23%) had undertaken research in conducting pedagogy. Two had written conducting texts and one had published an article about conducting in The Journal of Research in Music Education.

### Conducting Core Curriculum

Twenty-eight (78%) institutions required a two semester sequence in conducting for the music education major. Four institutions (11%) required a three semester sequence. One school required a four semester sequence. The three institutions that had only one required course in conducting for the music education major, had an undergraduate student population under 2500. This course met at least 150 minutes per week.

In the music education degree at eight institutions, students with both vocal emphasis and instrumental emphasis were combined in the second course of the required undergraduate conducting curriculum. Four institutions required students to take both vocal and instrumental conducting courses. One institution combined instrumental conducting with instrumental arranging for two semesters.

An instructor at one institution was developing a Video Micro Rehearsal (VMR) Techniques Course which would be taught in addition to conducting. The majority of the schools did not offer other conducting opportunities beyond the conducting courses required in the music education curriculum. Eleven institutions offered an elective course in conducting for students desiring more instruction in

conducting. Seven of those institutions offered the advanced training in private conducting lessons instead of group instruction. Four institutions incorporated conducting opportunities into the music education methods courses. Student teaching provided another opportunity for conducting experience in the undergraduate curriculum.

#### Instrumental Conducting Course

The course catalogs of these institutions contain various titles for the instrumental conducting course (see Appendix I). Fifty-four percent of the courses had the word "instrumental" within the course title. Most institutions (70%) offered the conducting course as a two credit course (see Table 7).

Table 7

#### Frequency Distribution and Percentage For Academic Credit (N=36)

	Credits	Hours	Frequency	Percentage
1			4	11%
2			25	70%
3			6	16%
4			1	3%

In 26 institutions (73%), this course met twice a week. In one fourth of the institutions, the instrumental conducting class met three times a week (see Table 8).

Table 8

Frequency Distribution and Percentage For Class Meetings  
Per Week (N=36)

Number of Class Meetings	Frequency	Percentage
2	26	73%
3	9	24.3%
5	1	2.7%

The majority of the instrumental conducting courses (86%) met an average of 100-150 minutes per week (see Table 9). Three courses met more than 200 minutes per week.

Table 9

Frequency Distribution and Percentage of Minutes Per Week  
In Class (N=36)

Minutes per week	Frequency	Percentage
50	2	5%
100	16	44%
150	15	42%

Minutes per week	Frequency	Percentage
200	1	3%
250	1	3%
More	1	3%

### Class Assignments

Written rehearsal plan assignments were used in 71% of the instrumental conducting courses in NASM Region Seven. The frequency counts are located in Table 10. The average number of rehearsal plan assignments assigned was four.

Table 10

### Frequency Distribution and Percentage of Written Rehearsal Plan Assignments (N=35)

Number of Rehearsal Plans	Frequency	Percentage
1	2	6%
2	5	14%
3	4	11%
4	4	11%
5	2	6%
6-14	8	23%
No Assignments	10	29%

Note. Four did not answer.

Score preparation assignments were used by 94% of the teachers in the instrumental conducting course. The average number of assignments assigned was four (see Table 11).

Table 11

Frequency Distribution and Percentage of Score Preparation Assignments (N=36)

Score Preparation Assignments	Frequency	Percentage
1	2	6%
2	4	11%
3	5	14%
4	7	19%
5	4	11%
6-13	12	33%
No Assignments	2	6%

Note. Three did not answer.

All of the institutions, responding to the question regarding class lab ensemble usage, had students conduct the other members of the class (see Appendix J). Each student conducted the ensemble an average of 15 times during the course or about one conducting opportunity each



week for the duration of the course. Seven institutions (21%) allowed the student to conduct the lab ensemble two or more times per week during the course.

The opportunity to rehearse a large ensemble (more than sixty performers) was not available in 52% of the instrumental conducting courses. For those institutions offering a rehearsing opportunity, the average number of opportunities was three (see Table 12).

Table 12

Frequency Distribution and Percentage of Rehearsing A Large Ensemble (N=33)

# of Rehearsal Opportunities	Frequency	Percentage
1	4	12%
2	7	21%
4	2	6%
5	1	3%
5-28	2	6%
No Rehearsals	17	52%

Note. Six did not answer.

Twelve (33%) institutions in NASM Region Seven had students prepare a musical composition for public performance. Only two institutions had all of the students conduct in a public performance. Most (75%) offered this opportunity to only two or three students.

#### Textbook Usage

Eighty-seven percent of the courses utilized a textbook. Thirteen textbooks were used in the instrumental conducting courses in NASM Region Seven (see Table 13). Green's textbook: The Modern Conductor (1997) was the most widely used text in these institutions.

Table 13

#### Frequency Distribution of Textbook Usage in Instrumental Conducting Course

Textbook Author	Title	Frequency
Green	The Modern Conductor	11
Hunsberger/Ernst	The Art Of Conducting	9
Labuta	Basic Conducting Technique	7
Long	The Conductor's Workshop	3

Textbook Author	Title	Frequency
Maiello	Conducting: A Hands-On Approach	2
McElheran	Conducting Techniques For Beginners And Professionals	2
Moses	The Complete Conductor: A Comprehensive Resource For The Professional Conductor Of The Twenty-First Century	2
Battisti/Garofalo	Guide To Score Study For The Wind Band Conductor.	1
Froseth/Grunow	MLR Instrumental Score Reading Program	1
Miles	Teaching Music Through Performance in Band	1
Morrison	Conducting - A Radical Approach	1

Textbook Author	Title	Frequency
Neidig	Rehearsing the Band	1
Phillips	Basic Techniques	1

Note. Some courses used more than one text.

### Media Usage

Media was used to assist instruction in 89% of these courses. Thirty-three (89%) teachers used a video cassette recorder (VCR) to assist instruction. Twenty-seven (73%) used Audio Compact Disc and two (5%) used DVD players ( see Table 14 for types of media). Only 19% of the teachers utilized computer software in the course. Software titles listed were: Auralia, Digital Sequencing Software, Finale, Sibelius and Smart Music.

Table 14

### Frequency Distribution and Percentage of Media Used To Assist Instruction (N=37)

Media	Frequency	Percentage
VCR	33	89%
Compact Discs-Audio	27	73%
Cassette Tapes	25	68%
Records	14	38%

Media	Frequency	Percentage
Computer Software	7	19%
DVD	2	5%
Laser Disc	1	3%

Note. Two did not answer.

### Observations

Sixty-four percent of the teachers required observations of band/wind rehearsals of public school and university conductors. Fifty-nine percent required students to keep a journal of those observations. Fifty-six percent required observations of a band/wind public school conductor in performance, with 38% requiring the student to keep a journal of those observations (see Table 15).

Table 15

### Frequency Distribution of Required Rehearsal and Performance Observations (N=39)

	<u>Frequency In Rehearsal</u>		<u>Frequency In Performance</u>		
	Observe Conductor	Keep Journal	Observe Conductor	Keep Journal	No Observation Available
Band/Wind HS Conductor	25	23	22	15	3

	<u>Frequency In Rehearsal</u>		<u>Frequency In Performance</u>		
	Observe Conductor	Keep Journal	Observe Conductor	Keep Journal	No Observation Available
Orchestra HS Conductor	17	17	14	12	6
Choral HS Conductor	17	16	15	12	3
<u>College/University Conductors</u>					
Band/Wind	25	16	22	7	3
Orchestra	16	19	14	6	4
Choral	19	12	15	7	3
<u>Professional Conductors</u>					
Band/Wind	8	6	10	5	8
Orchestra	13	6	14	4	5
Choral	6	2	7	2	7

### Instructional Activities

Instructors were asked to check the percentage of time (i.e. 1%-25%, 26%-50%, 51%-75%, 76%-100%) that they allocated to various class activities. The greatest amount of time was given to the following: Conducting and Singing Parts of Score by the Student Conductor (97%) and Singing Parts of the Score by Class Members (97%). Using Piano to Perform Score Reductions was the least used instructional activities (63%) (see Table 16). Most instructors (31%-57%) utilized these activities 1-25% of the time.

Table 16

Frequency Distribution of Percentage of Time Allocated and  
Total Percentage of Conducting Class Activities (N=35)

		<u>Percentage of Time</u>					
Conducting Class Activities		Not Used	1%-25%	26%-50%	51%-75%	76%-100%	Total %
1.	Singing Parts Of The Score By Class Members	1	11	11	7	5	97%
2.	Conducting And Singing Of Parts Of Score By The Student Conductor	1	20	8	6	0	97%
3.	Using Recordings To Score Study	6	16	6	6	1	83%
4.	Using Recordings To Explore Literature	7	12	10	5	1	80%
5.	Conducting A Small Group Vs. The Total Class Group	8	14	8	2	3	77%
6.	Mental Rehearsal By The Student Conductor (Silent Practice)	9	13	7	2	4	74%

		<u>Percentage of Time</u>					
Conducting Class Activities		Not Used	1%-25%	26%-50%	51%-75%	76%-100%	Total %
7.	Masterclass With Visiting Conductor During Class Time	10	23	2	0	0	71%
8.	Using A Metronome In Order To Keep Tempo	10	14	5	2	4	71%
9.	Conducting A Major Ensemble At The Institution	11	20	4	0	0	69%
10.	Masterclass with visiting conductor outside of class time	12	20	2	0	1	66%
11.	Using recording to practice Conducting	12	10	9	4	0	66%
12.	Using piano to perform score Reductions	13	13	7	1	1	63%

Note. Four did not answer this group of questions.

#### Videotape Opportunities

Eighty-nine percent of the teachers videotaped the student in the instrumental conducting course (see Table 17). A variety of methods of viewing the video tapes were



used in class. Students viewed the videotape individually with the teacher in 76% of the courses. Seventy-six percent of the instructors required the student to view their videotape outside of class as well as during class. Thirteen instrumental instructors that required their students to view the video tapes outside of class utilized this method 76% of the time. However, the syllabi did not clearly indicate whether or not student self-evaluations were utilized.

Table 17

Frequency Distribution of Videotaping Opportunities (N=39)

Videotaping Opportunities	<u>Percentage of Time</u>					
	Not Applicable	1%-25%	26%-50%	51%-75%	76%-100%	No Response
Videotape Student	4	11	6	9	7	2
Individual Viewing	9	13	7	4	4	2
Viewing In Front of Class	11	13	3	2	5	5
Student view tape outside of class	9	8	6	1	13	2

### Evaluation

Eighty-five percent of the teachers administered a mid-term and a final exam in the instrumental conducting course. Of those teachers, 75% included a written portion in the mid-term and final exams. Three instructors used the mid-term and final exam grades as the only grades in the course. Weekly quizzes were utilized by 36% of the instructors.

Twenty-three percent assigned term papers for the students. Student observations of conductors, combined with journals of these observations were assessed by 69% of the teachers in the instrumental conducting course.

An attendance grade was assigned by 77% of the teachers. Preparation grades were assigned by 56% of the instructors. Tests were administered by thirty-one percent for transposition skills. Ten percent of the teachers tested error detection skills. Score preparation was evaluated by 49% of the instructors. A literature database was required by 5%.

### Open-Ended Questions

Question 15 asked the instructor: "What do you consider to be the most frequent problems encountered by students in your instrumental conducting course?" The

responses included: "weak basic conducting skills," "lack of confidence on the podium," "weak error detection skills," "not enough preparation for class," and "lack of left hand independence" (see Appendix M for responses to all open ended questions).

Question 16 asked: "What do you consider to be the most frequent problems encountered by you (the teacher) in your instrumental conducting course?" Due to large class sizes, some instructors thought that there was not enough individual time with the student and that there was a lack of podium time for each student. Others wrote there was not enough class time to present all the material needed to be taught in the course. Lack of preparation on the student's part was another problem mentioned by several respondents.

Question 17 asked: "What do you think might improve your course for your students?" Class time was listed as a major factor as respondents wanted the students to have more conducting time with a live ensemble. While others were concerned about the lack of time that their students had to conduct a large ensemble.

Question 18 asked: "What is the most important skill that you hope a student will learn from your course?" The

most frequent response was developing an expressive conductor who had the ability to communicate without verbalization. Only five instructors identified conducting technique as the most important skill to be learned from the instrumental conducting course.

Question 19 asked the instructor: "In what ways do you go beyond the techniques of conducting to teach your students about the roles of the conductor as a teacher and as a musician/artist?" Being a role model for the students was the most frequent answer. Others listed use of videotapes of professional conductors, class discussion, required student research, and invited guest conductors/speakers.

