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Investigating student musicianship through conducting instruction

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INVESTIGATING STUDENT MUSICIANSHP THROUGH CONDUCTING INSTRUCTION

A thesis submitted in fulfilment of the requirements for the award of the degree

DOCTOR OF PHILOSOPHY

from

UNIVERSITY OF WOLLONGONG

by

KRISTINE ALEXANDRA MILLER
Bachelor of Music (Music Education), University of Victoria, Canada

FACULTY OF EDUCATION
2013
DECLARATION

I, Kristine A Miller, declare that this thesis, submitted in fulfilment of the requirements for the award of the degree Doctor of Philosophy, in the Faculty of Education, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other institution.

Kristine Alexandra Miller
July 2013
ABSTRACT

Conducting is regarded as a primary method of communication in a music ensemble. However, many ensemble conductors do not conduct with clarity, and many secondary school musicians do not understand conducting gestures. This, in turn, is causing a less musical and more mechanical performance from ensembles. To address this problem, this study designed a teaching resource aimed to develop student musicianship through conducting instruction.

First, a strong theoretical grounding was established using the Philosophy of Praxial music education. This philosophy provided the definition of musicianship used throughout this study and the strong practical basis of the teaching resource. After completion, the teaching resource was referred to a panel of experts and re-worked based on their evaluations, then implemented in a Year 8 classroom over two terms. Data was collected via pre- and post-test surveys and focus group interviews from the students, an interview from the teacher, and classroom and ensemble observations by the researcher.

Using the theoretical lens of the Philosophy of Praxial music education and supported by the New South Wales Board of Studies Year 7-10 Music syllabus, this study found that the conducting instruction did develop some aspects of students’ musicianship through their procedural knowledge. The concept of duration showed the greatest improvement, with expressive techniques also showing some development. The students demonstrated a modest increase in their knowledge of tone colour, texture and pitch, but this was generally illustrated through their classroom instruction and not conducting skills. While the Philosophy of Praxial music education advocates strongly that students learn better through ‘doing’, this study found that the participants were generally disinterested in
conducting in front of the ensemble, but, rather, more interested in participating in classroom conducting that involved discussion and partner work.
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CHAPTER 1: INTRODUCTION

1.1 Introduction
Many students, either through school or privately, participate in music and value music having a role in their life. For many of these students who participate in music through school, this is via large ensemble participation, be that instrumental or choir. In an instrumental ensemble, there is generally a conductor at the front of the ensemble who conveys her understanding of the composer’s intentions of the piece to the students through conducting gestures. Despite the common occurrence of conducting in ensembles in secondary schools, research suggests students often do not understand conducting gestures, and there is limited research about instructing young musicians in gesture recognition.

This study investigated students’ musicianship in an ensemble setting before, during and after the implementation of conducting instruction. The aim of this study was to develop a practical and accessible teaching resource that teaches conducting instruction to young musicians to help them develop their musicianship. The next step was to have a teacher implement the teaching resource in her classroom to test its effectiveness in achieving its stated aims and outcomes. It was hoped that this would offer a better understanding of musicianship and conducting and inform future curricula development in secondary schools, particularly so that suitable instruction can be provided to young musicians expected to understand and respond to conducting gestures.
This chapter begins by discussing the background and aim of the study. It continues by providing details of the research design and context, and the research questions guiding the investigation. This is followed by the significance of the study and the limitations of the research. The chapter concludes with a definition of terms used throughout this manuscript and an overview of the remaining chapters.

### 1.2 Background to the Study

Instrumental ensembles are common in schools. There is generally a conductor in front of the ensemble and her job is to communicate her image of the music, inspired by the composer, to the ensemble through conducting gestures. The musicians in the ensemble are expected to respond appropriately to the conducting gestures and play the music accordingly. As such, it is crucially important that conductors conduct with precision, clarity and intent, and that ensemble musicians are able to understand and respond appropriately to conducting gestures.