#### Instructional Categories Taught Across Conducting Courses

The teachers were asked to check in what courses the following topics were taught: A) Prerequisite - Taught in a basic conducting course, B) Reviewed in your instrumental conducting course, C) Provided overview/introduction (i.e. not teach concept) in your course, D) Taught as a new concept in your course, E) Not taught in this course, F) Taught in another course (i.e. methods course, etc.). The topics were grouped into the instructional categories to facilitate discussion. The categories were: Conducting

Technique, Conductor Attributes, Rehearsal and Classroom Issues, Musical Knowledge and Skills, Ensemble Knowledge and Conducting History and Careers (see Appendix K).

### Conducting Technique

In 67% of the institutions, Conducting Patterns were taught in a basic conducting course and in 51%, these were reviewed in the instrumental course. In 59% of the institutions Cutoffs, Cueing Gestures, and Expressive Gestures were taught in the basic conducting course. In 44% of the basic conducting courses Compound and Asymmetrical Meters were taught. The average of the results from right hand alone, left hand alone, and both hands for the Conducting Techniques are provided in Table 18.

Table 18

Course Frequency Distribution Where Conducting Technique Taught (N=39)

Topics	Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
1. Technique of Conducting Patterns	26	20	3	6	1	0

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Topics		Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
2.	Cutoffs	24	19	2	8	1	0
3.	Cueing	23	17	2	8	2	0
4.	Expressive Gestures	24	17	3	10	0	0
5.	Conduct Dynamic and Tempo Variations	25	17	2	10	1	0
6.	Fermata	21	16	2	13	0	0
7.	Compound Conducting Meters	17	13	2	11	2	1

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Note. Respondents could choose more than one answer per question.

### Conductor Attributes

The first orientation to the idea of Personal Style, Verbalization, and Conductor Demeanor were taught by thirty-three percent of the teachers in the instrumental conducting course. Facial Expressions, Eye Contact and Upper Body Posture were introduced in the basic conducting course in over half of the institutions. Every institution included these Conductor Attributes in the music education curriculum, but not necessarily in the conducting

curriculum. Table 19 contains the frequency counts for responses for Conductor Attributes.

Table 19

Course Frequency Distribution Where Conductor Attributes  
Taught (N=39)

Topics	Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
1. Facial Expressions	22	19	2	0	0	3
2. Eye Contact	22	19	2	10	0	1
3. Verbalization	16	16	2	13	0	3
4. Upper Body Posture	22	20	1	7	0	1
5. Lower Body Posture	21	20	1	6	1	1
6. Student's Development of "Personal Style"	11	12	6	14	3	2
7. Demeanor of Conductor Working With Groups	12	12	6	13	2	3
8. Role of Conductor as Leader	13	15	4	12	1	3

Topics	Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
9. Role of Conductor as Music Teacher	13	15	3	11	2	5
10. Role of Conductor as Role Model	14	14	4	10	2	2

Note. Respondents could choose more than one answer per question.

#### Rehearsal and Classroom Issues

Fifty-six percent of the teachers did not teach or review Classroom Management concepts in their instrumental conducting course. These concepts were either known to be taught in other courses or considered prerequisites for this course. The topic of Lesson Plans was another topic not often incorporated in the instrumental conducting course. Only 38% taught lesson planning in their course content (see Table 20).



Table 20

Course Frequency Distribution Where Rehearsal and Classroom  
Issues Taught (N=39)

Topics	Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
1. Classroom Management	4	7	3	4	14	8
2. Psychology of Working With Groups	8	11	6	13	2	3
3. Lesson Plans	4	7	1	7	11	9
4. Effective Use of Rehearsal Time	7	18	1	14	2	4
5. Rehearsal Techniques	11	10	4	15	1	2
6. Seating Arrangements for Various Ensembles	7	8	1	17	3	5

Note. Respondents could choose more than one answer per question.

Musical Knowledge and Skills

Eighty-seven percent of the teachers reviewed, provided an overview, or taught Instrument Transpositions.

Sight Singing Parts of the Score was presented in 77% of the instrumental conducting courses. Over 25% of the instructors did not incorporate Error Detection Skills and Theoretical Analysis into their conducting course. Thirty-one percent did not teach how to Conduct an Aleatoric Score. Score Memorization was not required in 33% of the courses in NASM Region Seven. Forty-one percent did not teach how to Perform a Score Reduction Using the Piano (see Table 21).

Table 21

Course Frequency Distribution Where Musical Knowledge and Skills Taught (N=39)

Topics		Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
1.	Instrument Transpositions	13	19	3	12	0	5
2.	Sight Singing Parts of Score	15	19	1	6	4	4

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Topics	Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
3. Conduct Scores With Non-traditional Notation	5	5	1	18	3	4
4. Memorize Scores	8	7	3	9	13	1
5. Conduct An Aleatoric Score	6	4	4	10	12	2
6. Error Detection Skills	14	14	4	11	2	4
7. Theoretical Analysis	8	11	3	10	8	4
8. Playing Score Reduction On Piano By Conductor	7	5	3	3	16	5

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Note. Respondents could choose more than one answer per question.

### Ensemble Knowledge

Seating Arrangements and Concert Programming were the topics most taught within the Ensemble Knowledge category. In the conducting courses, twenty-eight percent of the teachers did not teach, review or provide an introduction to: Accompanimental Conducting, Stringed Instrument Bowings, or Conducting a Choral Group. Fifty-one percent

of the teachers addressed Woodwind and Brass articulations and Percussion Usage in the instrumental conducting course. Forty-four percent of the teachers did not address Pit Conducting in the instrumental conducting course (see Table 22).

Table 22

Course Frequency Distribution Where Ensemble Knowledge Taught (N=39)

Topics		Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
1.	Woodwind Articulations	3	8	2	10	8	9
2.	Brass Articulations	3	8	2	10	8	9
3.	Percussion Usage	2	8	2	10	8	10
4.	Stringed Instrument Bowings	3	8	2	7	11	9
5.	Accompanimental Conducting	4	5	7	10	11	2
6.	Pit Conducting	4	3	16	6	17	2
7.	Seating Arrangements	7	8	1	17	3	5

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Topics	Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
8. Concert Programming	6	7	1	17	3	5
9. Conduct Choral Groups	12	4	4	5	11	5

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Note. Respondents could choose more than one answer per question.

### Conducting History and Careers

The History of Conducting was not taught in 33% of the conducting courses. The topic of Conducting Careers was not taught in 44% of the conducting courses in NASM Region Seven (see Table 23).

Table 23

Course Frequency Distribution Where Conducting History and Careers Taught (N=39)

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Topics	Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
1. History Of Conducting	9	5	3	4	13	2

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Topics	Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught	Other Course
2. Conducting Careers	6	1	4	5	17	2

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Note. Respondents could choose more than one answer per question.

Conductor Attributes were taught the most in the instrumental conducting course. Conducting Technique was taught most often in the basic conducting course. Rehearsal and Classroom Issues were reviewed, given an overview, or taught in 64% of the instrumental conducting courses, and Musical Knowledge in 60%. Ensemble Knowledge was not taught in 38% of the instrumental conducting courses. The lowest ranked topics were Conducting History and Careers, which reviewed, overviewed, and taught in (28%) of the conducting curriculum in NASM Region Seven. Table 24 contains the ranking of averages of all of the topics within the categories.

Table 24

Ranking of Average Frequency of Categories Taught Across

All Courses

Topics	Prerequisite	Reviewed	Overview	Taught in Inst. Conducting	Not Taught
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five point Likert scale (1 = not important, and 5 = Essential). The topics were grouped into the following categories in order to facilitate discussion. The categories were: Conducting Technique, Evaluation, Conductor Attributes, Rehearsal and Classroom Issues, Musical Knowledge and Skills, Ensemble Knowledge, and Conducting History and Careers (see Appendix L for raw data).

#### Conducting Technique

All of the teachers rated Basic Conducting Patterns, Expressive Gestures, Developing the Left Hand, Baton Technique, Cueing, Cutoffs, and the Fermata as important to essential in the development of the student conductor. Sixty-nine percent of the instructors felt that Baton Technique, Fermatas, and Expressive Gestures were essential. Cueing and Cutoffs were considered essential by 75% of the instrumental conducting teachers (see Table 25).

Table 25

Frequency Distribution of Ratings for Conducting Techniques  
in the Instrumental Course (N=39)



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Topics		Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
1.	Basic Conducting Patterns	0	0	3	7	27	2
2.	Baton Technique	0	0	2	10	27	0
3.	Cueing	0	0	1	9	29	0
4.	Cutoffs	0	0	2	7	29	1
5.	Fermata	0	0	2	10	27	0
6.	Expressive Gestures	0	0	5	6	27	1
7.	Developing the Left Hand	0	0	5	9	25	0
8.	Conduct Dynamic	1	1	3	10	24	0
Variations							
9.	Conduct Tempo Changes	1	1	3	10	24	0

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### Evaluation and Observation

Thirty-one percent of the teachers rated the Use of Videotape Evaluation as not important while only 13% rated it essential. However, 84% rated the Observation of Experienced Conductors as important to essential. Only 54% rated it was important to essential for the students to maintain a journal of their observations (see Table 26).

Table 26

Frequency Distribution of Ratings for Evaluation and  
Observation in the Instrumental Course (N=39)

Topics	Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
1. Use of Videotape Evaluation	11	13	4	2	5	4
2. Observation of Experienced Conductors	4	2	8	9	14	2
3. Maintain a Journal of Conducting Observations	9	8	6	7	7	2

Conductor Attributes

Conductor Attributes were rated important to essential in the development of student conductors by 90% of the instrumental conducting teachers. Seventy-six percent rated Eye Contact as an essential conductor attribute. The Student's Development of Personal Style (76%) was not considered as important to essential as other conductor attributes: Role of Conductor as Leader (95%), Role of Conductor as Role Model (94%), Role of Conductor as Music

Teacher (89%), and Demeanor of Conductor Working With Groups (84%) (see Table 27).

Table 27

Frequency Distribution of Conductor Attributes in the  
Instrumental Course (N=39)

Topics		Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
1.	Facial Expressions	0	1	8	12	16	2
2.	Eye Contact	0	1	1	7	28	2
3.	Verbalization	1	3	10	12	11	2
4.	Upper Body Posture	0	0	8	15	14	2
5.	Lower Body Posture	0	0	9	15	13	2
6.	Student's Development of "Personal Style"	5	4	11	9	8	2
7.	Demeanor of Conductor Working With Groups	3	3	7	9	15	2
8.	Role of Conductor as Leader	2	0	9	9	17	2

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	Topics	Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
9.	Role of Conductor as Music Teacher	3	1	9	8	16	2
10.	Role of Conductor as Role Model	3	0	13	10	11	2

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#### Rehearsal and Classroom Issues

Effective Use of Rehearsal time was rated important to essential by 94% of the instructors of instrumental conducting. The second most important to essential topic was Rehearsal Techniques (92%). Eighty-six percent of the teachers rated the Psychology of Working with Groups as important to essential. Effective Use of Rehearsal Time was rated essential by 58% of the instrumental conducting teachers. Fifty-six percent of the teachers rated Rehearsal Techniques as essential. Twenty-two percent of the instructors rated classroom management and lesson plans as not important. Fourteen percent rated seating

arrangements for ensembles and rehearsal techniques as not important (see Table 28).

Table 28

Frequency Distribution of Rehearsal and Classroom Issues in the Instrumental Course (N=39)

Topics	Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
1. Classroom Management	8	3	5	7	14	2
2. Lesson Plans	8	4	5	5	15	2
3. Psychology of Working With Groups	3	2	10	10	12	2
4. Rehearsal Techniques	1	2	5	8	20	3
5. Seating Arrangements for Various Ensembles	5	5	9	12	5	3
6. Effective Use of Rehearsal Time	0	2	4	9	21	3

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Topics	Not Impt.	Somewhat	Important	Very Impt.	Essential	No Response
7. Rehearsal Strategies	5	1	3	10	16	4

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### Musical Knowledge and Skills

Eighty-nine percent rated the following Musical Knowledge and Skills concepts important to essential: Instrumental Transpositions, Sight Singing Parts of the Score, Mixed Meters, Asymmetrical Meters, and Error Detection Skills. Conducting Scores with Non-traditional Notation, Memorizing Scores, Conducting an Aleatoric Score, and Playing Score Reductions on a Piano were rated not as important as other music knowledge and skills (see Table 29).

Table 29

Frequency Distribution of Musical Knowledge and Skills in the Instrumental Course (N=39)

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	Topics	Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
1.	Instrument Transpositions	1	3	3	9	21	2
2.	Sight Singing Parts of Score	1	3	9	11	13	2
3.	Mixed Meters	1	1	4	14	17	2
4.	Conduct Scores With Non-traditional Notation	7	9	12	6	3	2
5.	Asymmetrical Meters	1	1	8	14	13	2
6.	Memorize Scores	8	13	9	2	4	3
7.	Conduct An Aleatoric Score	11	9	9	4	3	3
8.	Error Detection Skills	2	1	7	5	22	3
9.	Theoretical Analysis	3	4	9	12	8	3
10.	Playing Score Reduction On Piano By Conductor	9	10	12	1	3	4

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### Ensemble Knowledge

The distribution of ratings was spread almost evenly from not important to essential in the Ensemble Knowledge Category. Knowledge of Woodwind and Brass Articulations,

Percussion Usage, and String Bowings were issues not considered as important as other topics in this category. Thirty-four percent rated Conducting Choral Groups as not important as a topic in their conducting course (see Table 30).

Table 30

Frequency Distribution of Ensemble Knowledge in the  
Instrumental Course (N=39)

Topics	Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
1. Woodwind Articulations	7	6	9	6	8	3
2. Brass Articulations	7	6	9	6	8	3
3. Percussion Usage	8	6	8	7	7	3
4. Stringed Instrument	8	6	12	4	6	3
Bowings						
5. Accompanimental	7	7	8	9	4	4
Conducting						
6. Concert Programming	7	1	10	12	6	3
7. Conduct Choral Groups	12	5	8	5	5	4



### Conducting History and Careers

The History of Conducting was rated as not important by 36% of the teachers. The topic of conducting careers was considered not important by 19% (see Table 31).

Table 31

Frequency Distribution of Conducting History and Careers in the Instrumental Course (N=39)

Topics	Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
1. History Of Conducting	13	7	13	1	2	3
2. Conducting Careers	7	14	11	2	3	2

### Overall Categories Rated in the Instrumental Conducting Course

In ranking the importance of categories in the instrumental conducting course, Conducting Technique was ranked highest, as the most essential category. Conductor Attributes and Rehearsal and Classroom Issues were ranked second, as most important to essential area. Evaluation

and Observation, and Ensemble Knowledge were the next ranked categories. The least essential category was Conducting History and Careers (see Table 32).

Table 32

Rankings of Average Frequency of Importance for Categories  
in the Instrumental Conducting Course

Conducting Category	Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential
Conducting Technique	.1	.1	3	8	27
Conductor Attributes	2	1	9	11	15
Rehearsal and Classroom Issues	4	3	6	9	15
Musical Knowledge and Skills	4	5	8	8	11
Evaluation and Observation	8	8	6	6	9
Ensemble Knowledge	8	6	9	6	6
Conducting History and Careers	9	7	11	5	4

Comparison Of Ratings Of Importance Versus What Was  
Actually Taught Or Reviewed In The Instrumental Conducting  
Course

Tables 24 and 32 were compared to provide a global view of what teacher's rated as important topics as compared to what was actually taught. Teachers of instrumental conducting courses in institutions in NASM Region Seven rated all instructional categories as more important than what they indicated was taught in their courses. Ninety- nine percent rated Conducting Techniques as important to essential yet 6% did not review or teach those concepts in the instrumental conducting course. There was only a 1% deviation between what was taught or reviewed and what the teacher thought was important in the Conductor Attributes category. Eighty-one percent rated Rehearsal and Classroom Issues as important to essential. Only 69% taught or reviewed these topics in the instrumental conducting course. Sixty-one percent of the instructors did not teach topics from the category Conducting History and Careers yet 56% rated these topic areas as important to essential for this course.

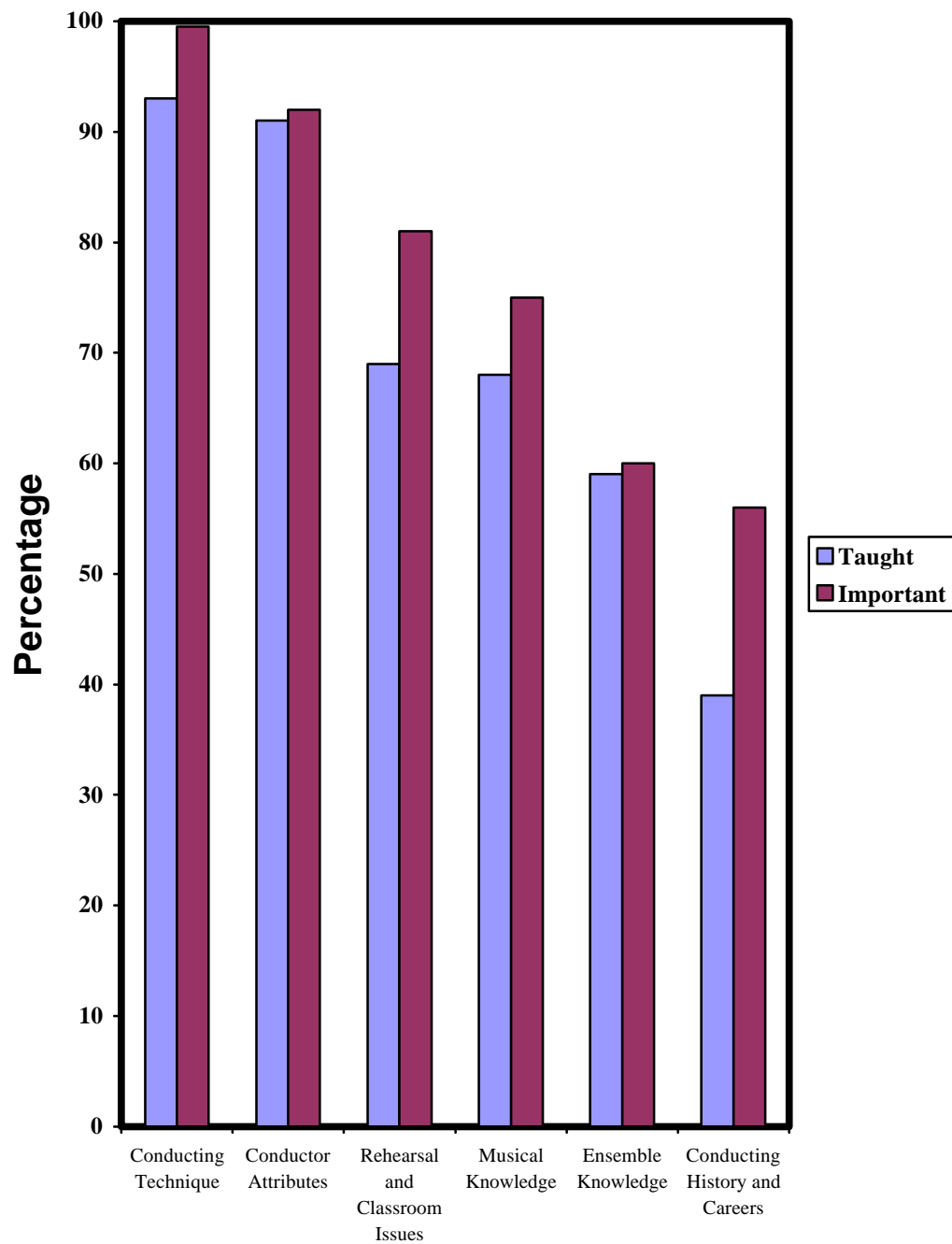


Figure 1. Percentage of categories taught or reviewed vs. rated as important to essential in the instrumental conducting course.

## Comparison of Conducting Experiences Among Large and Small Institutions

Some general observations can be made regarding the differences in the instrumental conducting course among institutions in the NASM Region Seven. Class AA and Class AAA institutions generally had larger classes and less podium time for the student. These larger institutions used videotaped evaluation more often than smaller schools. Class A schools had problems with the lack of full instrumentation in the lab ensemble, yet were able to offer more conducting time for the student with a live ensemble, due to the smaller number of students enrolled in the instrumental conducting course. Teachers in larger institutions had the most experience in both teaching and conducting. Instructors in smaller institutions (Class A) had an average of 9 years college teaching and conducting experience while those in larger schools (Class AA and Class AAA) had an average of 15 years of college teaching and conducting experience.

## CHAPTER FIVE

### SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

The purpose of this study was to determine the content and current teaching practices in the undergraduate instrumental conducting course among institutions offering a degree or certification in music education, with an instrumental emphasis or concentration, within Region Seven of the National Association of Schools of Music. Sixty institutions that met the above criteria were included in the study. In addition, the following sub-problems were examined:

- 1) What skills, knowledge, and understandings were taught in the instrumental conducting course?
- 2) What textbooks, methods, and technology were utilized to support the teaching of instrumental conducting?
- 3) What is the core-curriculum for conducting courses for music education majors in these institutions?
- 4) What elective conducting courses were available for the music education major with a concentration in instrumental music?

- 5) How were students evaluated in the instrumental conducting course?
- 6) What do teachers of the instrumental conducting course rate as the most important categories to be addressed in the course?
- 7) Are there differences in teaching practices in the instrumental conducting course among smaller and larger institutions of higher education?

The survey instrument "Instrumental Conducting Survey" was designed by the researcher to address these research questions.

#### Summary of Results

Thirty-nine responses (62%) were received from instructors of the instrumental conducting course. Class A institutions comprised 67% of the institutions from which surveys were returned. The majority of the institutions (94%) operated on a semester system. Eight institutions offered a doctoral degree in conducting and thirteen institutions offered a master's degree.

The teachers surveyed had ensemble conducting experience that ranged from 2 years to 46 years. Ninety-seven percent of the teachers of instrumental conducting were full-time employees. Fifty-six percent did not hold a graduate degree in instrumental conducting. Only nine

(23%) teachers had undertaken research in conducting pedagogy.

#### Conducting Core-Curriculum

The conducting core-curriculum, in ninety-two percent of the institutions, had two or more required courses in conducting for the undergraduate music education major. Eleven institutions offered an elective course in conducting for students desiring more instruction. The majority of instrumental conducting courses in these institutions (86%) met an average of 100-150 minutes per week with 73% of the classes meeting twice per week. Class AA and AAA institutions generally had larger ensembles than Class A schools.

The following categories were surveyed to determine in which course they were taught: Conducting Technique, Conductor Attributes, Rehearsal and Classroom Issues, Musical Knowledge, Ensemble Knowledge, and Conducting History and Careers. In 67% of the institutions, Conducting Patterns were taught in a basic conducting course, while in 51%, those techniques were reviewed in the instrumental course. In 62% of the institutions, Cutoffs, Cueing Gestures, and Expressive Gestures were taught in the basic conducting course. The first orientation to Conductor Attributes was found in 33% of the instrumental



conducting courses. Fifty-six percent of the teachers did not teach or review classroom management concepts in their instrumental conducting course. These concepts were either known to be taught in other courses or were part of the prerequisites for this course. Lesson plans were not often incorporated in the instrumental conducting course.

#### Instrumental Conducting Course

The instrumental conducting course teachers indicated that they taught the following categories in their course: Rehearsal and Classroom Issues (31%), Conductor Attributes (26%), Musical Knowledge and Skills (26%), Ensemble Knowledge (26%), Conducting Technique (23%), and Conducting History and Careers (12%).

Written rehearsal plans were assigned in 71% of the instrumental conducting courses. Score preparation assignments were utilized in 94% of the courses. All instrumental conducting courses used a class lab ensemble so the students could gain practical conducting experience with a live ensemble. Forty-eight percent of the courses offered large ensemble conducting opportunities for the students.

Eighty-nine percent of the teachers utilized various media to assist with

conducting course. Green's The Modern Conductor (1997) was the textbook used most often in NASM Region Seven.

The instructional activities most frequently used in the conducting class were: Conducting and Singing Parts of the Score by the Student (97%), and Singing Parts of the Score by Class Members (97%). The least used instructional activity was Using a Piano to Perform Score Reductions (63%).

Over 25% of the instructors did not incorporate error detection skills and theoretical analysis into the instrumental conducting course. The history of conducting and conducting careers were not taught in a third or more of the instrumental conducting courses in NASM Region Seven. Twenty-eight percent of these teachers did not teach, review or provide an introduction to: Accompanimental Conducting, Stringed Instrument Bowings, or Conducting a Choral Group.

Evaluation of students included mid-term and final exams (85%), weekly quizzes (36%), term papers (23%), required conductor observations (69%), self evaluations (27%), attendance grades (77%), participation grades (56%), transposition tests (33%), error detection assessments (10%), literature databases (5%), and score preparation grades (49%).

The conducting teachers used a five point Likert Scale to rate what topics were not important to essential in the instrumental conducting course. The rank order of categories based on teacher ratings of important to essential was: Conducting Technique, Conductor Attributes, Rehearsal and Classroom Issues, Musical Knowledge and Skills, Evaluation and Observation, Ensemble Knowledge, and Conducting History and Careers. Conducting Techniques were rated the most essential category that needed to be taught in an instrumental conducting course. Conductor Attributes and Rehearsal and Classroom Issues tied for ratings as the second most essential categories for training student conductors. The least essential area was Conducting History and Careers.