However, there is evidence to suggest that young ensemble musicians do not necessarily understand conducting gestures, and conductors are not always conducting with clarity, if at all. In a series of studies undertaken examining the relationship between conductors’ expressivity and the ensembles’ overall state festival rating, it was found that there was no relationship between how expressively the conductor conducted and the rating the ensemble received from the festival judges (Price & Chang 2001, 2005). The study suggested that this finding could be because preparation for festivals has become so reliant on verbal instructions that conducting has become moot. The bulk of musical information is conveyed to the ensemble prior to their performance through verbal instructions, so secondary school conductors do not feel they need to conduct expressively, if at all (Price & Chang 2005). A further study suggested that if ensemble
members had a better understanding of conducting gestures, the focus of rehearsals would likely shift from constant verbal explanations to focusing on the conductor and her gestures (Price 2006).

Conducting is an important form of non-verbal communication. Research has found that words are often an imprecise way of describing feelings or moods and that non-verbal communication is a more-effective form of communication between the conductor and the musicians in the ensemble (Mathers 2009). However, as musicians do not always understand conducting gestures and conductors do not always conduct with clarity, it seems pertinent to develop a teaching resource to address both of these problems.

1.3 Aim of the Study
The aim of this study was to develop a practical and accessible teaching resource that teaches conducting instruction to young musicians to help develop their musicianship and ensemble skills. The next phase was to implement the teaching resource in a Year 8 classroom to investigate the effect of the teaching resource on their musicianship and ensemble skills, and test the effectiveness of the teaching resource in a New South Wales classroom.

1.4 Research Design and Context
Qualitative research was chosen for this study because of the need to develop an in-depth understanding of the problem to be explored: students’ understanding of conducting gestures in a music ensemble and the effect of the intervention on their musicianship. The best way of gaining a complex understanding of this problem was through working directly with music students and teachers in the context where the problem was occurring: the ensemble rehearsal and music classroom. Collecting data in the natural
setting ensured ample face-to-face interactions with the participants and extended periods of time observing the situation. This also ensured the study had multiple perspectives from which to draw information, which was beneficial in explaining how the problem affected students in different ways.

Within the qualitative paradigm, case study research was selected for this study because it sought to understand a particular instance of a phenomenon in a natural setting: the implementation of a new unit on conducting taught to a Year 8 music class at a selective secondary school. This was an intrinsic case study because it focused on a unique situation, in that teaching conducting is not typical in music education in Australia. Further, the focus was not on investigating the teaching of conducting generally, but on the effect of the intervention on the students’ and teachers’ musicianship and overall understanding of conducting and gestures.

The study was undertaken in a Year 8 classroom at a selective public secondary school. The participants were 32 students and two music teachers at the school. The students were divided into two groups, intervention and control. The main music teacher working with the project was given a copy of the designed teaching resource and, over the course of two terms, taught the teaching resource to the intervention students in the study. The researcher was more heavily involved in implementing the teaching resource than was intended, however, this was necessary support in order to ensure the teacher felt confident to teach the teaching resource to her students.

Data was collected via pre- and post-test surveys, focus group interviews, an interview with the main teacher and classroom observations. After data was collected, all of the interviews were transcribed verbatim and this data, along with the survey results, was
coded and discussed based on emergent themes. The findings for the study are discussed in detail in the final chapter, with research literature to support the findings where appropriate.

1.5 Research Questions

To achieve the aim of the study, the following research questions guided this investigation:

1. *How do students’ musicianship and ensemble skills develop through conducting instruction?*

2. *How have students’ perceptions of the role of conductors and the importance of conducting in ensembles changed after receiving conducting instruction?*

3. *What factors affected the implementation of the teaching resource?*

Question one sought to determine if conducting instruction could help develop students’ musicianship and ensemble skills. There has been limited research undertaken in this area, however, the limited research does suggest the level of musicianship in some ensembles is low (Price 2006), and that conducting instruction could be beneficial to young musicians (Cofer 1998; Kelly 1997). Additional research found that only five days of conducting instruction could be beneficial in helping musicians develop their interpretation and response to conducting gestures (Cofer 1998). The theoretical framework used to support this study suggests students learn best through doing rather than only learning about a topic (Elliott 1995). This question attempted to evaluate that claim and discover if students did learn their best through actually conducting small ensembles rather than only watching conducting as an ensemble member.