All teachers rated Conducting Techniques as important in the development of the student conductor. Seventy one percent thought that those skills were essential. However, 59% of instrumental conducting course instructors considered Conducting Techniques to be a pre-requisite and only reviewed it in 43% of the instrumental courses. Conductor Attributes were considered important to essential in the development of the student conductor by 90% of the instrumental conducting teachers. Twenty-one percent rated the topics of Classroom Management and Lesson Plans as not

important in the instrumental conducting course. Twenty-nine percent of the teachers rated the use of videotape evaluation as not important. Eighty-four percent believed that the observation of experienced conductors was important. Seventy-six percent viewed eye contact as essential as a Conductor Attribute.

In all comparisons, between categories taught and categories rated for importance, the teachers of instrumental conducting courses in NASM Region Seven rated these instructional categories as more important than what they listed as being taught in their courses. Ninety-nine percent of the teachers rated Basic Conducting Patterns, Baton Technique, Cueing, Cutoffs, Expressive Gestures, and Developing the Left Hand as important to essential in the development of the student conductor in their course yet only 93% taught or reinforced these concepts in the instrumental conducting course. Eighty-nine percent videotaped the student's conducting experiences, yet 30% rated this type of evaluation as not important. Classroom Management and Lesson Plans were checked as not taught in the conducting core-curriculum at 54% of these institutions, yet 76% of the teachers surveyed rated Classroom Management as important to essential, and 68%

rated Lesson Plans as important to essential for the instrumental conducting course.

### Implications

Training the conductor-educator requires knowledge and understandings beyond conducting technique. Runnel's (1992) findings support this statement. The data in this study and in Runnels' study indicated that the integration of music fundamentals with baton skills was essential in the development of the student conductor. This researcher contends that all of the instructional categories (Conducting Technique, Conductor Attributes, Rehearsal and Classroom Issues, Musical Knowledge, Ensemble Knowledge, and Conducting History and Careers) across conducting courses are essential for a well balanced conducting curriculum for the future music educator. The teacher should continually try to see both the micro and macro contents of these categories in order to maintain an equilibrium between all of the necessary components for the future conductor-educator.

The teachers surveyed understand what is important in the development of the student conductor, yet what is taught in the class does not reflect their ratings of importance. The results of this survey indicate that teachers need to reconsider what they are teaching in the

instrumental conducting course and to develop teaching strategies which incorporate all of the categories of instruction that they rated as important to essential. Their methods of assessment used in this course should be examined to determine whether or not these goals are being met.

These instructors were concerned about time constraints in the instrumental conducting course. Many have dealt with the challenge of time constraints by incorporating videotaped evaluation in order to use class time more efficiently, thus allowing evaluation to take place outside of class. Incorporating class conducting opportunities for the student in other music methods courses provides a student with more podium time with a live ensemble, which is critical to the development of a conductor-educator. Offering conducting opportunities for students in other music methods courses could ameliorate the time constraints and help the music education curriculum become more cohesive.

It appears that more time should be allocated by these institutions to allow for the integration of the Fundamentals of Music, Conductor Attributes, and the Conductor Techniques. Conducting ability is considered an essential skill of the school teacher, yet many

institutions do not provide enough time in the core-curriculum to allow for this development. In studies by Baker (1992), Cooper (1994), Getchell (1957), and Runnels (1992) similar recommendations were made for allocating more time for these courses.

The instrumental conducting teacher should be a role model as a conductor, leader, classroom manager, and rehearsal technician. Interaction with model conductors and live ensembles allows the student to develop his own personal conducting style. A student develops appropriate eye contact, facial expression and conducting technique through frequent opportunities with a live ensemble and pre-rehearsal preparation. The development of rehearsal strategies and classroom management are enhanced by the opportunity to practice being a conductor-educator both in and beyond the instrumental conducting course.

A multi-sensory approach to teaching should be used in teaching conducting in order to teach all types of learners. The teacher should develop a well defined syllabus incorporating various modes of instruction in order to assist the student in becoming a successful conductor. The modes of instruction include: use of observations, class discussions, conductor role models, written tests, performance tests, self assessments, and

video assessment. The implications of this study are that the incorporation of all of these instructional categories are essential in the collegiate preparation of conductors who will become music educators of future generations in our schools.

#### Recommendations For Further Study

1. A study might be developed to explore what types of evaluation are most effective in conducting courses for music education majors.
2. Videotapes of successful instrumental conducting should be designed to provide a role model for the young conductor-educator.
3. Computer software which provides the integration of hearing a musical interpretation, viewing the score, and watching an accomplished conductor could be developed to assist with instruction in conducting courses.
4. A study could be made to compare the teaching practices in conducting courses of those teachers who have advanced training in conducting and education to those who do not.
5. A longitudinal study could assess whether the instructional goals in the undergraduate conducting curriculum are realized by assessing students after



they are employed and then at regular intervals throughout their careers.

6. A study could be designed to assess whether there is a significant difference between the knowledge and skills gained by students when instruction is provided in separate instrumental and choral courses versus a course in which these are combined.

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APPENDIX A  
LIST OF INSTITUTIONS SURVEYED

Sixty Universities and Colleges from the 1999 Directory of NASM Schools in Region Seven offered a degree or certification in music education with a concentration or emphasis in instrumental music.

Florida N=14

Institution Name	Size
Florida Atlantic University, Boca Raton	AA
Florida International University, Miami	AAA
Florida State University, Tallahassee	AAA
Jacksonville University, Jacksonville	A
Palm Beach Atlantic College, West Palm Beach	A
Rollins College, Winter Park	A
Stetson University, Deland	A
University of Central Florida, Orlando	AAA
University of Florida, Gainesville	AAA
University of Miami	AA
University of North Florida, Jacksonville	AA
University of South Florida, Tampa	AAA
University of Tampa	A
University of West Florida, Pensacola	A

Georgia N=13

Institution Name	Size
Armstrong Atlantic State University, Savannah	A
Augusta State University, Augusta	A
Berry College, Mount Berry	A
Columbus State University, Columbus	A
Georgia College and State University, Milledgeville	A
Georgia Southern University, Atlanta	AA
Georgia State, Atlanta	AA
Kennesaw State University, Kennesaw	AA
Mercer University, Macon	A
State University of West Georgia, Carrollton	A
Toccoa Falls College, Toccoa	A
University of Georgia, Athens	AAA
Valdosta State University, Valdosta	A

North Carolina N=13

Institution Name	Size
Appalachian State University, Boone	A
Brevard College, Brevard	A
East Carolina University, Greenville	AA
Gardner-Webb University, Boiling Springs	A
Mars Hill College, Mars Hill	A



Institution Name	Size
North Carolina Agricultural and Technical State University, Greensboro	A
Pfeiffer University, Misenheimer	A
University of North Carolina at Greensboro	AA
University of North Carolina at Pembroke	A
University of North Carolina at Wilmington	A
Western Carolina University, Cullowhee	A
Wingate University, Wingate	A
Winston-Salem State University, Winston Salem	A

South Carolina N=9

Institution Name	Size
Charleston Southern University, Charleston	A
Converse College, Spartanburg	A
Furman University, Greenville	A
Lander University, Greenwood	A
Limestone College, Gaffney	A
Newberry College, Newberry	A
South Carolina State University, Orangeburg	A
University of South Carolina, Columbia	AA
Winthrop University, Rock Hill	A

Virginia N=11

Institution Name	Size
Christopher Newport University, Newport News	A
George Mason University, Fairfax	AA
James Madison University, Harrisonburg	AA
Longwood College, Farmville	A
Norfolk State University, Norfolk	A
Old Dominion University, Norfolk	AA
Radford University, Radford	A
Shenandoah University, Winchester	A
University of Richmond	A
Virginia Commonwealth University, Richmond	AA
Virginia State University, Petersburg	A

APPENDIX B

REVIEWERS OF PILOT QUESTIONNAIRE

Reviewers for Pilot Questionnaire

Mr. Brantley P. Douglas III, Assistant Director of  
Bands, James Madison University

Ms. Susan Freeland, Band Director, Arbemarle County  
Schools

Dr. Donald Lowe, Associate Director School of Music,  
University of Georgia

Mr. George C. Megaw, Editor, Warner Brother  
Publications

Dr. Tonya Millsap, Band Director, Gwinnett County  
Schools

Dr. John Patrick Rooney, Director of Bands, James  
Madison University

Mr. Robert W. Smith, Director of Bands, Troy State  
University

APPENDIX C

INSTRUMENTAL CONDUCTING SURVEY

## INSTRUMENTAL CONDUCTING SURVEY

**Please verify or provide the information below.**

1. Institution Name: «university\_name» City: «City» State: «StateOrProvince»
2. The institution operates on: \_\_\_\_\_ A semester system \_\_\_\_\_ A quarter system
3. Identify course name and number. «Course\_Name»  
How many credits? \_\_\_\_\_
4. How many times does your class meet each week? \_\_\_\_\_ 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5
5. Total minutes per week in class \_\_\_\_\_
6. Is this course combined to include Music Education majors with a choral/vocal emphasis? \_\_\_\_\_ No \_\_\_\_\_ Yes
7. Is this the only conducting course that students majoring in Music Education with an instrumental concentration take? \_\_\_\_\_ Yes \_\_\_\_\_ No If NO, List course numbers of other conducting courses below.
8. Does your institution offer a degree in conducting? \_\_\_\_\_ No \_\_\_\_\_ Yes  
If yes, what type? \_\_\_\_\_ Master's \_\_\_\_\_ Doctorate \_\_\_\_\_ Other

### DEMOGRAPHIC INFORMATION

1. Please give total number of years that you have taught. \_\_\_\_\_
2. What is your job title? \_\_\_\_\_ Graduate Teaching Assistant \_\_\_\_\_ Instructor \_\_\_\_\_ Assistant Professor  
\_\_\_\_\_ Associate Professor \_\_\_\_\_ Full Professor If other, please write title. \_\_\_\_\_
3. Please fill in your earned degrees and other pertinent information.

Degree	Identify Degree (B.S., M.A., D.M.A)	Institution Name	Major	Minor	Dates Attended
Undergraduate					
Masters					
Doctorate					
Other Degree					

4. Please indicate your years of teaching experience in the categories listed.

\_\_\_\_\_ years of college teaching      \_\_\_\_\_ years of high school teaching  
 \_\_\_\_\_ years of middle school/junior high teaching      \_\_\_\_\_ years of elementary school teaching  
 \_\_\_\_\_ years teaching basic undergraduate conducting      \_\_\_\_\_ years teaching undergraduate instrumental conducting  
 \_\_\_\_\_ years teaching undergraduate choral conducting      \_\_\_\_\_ years teaching advanced undergraduate conducting  
 \_\_\_\_\_ years teaching master's level conducting      \_\_\_\_\_ years teaching doctorate level conducting

5. Have you taken a course(s) in conducting pedagogy? (Check one) ☐ Yes ☐ No

If yes, did you take ☐ one course ☐ two courses ☐ three courses ☐ more than three

How many hours of credit?  Which type of credit? ☐ Semester Credit ☐ Quarter Credit

6. Please list your ensemble conducting experience?

**Ensemble Name**    **Type of Group (band, orchestra, etc. )**    **Number of years as the conductor**

7. Have you undertaken any research in conducting pedagogy? ☐ Yes ☐ No

If yes, please describe your research.

#### INSTRUMENTAL CONDUCTING COURSE

**Please answer the following questions regarding the instrumental conducting course that you currently teach at your institution.**

1. Please identify the types of ensembles that your students have to conduct.

Group Type	Number of times student conducts group.	Number of performers in the ensemble.
Class lab ensemble		
Ensemble other than class lab		

2. How many times does a student get to rehearse a large ensemble (more than 60 performers) as part of the instrumental conducting course? ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ None More, list number

3. What other music courses offer students the opportunity to conduct? Please list course number and course title if available.

3. How many written rehearsal plan assignment(s) are prepared by the students?

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ None More, list number

5. How many score preparation assignments are included?

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ None More, list number

6. What percentage of time is allocated to the following? Check appropriate percentage.

Conducting Class Activities	Not Applicable	1% - 25%	26% - 50%	51% - 75%	76% - 100%
Conducting a major ensemble at the institution					
Conducting a small group versus the total class group					
Using piano to perform score reductions					
Masterclass with visiting conductor during class time					
Masterclass with visiting conductor outside of class time					
Using recordings to practice conducting					
Using recordings to explore literature					
Using recordings for score study					
Singing parts of the score by class members					
Using a metronome in order to keep tempo					
Mental rehearsal by the student conductor (silent practice)					
Conducting and singing of parts of score by the student conductor					

7. How many students prepare a work for public performance? Give number \_\_\_\_\_

8. Check the media used to assist instruction. Check all that apply.

☐ Records    ☐ Cassette Tapes    ☐ Compact Discs – Audio    ☐ DVD  
☐ VCR    ☐ Laser Disc    ☐ Computer Software

If other, please identify. \_\_\_\_\_

9. If applicable, list any computer software and format (disc, CD-ROM) that is used to assist instruction.

10. Do you use a textbook(s) in the course? ☐ No ☐ Yes If yes, please list author, title and edition.

11. Which of the following are required for your students? Check appropriate answers.

Institution type	Ensemble type	Observe conductor in rehearsal	Keep journal on rehearsal observations	Observe conductor in performance	Keep Journal of performance observation	Observation not available
Public school Conductors	Band/wind					
	Orchestra					
	Choral					
College/ University Conductors	Band/wind					
	Orchestra					
	Choral					
Professional Conductors	Band/wind					
	Orchestra					
	Choral					
Other, please identify						



**The following questions apply to the instrumental conducting course that you currently teach at your institution.**

12. When are the following taught? CHECK ALL THAT APPLY. Answer the following questions using the criteria indicated below.

- A) Prerequisite - Taught in a basic conducting course
- B) Reviewed in your instrumental conducting course
- C) Provided overview/introduction (i.e. not teach concept) in your course
- D) Taught as a new concept in your course
- E) Not taught in this course
- F) Taught in another course (i.e. methods course, etc.)

If Answer F, Identify course name and number.

		Prerequisite Taught in a basic conducting	Reviewed in your course	Provided overview or introduction in your course	Taught as a new concept in your course	Not taught in your course	Taught in other course Identify course # and name
Technique of conducting patterns	Right hand alone						
	Left hand alone						
	Both hands						
Cutoffs	Left hand alone						
	Right hand alone						
	Both hands						
Cueing gestures	Left hand alone						
	Right hand alone						
	Both hands						
Expressive gestures	Staccato						
	Legato						
	Marcato						
Conduct dynamic variations (crescendo and	Left hand alone						
	Right hand alone						
	Both hands						
Fermata	Continues without a stop in the sound.						
	Followed by a complete cut-off						
	Followed by a release gesture which establishes the new tempo.						
Tempo variations (accelerando and ritardano)							
Conducting choral groups							
Pit conducting (i.e. opera/musical theater)							
Accompanimental conducting (concerto, recitative)							
Instrument transpositions							
Conducting scores with non-traditional notation							
Seating arrangements for various ensembles							
Concert programming							
Rehearsal techniques							
Eye contact of conductor							
Verbalization of conductor							
Facial expressions of conductor							

	Prerequisite Taught in basic conducting	Reviewed in your course	Provided overview or introduction in your course	Taught as a new concept in your course	Not taught in your course	Taught in other course Identify course # and name
Psychology of working with groups						
Demeanor of conductor working with groups						
Student's development of "personal style" of conducting						
Playing score reduction on piano by conductor						
History of conducting						
Classroom management						
Conducting careers						
Sight singing parts of score						
Theoretical analysis of score						
Error detection skills						
Role of conductor as leader						
Role of conductor as music teacher						
Role of conductor as a role model						
Lesson plans						
Effective use of rehearsal time						
Woodwind articulations						
Brass instrument articulations						
Percussion usage						
Stringed instrument bowings						
Memorization of scores						
Conducting an aleatoric score						
Upper body posture						
Lower body stance						
3/8 in 1						
6/8 in 2						
9/8 in 3						
12/8 in 4						
5/8 in 2						
7/8 in 3						
8/8 in 3						
9/8 in 4						
10/8 in 4						
11/8 in 4						
Students get to experience exercises or musical works with mixed meters (i.e. 4/4, 6/8, 2/4, 7/4 in the same example of musical work)						

13. What percentage of videotaped evaluation opportunities is provided?

Videotape opportunities	Not Applicable	1%- 25%	26%- 50%	51%- 75%	76%- 100%
Conducting opportunities that are videotaped					
Individual (one to one) viewing of videotape with student and teacher					
Viewing individual student tape with the entire class					
Viewing student tape by student outside of class					

14. Please rate how important each of these areas is in the instrumental conducting course that **YOU** teach.

Topics	Not important	Somewhat important	Important	Very important	Essential
Use of videotape evaluation	1	2	3	4	5
Basic conducting patterns	1	2	3	4	5
Baton technique	1	2	3	4	5
Cueing	1	2	3	4	5
Cut-offs	1	2	3	4	5
Fermata	1	2	3	4	5
Expressive gestures	1	2	3	4	5
Developing the left hand	1	2	3	4	5
Facial expressions of conductor	1	2	3	4	5
Eye contact of conductor	1	2	3	4	5
Classroom management	1	2	3	4	5
Verbalization of conductor	1	2	3	4	5
Instrument transpositions	1	2	3	4	5
Sight sing parts of score	1	2	3	4	5
Mixed meters	1	2	3	4	5
Upper body posture	1	2	3	4	5
Lower body stance	1	2	3	4	5
Conduct dynamic variations	1	2	3	4	5
History of conducting	1	2	3	4	5
Observation of experienced conductors	1	2	3	4	5
Maintain a journal of conducting observations	1	2	3	4	5
Conduct tempo changes	1	2	3	4	5
Conduct choral groups	1	2	3	4	5
Accompanimental conducting	1	2	3	4	5
Conduct scores with non-traditional notation	1	2	3	4	5
Student's development of "personal style"	1	2	3	4	5
Psychology of working with groups	1	2	3	4	5
Demeanor of conductor working with groups	1	2	3	4	5
Conducting careers	1	2	3	4	5
Asymmetrical meters	1	2	3	4	5
Role of conductor as leader	1	2	3	4	5
Role of conductor as music teacher	1	2	3	4	5
Role of conductor as role model	1	2	3	4	5
Lesson plans	1	2	3	4	5
Effective use of rehearsal time	1	2	3	4	5
Woodwind articulations	1	2	3	4	5
Brass articulations	1	2	3	4	5
Percussion usage	1	2	3	4	5
Stringed instrument bowings	1	2	3	4	5
Memorize scores	1	2	3	4	5
Conduct an aleatoric score	1	2	3	4	5
Effective use of rehearsal time	1	2	3	4	5
Error detection skills	1	2	3	4	5
Theoretical analysis	1	2	3	4	5
Rehearsal techniques	1	2	3	4	5

Topics	Not important	Somewhat important	Important	Very important	Essential
Concert programming	1	2	3	4	5
Seating arrangements for various ensembles	1	2	3	4	5
Rehearsal strategies	1	2	3	4	5
History of conducting	1	2	3	4	5
Transpositions	1	2	3	4	5
Playing score reduction on piano by conductor	1	2	3	4	5

15. What do you consider to be the most frequent problems encountered by students in your instrumental conducting course?

16. What do you consider to be the most frequent problems encountered by you (the teacher) in your instrumental conducting course?

17. What do you think might improve your course for your students?

18. What is the most important skill that you hope a student will learn from your course?

19. In what ways do you go beyond the techniques of conducting to teach your students about the roles of the conductor as a teacher and as a musician/artist?

20. On what types of activities/assignments do you base the grades for students in your course. Give percentages for each.

Please use the space below to write any additional comments.

**PLEASE ATTACH A SYLLABUS FROM YOUR INSTRUMENTAL CONDUCTING  
COURSE TO THIS SURVEY.**

Thank you very much for sharing your valuable time and thought in responding to this survey.

APPENDIX D

COVER LETTER FOR SURVEY

November 8, 1999

Dear:

I am currently pursuing a Doctorate in Music Education at the University of Georgia. The enclosed survey will be used as the basis for my dissertation. This survey presents questions about the instrumental conducting courses offered at your institution

This study will examine what is being taught in the instrumental conducting curriculum in the National Association of Schools of Music Region Seven. Your valuable responses as a conductor/educator are needed to provide information about the undergraduate conducting courses at your institution.

You have been identified as a teacher of an instrumental conducting course. Your name will not appear in the survey. College and university names will only be listed as schools who participated in the survey. By returning the survey, you agree to participate in the study and understand that this is entirely voluntary. You may withdraw your consent at any time without penalty. Your survey will be removed from the research records or destroyed.

Would you please fill out the survey and return it to me in the enclosed addressed, stamped envelope? I would appreciate receiving all surveys by **November 22, 1999**. If you have any questions about the survey, please Email me at [Boardman@arches.uga.edu](mailto:Boardman@arches.uga.edu) or call me collect at home (678-445-4316). Thank you very much for your contribution to this study.

Cordially yours,

Shelly Marie Boardman

D.M.A. Candidate

University of Georgia

If you wish to receive a summary of the findings of this study, please check the box below.

☐ Yes, I wish to receive a summary.

Research at the University of Georgia that involves human participants is overseen by the Institutional Review Board. Questions or problems regarding your rights as a participant should be addressed to Julia D. Alexander, M.A., Institutional Review Board, Office of the Vice President for Research, University of Georgia, 606A Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-6514; E-Mail Address [JDA@ovpr.uga.edu](mailto:JDA@ovpr.uga.edu).

## APPENDIX E

### POST CARD



December 5, 1999

Dear «letter\_name» :

Recently you received a survey concerning the instrumental conducting course that you teach at your institution. It is hoped that the results of the survey will impact the preparation of future instrumental music educators in the area of conducting.

If you have already completed and returned the survey please accept my sincere thanks. If not, please do so as soon as possible. Your input is very important to the success of this project. If you need another copy of the survey please call me collect at 678-445-4316 or notify me via email at [Boardman@arches.uga.edu](mailto:Boardman@arches.uga.edu).

Cordially yours,

Shelly Marie Boardman  
DMA Candidate  
University of Georgia

APPENDIX F  
SECOND LETTER

January 2, 2000

Dear «letter\_name»:

I mailed you a survey in November regarding what is being taught in the instrumental conducting curriculum in the National Association of Schools of Music Region Seven. Your valuable responses as a conductor/educator are needed to provide information about the undergraduate conducting courses at your institution.

You may have misplaced the survey which was originally sent to you so I have included another copy and a self-addressed, stamped envelope. The enclosed survey will be used as the basis for my dissertation. This survey presents questions about the instrumental conducting courses offered at your institution

Would you please fill out the survey and return it to me in the enclosed addressed, stamped envelope? If you have any questions about the survey, please Email me at [Boardman@arches.uga.edu](mailto:Boardman@arches.uga.edu) or call me collect at home (678-445-4316).

Thank you very much for your contribution to this study.

Cordially yours,

Shelly Marie Boardman  
D.M.A. Candidate  
University of Georgia

If you wish to receive a summary of the findings of this study, please check the box below.

☐ Yes, I wish to receive a summary.

Research at the University of Georgia that involves human participants is overseen by the Institutional Review Board. Questions or problems regarding your rights as a participant should be addressed to Julia D. Alexander, M.A., Institutional Review Board, Office of the Vice President for Research, University of Georgia, 606A Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-6514; E-Mail Address [JDA@ovpr.uga.edu](mailto:JDA@ovpr.uga.edu).

APPENDIX G

EMAIL REMINDER

Good Afternoon! I recently mailed you another copy of a survey to determine the current teaching practices in instrumental conducting in Region Seven of NASM. Could please fill in the survey and return in the postage paid envelope that was provided?

If you need another copy of the survey, please reply to this email and I would be happy to mail out another copy.

I would like to begin the statistical analysis on February 1, 2000

Thank you for you time and for your assistance with my dissertation.

Sincerely,  
Shelly Boardman

Shelly Marie Boardman  
DMA Candidate, University of Georgia  
122 Laguna Springs Drive  
Woodstock, GA 30188  
[boardman@arches.uga.edu](mailto:boardman@arches.uga.edu)

## APPENDIX H

### LIST OF INSTITUTIONS THAT RETURNED SURVEY

Thirty-six Region Seven Universities and Colleges  
from 1999 Directory of NASM Schools returned the  
survey.