Question two was concerned with determining students’ perceptions about conducting and conductors. Much of the research literature suggests conducting is largely becoming
moot in ensembles (Price 2006; Price & Chang 2005), indicating this could be because verbal instructions are becoming so prevalent that there is less of a need for students to watch conductors. This question aimed to determine if the literature was correct in their suggestions, or if the students’ lack of watching the conductor is a deeper-rooted problem that is not just because of overuse of verbal instructions, but encompasses how students perceive the role of the conductor and importance of conducting in the ensemble.

In any research conducted in a classroom there are a variety of factors that will inevitably effect how the research is implemented, and question three was concerned with identifying and discussing those factors. This was an important question, as the findings from this question aided in evaluating the teaching resource and making accurate claims as to the suitability of the document.

1.6 Theoretical Underpinning
This study was underpinned by David Elliott’s Philosophy of Praxial music education and conception of curriculum design (1995), and how this relates to the New South Wales Board of Studies Year 7-10 Music syllabus (Board of Studies NSW 2003).

The Philosophy of Praxial music education first stresses the importance of musicing, which “reminds us that performing and improvising through singing and playing instruments lies at the heart of music as a diverse human practice” (Elliott 1995, p. 49). However, making music does not exist on its own, rather it is part of a four-dimensional concept. This includes 1. A doer or musicer, 2. Some kind of doing or musicing, 3. Something done, and 4. The complete context in which doers do what they do (Elliott 1995). This four-dimensional concept is how the Philosophy of Praxial music education
defines music. Within this definition of music in general, lies the Philosophy’s approach to music education, which should aim to achieve ‘Musicianship’ and ‘Listenership’ through engaging students in performing, listening, improvising, composing, arranging and conducting (Elliott 2005). It argues that music making of all kinds should be the focus of music education, because without doing music, the four-dimensional definition of music remains incomplete (Elliott 1995).

The development of students’ Musicianship was the main focus of this study, and in the Philosophy of Praxial music education it is comprised of procedural, formal, informal, impressionistic and supervisory musical knowledge (Elliott 1995). Only procedural knowledge is being examined and discussed for the purposes of this study, however, all five forms of knowledge contribute to this understanding of musicianship, and their definitions are listed below.

1. *Procedural knowledge*: the student’s ability to demonstrate musical concepts through playing their instrument while making high quality sounds.

2. *Formal Knowledge*: the student’s understanding of verbal facts, concepts, descriptions, theories.

3. *Informal Knowledge*: Practical or common sense developed by people who know how to do tasks well in their specific domains of practice.

4. *Impressionistic Knowledge*: A strongly felt sense that one line of action is better than another. It is a matter of knowledgeable feelings or cognitive emotions for a particular kind of making or doing.

5. *Supervisory Knowledge*: The ability and disposition to monitor, balance, manage, adjust or oversee one’s musical thinking both in action and over the long-term development of one’s musicianship (Elliott 1995).
This understanding and definition of musicianship is the frame on which this study was designed. All further discussion of musicianship should be viewed through this lens.

1.7 Significance of the Study
This study makes a significant contribution to theoretical knowledge in music education. Although the Philosophy of Praxial music education was developed nearly 20 years ago, there is limited research discussing its use in practice, but rather its use as an overall philosophy. This study is the first of its kind to test this philosophy in a practical conducting context and develop a set of theoretical and practical implications for future research in music education. These are discussed in Chapter 5, section 5.9.