Institution Name	State	Institution Type
Armstrong Atlantic State University, Savannah	GA	Public
Augusta State University, Augusta	GA	Public
Berry College, Mount Berry	GA	Private
Charleston Southern University, Charleston	SC	Private
Columbus State University, Columbus	GA	Public
Converse College, Spartanburg	SC	Private
East Carolina University, Greenville	NC	Public
Florida Atlantic University, Boca Raton	FL	Public
Furman University, Greenville	SC	Private
George Mason University, Fairfax	VA	Public
Georgia College and State University, Milledgeville	GA	Public

Institution Name	State	Institution Type
Georgia Southern University, Atlanta	GA	Public
Jacksonville University, Jacksonville	FL	Private
James Madison University, Harrisonburg	VA	Public
Lander University, Greenwood	SC	Private
Limestone College, Gaffney	SC	Private
Mercer University, Macon	GA	Private
Newberry College, Newberry	SC	Private
Palm Beach Atlantic College, West Palm Beach	FL	Public
Pfeiffer University, Misenheimer	NC	Private
Radford University, Radford	VA	Public
Rollins College, Winter Park	FL	Private
Toccoa Falls College, Toccoa	GA	Private
University of Central Florida, Orlando	FL	Public
University of Florida, Gainesville	FL	Public
University of Georgia, Athens	GA	Public



Institution Name	State	Institution Type
University of Miami	FL	Private
University of North Carolina at Greensboro	NC	Public
University of North Carolina at Pembroke	NC	Public
University of North Carolina at Wilmington	NC	Public
University of North Florida	FL	Public
University of South Carolina, Columbia	SC	Public
Virginia Commonwealth University, Richmond	VA	Public
Western Carolina University, Cullowhee	NC	Public
Wingate University, Wingate	NC	Private
Winthrop University, Rock Hill	SC	Public

## APPENDIX I

### COURSE NAMES AND COURSE NUMBERS

Florida

MUE 3494 Band/Orchestra Literature and Conducting

MU 384 Conducting II

MUS 3571 Instrumental Conducting

MUS 370 Advanced Conducting

MUG 3302 Instrumental Conducting and materials

MUG 4202 Instrumental Conducting

MIP 182 Instrumental Conducting

MIP 282 Instrumental Conducting

MUS 319 Intermediate Conducting

Georgia

MUSI 4410 Conducting and Methods of Secondary School

Instrumental Music

MUSC 4810 Advanced Instrumental Conducting

MUS 329 Conducting

MUSE 3202 Intermediate Conducting

MUSC 3480 Advanced Instrumental Conducting

MUS 342 Advanced Instrumental Conducting and Literature

CON 331 Instrumental Conducting

MUSI 3640 Orchestral Conducting

MUSI 3610 Band Conducting

MUS 302 Conducting

North Carolina

MUSC 3166 Conducting

MUSC 416 Instrumental Conducting

MUS 472 Instrumental Conducting

MUS 372 Instrumental Conducting

MUS 329 Conducting

MUS 286 Basic Conducting II

MUS 429 Instrumental Conducting

Music 344 Instrumental Conducting and Arranging

South Carolina

Music 302 Advanced Conducting

MUE 363 Conducting II

Music 39 A Instrumental Conducting

MUSI 304 Conducting

MU 311 Instrumental Conducting

MUS 378 Conducting

MUS 334 Instrumental Conducting

MUS 318 Intermediate Conducting - Instrumental

Virginia

MUSI 396 Conducting II Instrumental

MUS 319 Intermediate Instrumental Conducting

MUSC 356 Instrumental Conducting

Virginia continued

MUED 392 Conducting and Rehearsal Techniques

## APPENDIX J

### NUMBER OF TIMES A STUDENT CONDUCTS

Frequency Counts of Number Of Times A Student Conducts  
The

Class Lab Ensemble

---

Number of times a student conducts	Frequency
3	1
4	2
5	2
6	3
7	2
8	1
9	1
10	4
11	1
12	1
13	1
15	4
20	1
24	2
30	4
32	2
48	1
No Response	4

---

APPENDIX K

SECTION THREE, QUESTION 12 IN QUESTIONNAIRE.

WHEN ARE THE FOLLOWING TAUGHT?



Topics		Prerequisite	Reviewed	Overview	Taught	Not Taught	Other Course
Technique of conducting patterns	Right hand alone	27	22	2	5	0	0
	Left hand alone	25	21	3	6	1	0
	Both hands	25	18	3	7	2	0
Cutoffs	Left hand alone	24	20	2	8	1	0
	Right hand alone	26	19	2	8	0	0
	Both hands	21	17	2	9	1	0
Cueing gestures	Left hand alone	24	18	2	8	1	0
	Right hand alone	24	18	2	8	0	0
	Both hands	21	15	2	8	4	0
Expressive gestures	Staccato	24	17	3	10	0	0
	Legato	24	17	3	10	0	0
	Marcato	25	17	3	9	0	0
Conduct dynamic variations (crescendo and decrescendo)	Left hand alone	26	18	2	9	0	0
	Right hand alone	25	18	2	10	0	0
	Both hands simultaneously	26	16	2	10	2	0
Fermata	Continues without a stop in the sound.	22	15	2	13	0	0
	Followed by a complete cut-off.	21	15	2	14	0	0
	Followed by a release Gesture which establishes the new tempo.	21	17	2	13	0	1
Tempo variations (accelerando and ritardando)		22	17	5	10	0	0
Conducting choral groups		12	4	4	5	11	5
Pit conducting i.e. opera/musical theater		4	3	6	6	17	2
Accompanimental conducting (concerto, recitative)		4	5	7	10	11	2
Instrument transpositions		13	19	3	12	0	5

Topics	Prerequisite	Reviewed	Overview	Taught	Not Taught	Other Course
Conducting scores with non-traditional notation	5	5	1	18	3	4
Seating arrangements for various ensembles	7	8	1	17	3	5
Concert programming	6	7	1	17	3	5
Rehearsal techniques	11	10	4	15	1	2
Eye contact of conductor	22	19	2	10	0	1
Verbalization of conductor	16	16	2	13	0	3
Facial expressions of conductor	22	19	2	0	0	3
Psychology of working with groups	8	11	6	13	2	3
Demeanor of conductor working with groups	12	12	6	13	2	3
Student's development of "personal style"	11	12	6	14	3	2
Playing score reduction on piano by conductor	7	5	3	3	16	5
History of conducting	9	5	3	4	13	2
Classroom management	4	7	3	4	14	8
Conducting careers	6	1	4	5	17	2
Sight singing parts of score	15	19	1	6	4	4
Theoretical analysis of score	8	11	3	10	8	4
Error detection skills	14	14	4	11	2	4
Role of conductor as leader	13	15	4	12	1	3
Role of conductor as music teacher	13	15	3	11	2	5
Role of conductor as a role model	14	14	4	10	2	2
Lesson plans	4	7	1	7	11	9
Effective use of rehearsal time	7	18	1	14	2	4
Woodwind articulations	3	8	2	10	8	9
Brass instrument articulations	3	8	2	10	8	9
Percussion usage	2	8	2	10	8	10
Stringed instrument bowings	3	8	2	7	11	9
Memorization of scores	8	7	3	9	13	1
Conducting an aleatoric score	6	4	4	10	12	2
Upper body posture	22	20	1	7	0	1
Lower body stance	21	20	1	6	1	1
3/8 in 1	25	15	2	11	0	0

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Topics	Prerequisite	Reviewed	Overview	Taught	Not Taught	Other Course
6/8 in 2	26	16	2	10	0	0
9/8 in 3	26	16	2	10	0	0
12/8 in 4	26	16	2	10	0	0
5/8 in 2	20	14	3	13	0	1
7/8 in 3	20	14	3	12	0	1
8/8 in 3	16	11	2	8	5	3
9/8 in 4	15	13	2	10	4	1
10/8 in 4	13	11	2	9	7	3
11/8 in 4	13	11	2	9	7	3
Students get to experience exercises or musical works with mixed meters (i.e. 4/4, 6/8, 2/4, 7/4 in the same example of musical work)	14	11	3	17	0	2

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APPENDIX L

SECTION THREE, QUESTION 14 IN QUESTIONNAIRE.  
RATE HOW IMPORTANT EACH OF THESE AREAS IS IN THE  
INSTRUMENTAL CONDUCTING COURSE THAT YOU TEACH.

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Topics	Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
Use of videotape evaluation	11	13	4	2	5	4
Basic conducting patterns	0	0	3	7	27	2
Baton technique	0	0	2	10	25	2
Cueing	0	0	1	9	27	2
Cut-offs	0	0	2	7	27	3
Fermata	0	0	2	10	25	2
Expressive gestures	0	0	5	6	25	3
Developing the left hand	0	0	5	9	23	2
Facial expressions of	0	1	8	12	16	2
Eye contact of conductor	0	1	1	7	28	2
Classroom management	8	3	5	7	14	2
Verbalization of conductor	1	3	10	12	11	2
Instrument transpositions	1	3	3	9	21	2
Sight sing parts of score	1	3	9	11	13	2
Mixed meters	1	1	4	14	17	2
Upper body posture	0	0	8	15	14	2
Lower body stance	0	0	9	15	13	2
Conduct dynamic variations	1	1	3	10	22	2
History of conducting	8	10	18	1	0	2
Observation of experienced	4	2	8	9	14	2
Maintain a journal of	9	8	6	7	7	2
Conduct tempo changes	1	1	3	10	22	2
Conduct choral groups	12	5	8	5	5	4
Accompanimental conducting	7	7	8	9	4	4
Conduct scores with non-	7	9	12	6	3	2
Student's development of	5	4	11	9	8	2
Psychology of working with	3	2	10	10	12	2
Demeanor of conductor working	3	3	7	9	15	2
Conducting careers	7	14	11	2	3	2
Asymmetrical meters	1	1	8	14	13	2
Role of conductor as leader	2	0	9	9	17	2
Role of conductor as music	3	1	9	8	16	2
Role of conductor as role model	3	0	13	10	11	2
Lesson Plans	4	4	5	5	15	6
Effective use of rehearsal time	7	6	9	6	8	3

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Topics	Not Impt.	Somewhat Impt.	Important	Very Impt.	Essential	No Response
Effective use of rehearsal time	1	2	4	9	21	3
Woodwind	7	6	9	6	8	3
Brass articulations	7	6	9	6	8	3
Percussion usage	8	6	8	7	7	3
Stringed instrument	8	6	12	4	6	3
Memorize scores	8	13	9	2	4	3
Conduct an aleatoric score	11	9	9	4	3	3
Effective use of	2	0	6	6	33	3
Error detection	2	1	7	5	22	3
Theoretical analysis	3	4	9	12	8	3
Concert programming	7	1	10	12	6	3
Seating arrangements for various ensembles	5	5	9	12	5	3
Rehearsal strategies	5	1	3	10	16	4
History of conducting	13	7	13	1	2	3
Transpositions	1	3	2	9	21	3
Playing score reduction on piano	9	10	12	1	3	4

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## APPENDIX M

### COMMENTS FROM OPEN ENDED QUESTIONS ON SURVEY

Part 2, Question 7Describe your research in conducting pedagogy?

- Current study in non-verbal communication.
- Not formal research.
-



Question 15 continued

- All technical problems occur with lack of personal preparation and study. Musical performance on their instrument comes relatively easily to them, they approach conducting without a sense of urgency for personal preparation.
- Weak piano skills - can't learn new music.
- The ability to lead. To take the ensemble and lead them through a piece with expression and style.
- Confidence.
- Ability to hear while conducting.
- Rehearsal skills.
- Left hand/right hand freedom.
- Basic musical knowledge.
- Lack of facial expression.
- Having a concept and being able to communicate it.
- Wasting time.
- Talking too much.
- Working too slowly.
- Not preparing thoroughly.
- Fear of performing in front of class.

Question 15 continued

- Concerned with how they look on tape.
- Coordination.
- Commanding presence.
- Leaving the conducting pattern.
- Determining what music "looks" like.
- Keeping steady tempi.
- Getting head out of score.
- Error detection.
- General confidence.
- Preparatory beat being clear.
- Maintaining consistent tempo.
- Failure to prepare assigned scores.
- Time to prepare for class, lessons, rehearsals, ear training.
- Internal rhythm/subdivision.
- Varying degrees of confidence
- Lack of experience in coordinating and applying the many facets of conducting technique in a convincing and effective manner.
- Eye contact.
- Use of left hand (other than mirror).

Question 15 continued

- Confidence on the podium.
- Lack of good analytical skills.
- Unable to hear what they see in the score.
- Physical coordination of left and right hands. Beat pattern is lost when left hand is incorporated.
- Self confidence, musicality, lack of depth and scope when listening and studying a score.
- Error detection!
- Lack of understanding of the score
- Lack of knowledge in instrumental grouping other than what they play.
- Expressive conductor.
- Leadership.
- Dynamic personality.
- Clarifications of basic techniques.
- Representing the music non-verbally.
- Doing more than beating clearly.
- Lack of knowledge of repertoire.
- Ignorance of articulation.
- Understanding tempo and upbeat preparations.
- Eye contact.