Additionally, this study contributes to research about conducting in ensembles and conducting instruction to young musicians, which is limited and outdated. Conducting instruction is currently limited in secondary schools, if it exists at all. There is no standardised curriculum to teach young musicians conducting, and generally they are expected to develop an understanding of the gestures on their own through ensemble participation. This study sought to develop an accessible and easy to follow teaching resource to teach young musicians conducting. Literature suggests conductors are becoming moot in ensembles, with one study suggesting, “educationally, it might be that we need to teach ensemble members the meanings of the gestures and to watch conductors” (Price 2006, p.212).

1.8 Limitations of the Study
The results of this study should be viewed in light of the following limitations. This study only investigated one class of 32 Year 8 students and two teachers at one selective secondary school. As such, the results are limited and not generalisable to other
situations. The project also only examined Stage 4 music at a selective public secondary school, so it is unknown if results in other Stage 4 programs would be comparable. It is also unknown how the teaching resource would work with other stages in music. Additionally, this study investigated the use of the teaching resource with a large instrumental ensemble and did not investigate the possible effects on smaller ensembles or choirs. Neither did it investigate music education in other contexts.

1.9 Definition of Terms

Musicianship is a word used widely throughout this thesis, so it is important to provide an accurate definition and context for this term. General musicianship refers to a student’s ability to play a piece of music while fully encompassing the composer’s intentions of the piece. This can include playing with expression, emotion, dynamics, correct tempo and other expressive techniques. Most literature that discusses musicianship is referring to this understanding of the term.

For the purposes of this study, Musicianship is comprised of procedural, formal, informal, impressionistic and supervisory musical knowledge, as defined by the Philosophy of Praxial music education (see 1.6 for definitions) (Elliott 1995). Unless otherwise referenced, Elliott’s understanding of musicianship is the definition for which to refer when this term in used in this thesis. This theory and definition is further explained in Chapter 3, section 3.3.

When designing the teaching resource used in this study, the researcher worked in line with the New South Wales Board of Studies Year 7-10 Music syllabus (Board of Studies NSW 2003). According to this syllabus, students need to develop an understanding of the following six concepts of music through their participation in music from Year 7–10:
duration, pitch, (dynamics and) expressive techniques, tone colour, texture and structure. This teaching resource aimed at providing opportunities for students to develop an understanding of five of these six concepts, which are defined below.

1. **Duration**: Duration refers to the lengths of sounds and silences in music and includes the aspects of beat, rhythm, metre, tempo, pulse rates and absence of pulse.

2. **Pitch**: Pitch refers to the relative highness and lowness of sounds. Important aspects include high, low, higher and lower pitches, direction of pitch movement, melody, harmony, indefinite and definite pitch.

3. **(Dynamics and) expressive techniques**: Expressive techniques refer to the musical detail that articulates a style or interpretation of a style. Dynamics refers to the volume of sound. Important aspects include the relative softness and loudness of sound, change of loudness (contrast) and the emphasis on individual sounds (accent).

4. **Tone colour**: Tone colour refers to that aspect of sound that allows the listener to identify the sound source or combinations of sound sources.

5. **Texture**: Texture results from the way voices and/or instruments are combined in music. Important aspects can include the layers of sound and their functions, and the roles of instruments and/or voices (Board of Studies NSW 2003).

**Additional terminology**:

1. **Selective High School**: Defined by the New South Wales Department of Education and Communities as government “high schools that cater for highly achieving, academically talented students” through an educationally enriched environment (Department of Education and Communities NSW 2012).
2. *Stage 4 and 5 Music*: In New South Wales, school years are divided into stages in the Board of Studies Syllabus. Stage 4 refers to years 7 and 8, and Stage 5 refers to years 9 and 10.

For the purposes of this study, when the above terminology is used in this thesis these are the definitions to which are referred.