Question 15 continued

- Interdependence of left hand.
- Motivation to develop and personally assess rehearsal strategies while incorporating knowledge of transpositions, conducting technique, and forecasting of idiosyncratic problems of instruments.
- Error detection and efficient rehearsal strategy.
- Lack of sight-singing skills, pitch internalization.
- Weak theory background.
- Score study.
- Internalization of the score.
- Transposition.
- Self consciousness.
- Lack of ability to hear lines/harmonies (ear training).
- Lack of opportunity to actually practice conducting.

Question 16.

What do you consider to be the most frequent problems encountered by you (the teacher) in your instrumental conducting course?

- Too many students in the class - too much variation of talent and experience.
- Assuming too much.
- Basic ear training.
- Choral recognition.
- Developing strategies to remedy (on an individual basis) the problems of identifying tonal and rhythmic errors.
- Students don't practice enough.
- Choral people learning transpositions.
- Interdependence of hands.
- Students not taking the conducting subject seriously enough. But when it is relegated to only 2 semesters in large group settings, it is difficult to get the students to understand the significance of conductor training (they get more keyboard, music history, applied, ensembles, etc., So its not a surprise that 50 total hours (2 classes) doesn't indicate to them a serious part of their training.

Question 16 continued

- Developing contrast in range of gestures.
- Lack of adequate time to spend individually with each student. 150 minutes weekly.
- Overcoming items in #15 to sufficiently prepare students to know a score and lead others through it.
- Finding/making podium time with large ensembles.
- Students don't practice; think they can "sight conduct".
- Finding interesting music that is scored for the instruments I have in class.
- The inability to insert these leadership capabilities.
- Preventing turning out mindless time-beaters.
- Dealing with students who are ignorant of articulations.
- Not sure.
- Balance between instructional opportunity for an individual and time management. I tend to seize an issue and spend too much time with one student on the podium.
- Not enough time to cover everything.

Question 16 continued

- Left hand/right hand freedom.
- Basic musical knowledge.
- Dealing with student who have difficulty showing various moods (facial, real) i.e. Students with a bland personality often have difficulty bringing real personality to the podium.
- Students don't give best effort to score study and preparation.
- Basic conducting competencies.
- Enough time for students to conduct larger groups.
- Teaching both musical gestures and technical gestures simultaneously.
- Enough time.
- Progressing too quickly.
- Expecting great technique all the time.
- Failure to prepare.
- Too many students. Not enough time especially with live ensemble.
- Wide range of ability and comprehension.
- Differences in background.
- Experience with instruments.
- Standing in front of groups.

Question 16 continued

- Students not preparing before they conduct.
- Not viewing video for self evaluation.
- Helping students develop their individual conducting style.
- Feel confident on the podium.
- Development of rehearsal techniques.
- Students do not practice conducting outside of class.
- Not enough time to work in front of ensemble.
- Poor basic technique.
- Reluctance to spend adequate time in score study.

Question 17.

What do you think might improve your course for your students?

- More lab experience, better preparation by conducting teacher.
- Clarity and organizational skills.
- Funding more external observations.
- Not sure what more could be done with 25-30 in a class in 25 hours of instruction.
- Aural computer programs in ear training.



Question 17 continued

- More time with larger ensembles.
- More conducting of an ensemble (but not practical).
- More time and enough players for a lab group.
- Error detection and score study computer programs.
- Increase contact time to 150 minutes weekly.
- Our conducting courses are currently taught during the sophomore year. Delaying conducting to the third year with piano proficiency as prerequisite would improve.
- Separating choral and instrumental conducting into two courses would help immensely.
- More class/ensemble time.
- Having a band/orchestra for them to conduct more often, although 3 or 4 times with full instrumentation is better than a lot of places.
- Have help teaching - I often have 12-16 instrumental and 4-7 choral in same class. They need more "stick time."
- More written/fewer verbal comments.

Question 17 continued

- Organized technique sessions followed by individual podium time.
- Always videotape.
- Outside assignments to develop score preparation skills
- More time in front of a group.
- More time.
- More credit given.
- Not sure.
- I am fine with what I am doing.
- More time.
- More time, smaller class, more time with orchestra.
- I am very happy with the success of the existing course structure. The only thing that could be better would be adding a third course in the undergraduate sequence - skills. This skills class could hit study, teaching, classroom models, etc. In a more complete fashion (lesson plans, etc.).
- Can't think of anything.
- More time in class.
- More conducting opportunities with full ensemble with help from teacher.

Question 17 continued

- If they came better prepared.
- Having an actual ensemble to conduct.
- ull instrumentation.
- Time is the crucial factor. Students are sorely pressed to finish a degree in four years, especially in the music education area.
- More time with the larger ensembles. More time observing experienced conductors.
- Having two sections of course.
- A laboratory ensemble to conduct pieces being studied.
- More time to conduct real groups in the field.
- I need a good CD with score (reasonably priced) to assist conducting students with error detection.  
Programmed text with CD would be ideal!
- More time!
- This "craft" is acquired!
-

Question 17 continued

- Ability to communicate the importance of score study adequately.

Question 18

What is the most important skill that you hope a student will learn from your course?

- How to listen, what to listen for.
- To provide good fundamental, technical and musical leadership for their students.
- How to communicate through non-verbal gestures.
- Aural awareness of a comprehensive band sounds; sonorities and timbres.
- Development of technique.
- The craft of conducting but always for expressive purposes.
- Non verbal communication (gesture and facial).
- Score study skills.
- Confidence to lead an ensemble through the musical discovery of a musical work.
- Develop the ability to select quality literature, analyze and lead others through it.

Question 18 continued

- To become a competent and confident conductor with clear technique, good listening skills, and a clear sense of purpose on the podium.
-

Question 18 continued

- Expressive gestures.
- Expressive gesture(s).
- To listen.
- To conduct phrases so music happens.
- Practical conducting technique.
- A good base for them to build on.
- Musicianship/leadership.
- Professionalism!
- Thorough preparation!
- Commitment to excellence!
- Responsibility for student and ensemble.
- To trust their own abilities and never stop learning.
- Confidence on the podium - both technically and musically.
- Ability to make their group sound musical in as little time as possible.
- Clear, steady beat patterns, clear expressive gestures, good cues, eye contact.
- Not sure.
- The conductor is responsible for everything!

Question 18 continued

- Clear communication of score through gestures.
- Great technique saves lots of rehearsal time and need to explain what is wanted from the conductor.
- More application and opportunities for rehearsing ensembles.

Question 19

In what ways do you go beyond the techniques of conducting to teach your students about the roles of the conductor as a teacher and as a musician/artist?

- Lots of class discussions, questioning techniques, etc.
- By telephoning other conductors.
- Various interdisciplinary approaches to teaching.
- Not a lot, due to time constraints. They are assigned outside reading; we view a limited number of videos and discuss; I talk extensively about the importance of developing the ear (pitch and critical listening).
- Leadership is important - dealing with people.
- Hopefully via being a role model.
- Some discussions and, I hope, example.

Question 19 continued

- Not specifically in this course – methods and materials.
- I try to model these attributes in the rehearsals and performances of my ensembles. I try to maintain the attitude of a life-long learner. I try to stay active as an instrumentalist as well as a conductor.
- Score study and preparation – communication.
- Required observations.
- Lecture/seminar topics are integrated into the curriculum.
- Guest speakers.
- Written assignments for observations; reading articles in books/magazines; example (major works) score study analysis.
- Emphasis is given to promoting the ability to teach from the podium. Many observations devoted to outstanding music educators. On-campus clinics with professional conductors and clinicians aid in this process.
- They all play in my ensembles. I hope I demonstrate these roles.



Question 19 continued

- I try to emphasize the importance of listening to the students as well as the ensembles. One goal is to make beautiful music, the other is to teach music for life-long learning (enjoyment of music).
- Art of the conductor video and art of the conductor handouts.
- Observation of conductors in field.
- Students read articles from journals and magazines.
- Via lecture and discussion and by providing a role model.
- We talk about survival "tricks of the trade." My conducting teachers never thought this was important.
- In stressing most highly the concept of a conductor being a "composer's advocate," and what exactly that means - it almost becomes metaphysical!
- By example.
- All is integrated as related issues evolve naturally.

Question 19 continued

- Included in class and outside of class including practice teaching and feedback.
- Relating my own experiences.
- Asking them to think of qualities in leaders they admire.
- Introduce comprehensive musicianship as rehearsal techniques.
- Give examples of what I consider to be "great" music and why.
- Observation of professional and university conductors in rehearsal.
- Video tapes of professional conductors.
- Interpretation discussions.
- 100% mentorship, role modeling,
- Class discussions.
- Making myself available to the students.
- Magazine articles.
- Newspaper clippings.
- Internet research.
- Discussion of responsibilities as a teacher, leader, and performing musician both in the school setting and in the larger community.

Question 19 continued

- I use a lot of personal experience scenarios and outside articles from BD guide, instrumentalist, MEJ, etc.
- Role model enthusiasm, love of music, respect for students.
- Punctuality even at 8am class.
- Being prepared.
- Anecdotal information.
- Conductor observation and discussion.
- Discussion of interaction between and role of conductor and orchestra members at different levels (high school, college, professional).
- We talk often about leadership and the role-modeling needed to be a complete conductor.
- Discussion of application to public school teaching situations.

APPENDIX N

HUMAN SUBJECTS FORMS

The University of Georgia  
Office of the Vice President for Research  
Institutional Review Board/Human Subjects Office  
606A Graduate Studies Research Center  
Athens, Georgia 30602-7411  
(706) 542-3199

**APPLICATION FOR APPROVAL OF RESEARCH  
WITH HUMAN RESEARCH PARTICIPANT**

CLICK HERE FOR DETAILED APPLICATION INSTRUCTIONS, MAIL APPLICATION TO ADDRESS ABOVE

(Check One) Dr. Mr. Ms.	(Check One) Dr. Mr. Ms.
(Check One) Faculty Undergraduate Graduate	(Check One) Faculty Undergraduate Graduate
Principal Researcher	Co-researcher
Soc. Sec. No.	Soc. Sec. No.
UGA Department AND UGA Mailing Address (Include department even if living off campus or out of town.)	UGA Department AND UGA Mailing Address
Mailing Address (if you prefer not to receive mail in dept.)	8:00 a.m. - 5:00 p.m. Phone Number (s)
8:00 a.m. - 5:00 p.m. Phone Number (s) (If you prefer to be contacted by email please include address.)	
**Signature of Principal Researcher	Signature(s) of Co-researcher(s)
UGA Faculty Advisor:	
Name	Dept.
Building	Phone No.
UGA Advisor's Soc. Sec. No.:	Date:
**Signature:	
**Your Signature indicates that you have read the ?Excerpts? document and that you accept responsibility for the research described in this application. It further attests that you are fully aware of all the procedures to be followed, will monitor the research, and will notify the IRB of any significant PROBLEMS or CHANGES.	
If funding is involved:	
Sponsored Programs	Name of Funding Agency
Proposal Number	Proposal Deadline
Please list any funding or any possibility of funding. Failure to do so may delay awards.	

**TITLE OF  
RESEARCH:**

**NOTE: THE PERSONNEL IN THE HUMAN SUBJECTS OFFICE ARE NOT RESPONSIBLE FOR MEETING RESEARCHER DEADLINES AND CANNOT PREDICT OR GUARANTEE APPROVAL DATES. SUBMIT AS EARLY AS POSSIBLE TO MEET YOUR DEADLINES.**

**Date You Would Like  
to Begin Research:**

(at least 4-6 weeks from date of submission to IRB)

**Date You Expect to  
Complete Collecting Data:**

(Period of approval cannot extend beyond one year; if more time is needed, study must be renewed before end of approval period.)

## APPLICATION FOR APPROVAL OF RESEARCH WITH HUMAN RESEARCH PARTICIPANTS

**ANSWER ALL 11 QUESTIONS LISTED BELOW.**

Carefully answer all questions. Add your response below each question. Make sure you address each part of the question. If a question does not apply, type the question and answer "Not Applicable." **Do not answer any questions with "see attachments."** Remember that the Board is made up of people from many different specialties; therefore, we ask that all information be relayed in layman's terms, rather than professional jargon. **DO NOT SUBMIT PORTIONS OF YOUR GRANT APPLICATION OR DISSERTATION AS ANSWERS TO THE QUESTIONS LIST BELOW.** Sign the application cover sheet, and if applicable, have a faculty advisor sign in the appropriate space.