### 1.10 Structure of Thesis

The opening chapter of the thesis has outlined the background and rationale for this study, and provided a summary of the investigation. The following chapters provide more detail about the problems associated with ensemble conducting and the outcomes of this study. Chapter 2 provides a review of relevant literature, focusing on the benefits of music education, current conductor and ensemble practices, as well as the limited literature examining conducting instruction to young instrumentalists. Chapter 3 explains the qualitative research design and implementation of the teaching resource, and details how the teaching resource was initially developed and evaluated by the researcher and a panel of music education experts. This chapter also discusses the instruments used to collect data, the context of the study and the manner in which the data was analysed. Chapter 4 displays all of the data gathered from the study in an uncontested manner, free of judgements and interpretations. There is a brief discussion of results at the end of the chapter to help tie all three data collection methods together. Chapter 5 discusses in detail the findings of the study and how those findings aided in answering the research questions. This chapter also contains implications for practice, reflections on the theoretical framework and suggests some possibilities for future research. Supporting documents to which the reader may wish to refer are in the appendices of this document and include the draft and finalised versions of the conducting teaching resource used in
the classroom. All of the names used throughout this manuscript are pseudonyms to protect the identity of the participants.
CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

This chapter will discuss and examine current and relevant literature in the field of music education. Using empirical research, it will illustrate the importance of music education within the current school curriculum, analyse young musicians participation in ensembles and investigate the importance of conducting in music ensembles. Additionally, this chapter will discuss research studying musicians’ perceptions of conductors and conducting, and critically investigate studies about teaching conducting in instrumental ensembles to young musicians. There will also be an examination and discussion of two major philosophies in music education. Through the research discussed below, this chapter will demonstrate a clear gap in the literature regarding conducting in the secondary school curriculum, making this project both timely and relevant in the development of music education curricula.

2.2 Music Education

Music education is preparation for life (ASME 1999a). It engages students through the use of sound and movement, and encourages creativity and expressivity through performance, composition and improvisation. Music also provides students with a means of communication that transcends the written or spoken word (Music Council of Australia 2011). It plays an important role in the social, cultural, aesthetic and spiritual lives of people, and can be a medium of personal expression, encouraging people to share feelings, ideas and experiences (Board of Studies NSW 2003). “Music and the arts are one of the most significant manifestations of the ability of human beings to think and
to aspire restlessly for something more than survival” (Abeles, Hoffer & Klotman 1995, p.66).

The New South Wales Board of Studies Year 7-10 Music syllabus (2003) states very clearly the importance of learning music. In addition to playing an important role socially, aesthetically, culturally and spiritually, music promotes an understanding of continuity and change, and helps connect different periods of time. The nature of studying music allows students to develop a capacity to manage their own learning, work collaboratively and engage in problem solving. Additionally, music encourages students to engage in an activity that reflects the real-world practice of composers, performers and audiences. Studying music can foster knowledge, skills and understandings that contribute to lifelong learning and the enjoyment and appreciation of music (Board of Studies NSW 2003).

Music education is unique for many reasons. “They [arts and music] are unique activities where mastery, imitation and imagination can be deliberately sustained and amplified through and beyond childhood” (Swanwick 1988, p.50). Music can provide a different context for understanding cultural, social and historical beliefs and values (Petress 2005). It can also function as a means of celebration, relaxation, worship, entertainment, personal expression and fulfilment (ASME 1999a; Petress 2005). Additionally, music engages all aspects of a person: cognitive, sensory, physical, emotional and spiritual (Music Council of Australia 2011).

Music offers a unique aesthetic experience for students. It is “…an art so powerful in human experience and rich in human meaning as to be at the core of that which is good about life and that which must be shared through education” (Reimer 1989b, p.25). The
relationships within musical works are capable of exciting feelings and emotions in the listener (McCarthy & Goble 2002). Through listening, composing, performing and improvising, students can think musically and gain a deeper understanding and appreciation for the beauty of music (Reimer 1997). Additionally, music should aim to encourage students to appreciate music and value music as a life-enhancing experience (Swanwick & Taylor 1982).