Deliver or send your original application packet **plus one copy** to the Human Subjects office. Do not submit changes until an initial review has been completed; all applications are reviewed as quickly as possible. **Studies may take as long as 6-8 weeks for the review process. Failure to follow instructions will delay the review process.**

1. **PROBLEM ABSTRACT:** State rationale and research question or hypothesis (why is this study important and what do you expect to learn?). This study will survey the faculty who teach the undergraduate instrumental conducting courses found in Universities and Colleges in the National Association of Schools of Music (NASM), Region Seven. This descriptive will provide the basis for recommendations concerning the core-curriculum in conducting for instrumental music educators. Analysis of this data will seek answers to the following research questions:
  1. What conducting courses are available for the instrumental music education major?
  2. What is the required core-curriculum for conducting courses for instrumental music education majors in NASM Region Seven?
  3. What skills are taught in the instrumental conducting course?
  4. What knowledge and understandings are taught in the intermediate conducting course?
  5. What textbooks are utilized to teach instrumental Conducting?
  
2. **DESIGN:** Identify your research design and specific factors or variables, conditions or groups in your study, and any control conditions. Indicate the number of research participants assigned to each condition or group, and describe plans for data analysis.
 

Region Seven of NASM is a geographical area including Florida, Georgia, North Carolina, South Carolina and Virginia. Seventy-nine schools have been located that meet the criteria of a baccalaureate degree-granting institutions. A survey will be mailed to teachers of the undergraduate instrumental conducting courses in Region Seven to determine the materials, methods, and textbooks currently used in teaching the undergraduate instrumental conducting course to music education majors. Schools will be grouped according to size and whether the school is public or private. This study will identify the most significant areas or topics emphasized in these courses. This study is limited to a study of undergraduate conducting courses as found in baccalaureate music education degree programs within NASM Region Seven. Community Colleges, Junior Colleges, Pre-collegiate, and Pre-professional programs that are accredited by NASM will not be included in the survey because these schools cannot award baccalaureate degrees.

The "Statistical Package for Social Sciences" (SPSS) will be used to analyze data. Frequency distributions, percentages, and means will be calculated for subject's responses. Various quantitative statistical measures will be employed including: T-tests, Analysis of Variance (ANOVA) and Analysis of Covariance (ANCOVA).
  
3. **RESEARCH PARTICIPANTS:**
  - a. List approximate number of participants 94, targeted age group not applicable (specified in years) and targeted gender not applicable;

Research participants are the teachers of the instrumental conducting courses in NASM Region 7.

- b. Method of selection/recruitment of research participants -- specify each source of participants and researcher(s) working relationship, if any, with the participants. NOTE: If you are recruiting research subjects/participants from an institution(s) other than the UGA, include authorization letter from the appropriate official(s) of the institution(s) with your application.  
Selection based on University and College accreditation in NASM Region 7. Faculty members who teacher the instrumental conducting course will be sent a survey. No working relationship exists with these instrumental conducting course faculty.
  - c. Describe any incentives, follow-ups or compensation to be used with individual participants. This includes payment, gifts, extra credit, etc. NOTE: UGA employees working half-time or more are not allowed to receive financial compensation in return for their participation. Extra credit must not be offered unless there are equal non-research participation options available to students.  
A follow-up mailing with the findings of the survey will be made available to each participant.
4. PROCEDURES: State in chronological order what research participant is expected to do and what the researcher will be doing during the interaction.  
Research participant will receive an envelope in the mail. The initial mailing will include a cover letter and the survey. A reminder postcard will be mailed two weeks following the initial mailing. A follow up letter and another copy of the survey will be mailed four weeks after the initial mailing if no response is received. A phone call reminder will be made two weeks after the follow up letter and second survey have been mailed in order to obtain a high percentage of responses. Research participant is asked to fill out survey and to return in the self-addressed envelope that is provided. The researcher will receive the responses via mail from the research participant. No person to person interaction will occur between participant and researcher.
5. MATERIALS: List in sequence all questionnaires and/or tasks given to the research participants. Attach a labeled copy of all written instruments to each copy of the application. Each attachment should be identifiable from your description given here. If an interview will be conducted you must include an interview script or set of questions.  
All participants in the study will be asked to provide information regarding their specific higher education institutions and their background relating to conducting. Respondents will be asked to rate topics using a 1 to 5 Likert scale and answer questions by checking the appropriate answer. Several open ended questions will also be utilized. The survey will:  
1. Be customized with the specific demographic information regarding the respondent by utilizing the internet and microfiche. This information will be inserted in the survey so the teacher may verify the information and save time in taking the survey.  
2. Help determine what materials, methods and textbooks are being used.  
3. Provide demographic information about the school and educational background, training, and conducting experience of the teacher.  
The questionnaire will be organized according to the following categories: Demographic information, instructor information, and conducting course information.
6. RISK: The IRB seeks information about risks that a research participant may encounter as a result of data collection and any that may arise in the future as a direct result of the research. In both cases, carefully describe any such risks and how you plan to minimize them. The latter must include the availability and limits of treatment for sustained physical or emotional injuries. (NOTE: any incident directly related to research participation causing significant discomfort, stress or harm should be reported to the IRB immediately):  
a. CURRENT RISK: Describe any psychological, social, legal, economic or physical discomfort, stress or harm that might occur to the participants as a result of their research participation. How will these be held to the absolute minimum? No Current Risk

- b. **FUTURE RISK:** How are all research participants protected from potentially harmful future use of the data collected in this project? Specify whether the results of participation will be anonymous or confidential (it cannot be both). By anonymous, the IRB means that the researcher does not know the results of the subject's participation. If there is any way for the researcher to identify data as related to a specific individual then only confidentiality may be promised. Confidential means the researcher may be able to identify a participant's results but will not reveal the participant's identity to anyone else. Person-to-person interviews are never anonymous. Describe your plans to maintain confidentiality, and state who will have access to the data and in what role. Be sure to provide specific measures planned to remove any direct identifiers, as well as data storage. You must justify retention of identifying information on any data or forms. **DO NOT ANSWER THIS QUESTION WITH "NOT APPLICABLE".**

Results of participation are confidential. Classifications of data will occur by institution size, not by individual responses. Researcher and Dissertation Advisor will be the only persons with access to the data. Researcher will do the statistical analysis and dissertation advisor will verify. The institution name will be on each survey without the teacher name. The teacher name will only be on the cover letter. Data storage will be by institution name. No personal identifying information will be kept in data

7. **BENEFIT:** State the benefits the participants will gain from the study and the benefits that humankind will receive. In some cases, the participants will receive credit toward some course requirement. Most, hopefully, will derive educational benefits, especially if they are students. You must also indicate how your project will benefit humankind, e.g., advance our knowledge of some phenomenon or help solve a practical problem. As in the RISK section, you must acknowledge the benefits of your study for the IRB to judge whether benefit exceeds risk to the participant. You **MUST** list benefits in order for your study to be approved. Potential benefits of the research must outweigh any risk associated with research participation.

- a. Identify any potential beneficial effects on the participants that might result from the research;

Receive a perspective of how others are teaching the conducting course within Region 7 of NASM. How schools of comparable size offer the instrumental conducting course.

- b. You must identify any potential benefits that humankind in general will gain from this research.

More effective use of class time and a perspective on what is being taught and how.



8. **CONSENT FORM:** How will legally effective informed consent be obtained from all research participants and, when applicable, from parent(s) or guardian(s)? If DECEPTION is used in your study, describe how participants will be deceived, why it is necessary, and how you will debrief the participants. Provide the IRB with a copy of a written debriefing. Also include in the consent form a statement such as "In order to make this study a valid one, some information about my participation will be withheld until completion of the study." In certain instances, such as mail-out surveys, a cover letter may be used, but it should include at least the information shown in the consent form. This is known as implied consent format. If written consent will not be obtained, a full explanation of the reasons must be submitted for approval, including assurance that risk to the participant will be minimal. Be sure to answer this question and supply the appropriate consent document. Refer to Section VIII of the IRB Guidelines for additional information and the required consent format. A checklist is available to help you ensure that you have included all the necessary components.

. A cover letter will be used. Written implied consent form contained below.

Dear Dr. \_\_\_\_\_:

I am currently pursuing a Doctorate in Music Education at the University of Georgia. The enclosed survey will be used as the basis for my dissertation. This survey presents questions about the instrumental conducting courses offered at your institution.

Your valuable responses as a conductor-educator are needed in order to study the undergraduate conducting curriculums in the National Association of School of Music Region Seven. This study will examine what is being taught in the instrumental conducting courses in the NASM Region Seven.

College and university names will be listed as schools that participated in the survey. Your name will not appear in the survey. By returning the survey, you agree to participate in the study and understand that this is entirely voluntary. You may withdraw your consent at any time without penalty and have your survey removed from the research records or destroyed.

Would you please fill out the survey and return it to me in the enclosed addressed, stamped envelope? I would appreciate receiving all surveys by November 20, 1999.

If you have any questions about the survey, please Email me at [Boardman@arches.uga.edu](mailto:Boardman@arches.uga.edu) or call me collect at home (678-445-4316). Thank you very much for your contribution to this study.

If you wish to receive a summary of the findings of this study, please check yes or no below.

Cordially yours,

Shelly Marie Boardman  
D.M.A. Candidate  
University of Georgia

- ☐ Yes, I wish to receive a summary.  
☐ No, I would not to receive a summary.

Research at the University of Georgia that involves human participants is overseen by the Institutional Review Board. Questions or problems regarding your rights as a participant should be addressed to Julia D. Alexander, M.A., Institutional Review Board, Office of the Vice President for Research, University of Georgia, 606A Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-6514; E-Mail [Address JDA@ovpr.uga.edu](mailto:Address JDA@ovpr.uga.edu).

9. **VULNERABLE PARTICIPANTS including MINORS:** If minors or other vulnerable participants are involved, outline procedures to obtain their agreement (assent) to participate, in addition to the consent of parent(s) or guardian(s). Describe in any other special procedures that will be used to minimize risk to these vulnerable subjects. When you use MINORS or other VULNERABLE POPULATIONS, informed consent must be obtained from parent(s) or guardian(s), or a clear justification must be provided so that the IRB can determine if they will approve to waive the requirement. An understandable explanation of your procedures should also be presented to minors and other vulnerable participants, and they should be given an opportunity to volunteer their participation. This is called "assent" for people who cannot give "legally effective informed consent." An assent script or form should be attached to the application submitted to the IRB.

Not applicable. No minor or other vulnerable participants are involved.

10. **ILLEGAL ACTIVITIES:** Participants must be assured their data is either anonymous or will remain confidential. If the data will be confidential you must inform research participants that you may not be able to guarantee confidentiality if disclosure should be required by law (see Number 5 in the consent format in Section VIII of the IRB Guidelines). Some **ILLEGAL ACTIVITIES** must be reported, (e.g., child abuse). When anonymous questionnaires are used but written informed consent is necessary, consent forms may be signed and returned separately. This procedure avoids any possibility of linking names to the data. Does the data to be collected relate to illegal activities? Yes No, If yes, explain.  
Not Applicable.
11. **Check all of the following that apply to this application:**
- ☐ This application is being submitted for a class assignment.
  - ☐ This application is being submitted to conduct a pilot study.
  - ☐ The protocol described in this application project involves the use of audio-taping.
  - ☐ The protocol described in this application project involves the use of video-taping
  - ☐ This application is being submitted for Thesis Research, exit exam research or an applied project.
  - ☐ This application is being submitted for Dissertation Research
  - ☐ The activity described in this application involves another institution(s).  
(EXAMPLES: school, university, hospital, prison, agency)
  - ☐ Recruitment flyers or advertisements will be utilized.  
Attach for review.

## Vita

Shelly Marie Boardman  
122 Laguna Springs Drive  
Woodstock, GA 30188

### Work Experience

#### College/University

1999-2000 - TA Mentor, Taught course on how to be an effective teacher.

1998-1999 - Coordinator of Student Teaching/Instructor  
University of Georgia, Athens, Georgia

1996-1998 - Graduate Assistant  
University of Georgia, Athens, Georgia

1995 to 1996 - Part Time Faculty  
James Madison University, Harrisonburg, Virginia

1993 to 1995 - Graduate Teaching Assistant  
James Madison University, Harrisonburg, Virginia

#### Public Schools

1987 to 1993 - Director of Bands  
Mills E. Godwin High School, Henrico County, Richmond, Virginia

### Honors

- Phi Kappa Phi Member, April 2000
- Outstanding Teaching Assistant of the Year, University of Georgia, 1998
- Blue Key Honor Society Nominee, School of Music, University of Georgia, 1988
- James Madison University Alumni Band President, 1993 - 1995
- Sallie Mae First Year Outstanding Teacher Award, Virginia State Winner, National Finalist, 1987
- Kappa Delta Pi Member
- Mortar Board, Warren Percy Chapter Member
- Sigma Alpha Iota Honors Scholar Award, 1987
- Sigma Alpha Iota, Chapter Advisor, 1994-1996
- Bands of America, SWAG team member, 1986 - 1991
- Statue of Liberty All American College Band, 1987