An education in music is intrinsically valuable. It provides a unique way of knowing, as it encourages creative expression, challenges thinking and stimulates the imagination (Music Council of Australia 2011; Paynter 2002). “People make music meaningful and useful in their lives” (Campbell 2004, p.xv). It contributes to social, personal, intellectual and cognitive growth through developing skills, techniques and processes in music (Music Council of Australia 2011). Additionally, music can encourage students’ creativity through improvising, composing, arranging, conducting, listening and performing (Barrett 2005).

Music education can also encourage students to take responsibility for their own learning. In one research project that occurred in London, students were asked to bring in their own choice of music (Green 2005). They were then told to divide into groups, and with little to no help from the teacher, pick one song from their CD’s and copy out the music in whatever way they wished. It took between three to six lessons for students to accomplish this task, and then students performed the music. In follow-up interviews the students expressed excitement over the process saying, “you can learn more by yourself, you can experiment, there’s no one telling you it’s wrong”. (Green 2005, p.29).
Music is valuable as a stand-alone subject, however, there are several research articles that identify numerous non-musical benefits from music education, providing supporting evidence of music education’s value in the curriculum. As an example, some studies have found that participating in music helps increase self-esteem in students (Costa-Giomi 2004; Petress 2005). In one study, students who enrolled in piano lessons over three years were found to have had a significant increase in their self-esteem compared with those students not taking piano lessons (Costa-Giomi 2004). This study found that performing recitals and receiving individualised instruction from teachers and parents was very beneficial for these students.

Music lessons have also been found to have a positive effect on verbal memory for students (Ho, Cheung & Chan 2003; Rickard et al. 2010). One study found that musically trained students were able to recall 20% more words from a 16-word list than those not receiving music training (Ho, Cheung & Chan 2003). It was even found that students who received only one year of music training demonstrated greater improvements in their verbal learning and retention abilities. Further research suggested students participating in an intensive instrumental music program at their school were found to have significantly enhanced learning and immediate recall of verbal information, compared to those taking regular music classes (Rickard et al. 2010).

Music has also been attributed to increased levels of academic outcomes. The catch phrase ‘making music makes you smarter’ is circulated widely amongst media outlets and music advocacy groups (Music Council of Australia 2011). One study found that students participating in music had a greater increase in full-scale IQ than those not participating in music (Schellenberg 2004). Other research suggests undergraduate students participating in music were slightly better at perceptual organisation and
working memory, and had higher high school averages (Schellenberg 2006). Further research discusses a range of other possible benefits of music participation, including self-discipline, dedication, teamwork, knowledge, self-confidence, humility, hard work and goal setting (Petress 2005).

Although the above-mentioned research suggests music is valuable as it can aid students learning in a variety of ways, learning music is intrinsically valuable beyond any possible added worth in terms of emotional, social, cognitive or academic outcome (ASME 1999a). Music is an abstract and creative medium that affords students the opportunity for unique individual expression (Music Council of Australia 2011). The spiritual and cultural value embedded within music education provide students with the most powerful learning (ASME 1999a).

Music education has a long-standing history in Australia. The Australian Society for Music Education (ASME) was founded in 1967, and since then has been actively promoting music education at all levels throughout the country (Whitehead 1999). There are also many music education organisation active in Australia, including the Australian Association for Research in Music Education, Australian Band and Orchestra Directors Association, Australian National Choir Association and the Kodaly Music Education Institute of Australia, to name a few (ASME 1999b). All of these associations, as well as the others left off this list, serve to promote the importance of music education in Australia and help music educators tackle the main issues in the classroom, including the diversity of music styles, effect of technology, place of music in the school curriculum and the nexus between classroom music and instrumental instruction (Whitehead 1999). These associations have also helped shape the way music education is taught in schools.
In New South Wales, the Board of Studies Year 7-10 Music syllabus (2003) expects students to develop knowledge, understanding and skills in music, through learning experiences comprising performing, composing and listening (Board of Studies NSW 2003). Through these learning experiences, the students need to study six concepts of music: duration, pitch, (dynamics and) expressive techniques, tone colour, texture and structure. Students often participate in music through classroom exercises, which can include theory, composition, active listening, or learning about Australian music, Aboriginal music and instruments of the orchestra. Ensemble participation is generally offered as an extracurricular activity for students, however some schools also offer ensemble participation during regular class time.

North America played a significant role in helping to develop the New South Wales music curriculum (McPherson & Jeanneret 2005). Aspects of programs such as the *Manhattanville Music Curriculum Program*, which was a program designed to help students learn to hear and perceive music as composers do through composing, performing, listening and conducting (Abeles, Hoffer, & Klotman 1995), encouraged comprehensive musicianship, which in a large part was adopted into the New South Wales syllabus. Comprehensive musicianship refers to the study of all aspects of music including performance, improvisation, theory, listening and composition (Bradshaw 1980; McPherson & Jeanneret 2005). Composition was an important and now highly accentuated addition to the curriculum. It is interesting to note that at the secondary level, New South Wales is the only state that has mandated music studies where students must undertake compulsory music subjects, usually completed in Year 7 and/or 8. Students wishing to continue in music can elect to take music through to Year 12 and complete their Higher School Certificate (McPherson & Jeanneret 2005).
Several of the studies that examine ensembles and conductors are North American based, as ensemble participation is the main avenue through which students participate in music in school. While the current study was undertaken in Australia, it is important to have an understanding of the North American music education model to provide context for the research articles discussing ensembles and conductors in this literature review.

2.3 Philosophies of Music Education

Musicianship is a term used widely and often in music education. Although a definition of musicianship in the context of this study has been previously provided, it is important for the reader to understand the contested notion of musicianship in music education. Musicianship generally refers to a student's ability to understand, interpret or play a piece of music while fully encompassing the composer’s intentions of the piece (Gould 2003). Although this may seem a straightforward definition, depending upon which philosophical lens, or even genre of music musicianship is viewed, will have a significant impact on what is considered high quality output on the part of the student. This has been debated extensively among musicians, and interestingly discussed by one author who compares the trumpet playing of Winton Marsalis and Miles Davis (Gould 2003). Both of these players are world-class musicians and performers, and masters of their instrument. However, their priorities in a performance are significantly different. Marsalis is often regarded as a perfectionist, placing a high level of importance on traditional notation, aiming to play pieces note perfect. Davis, on the other hand, was less concerned with intonation or playing each notated note in a piece, but rather relied on his ears to ensure his notes complimented the supporting harmony (Gould 2003). Although their playing styles and personal choice are drastically different, few musicians would argue the high calibre of musicianship on the part of these two trumpet players
Therefore musicianship cannot simply be viewed as an ability to play a piece note perfect while encompassing the composer’s intentions of the piece; it is more complex than this.

A similar debate occurs when musicianship is viewed through different philosophical lenses. Look first at the Philosophy of Praxial music education (Elliott 1995). A music teacher who subscribes to this philosophy would likely place significant emphasis on her students performing what she deems as high quality classical repertoire in order to develop her students’ musicianship (Kerchner 2003; Knieter 2000). She would believe that students develop their musicianship through doing or musicking, therefore performance would be the key foundation of her program (Bowman 2005; Elliott 1995). Compare this view now to a teacher that believes in an aesthetic approach to music education (Reimer 1989a). They would be more likely to place greater emphasis on students completing active listening exercises of high quality music and then writing about the beauty of the pieces (Bowman 2005; Odam 2003). This teacher would believe that music is meant to be appreciated and tolerated for its beauty, and that expanding students’ appreciation for a variety of musical genres would develop their musicianship better than an abundance of performances opportunities. With this brief discussion of musicianship in mind, the above-mentioned philosophies will now be deconstructed to provide further evidence of where values and importance are placed, depending upon which philosophy is present in the music classroom. An additional philosophy, constructivism, will also be discussed.

Although there are a variety of ways in which students learn, experience and participate in music, there are two predominant philosophies in music education: Reimer’s Philosophy of Aesthetic music education (Reimer 1989a), and the Philosophy of Praxial
music education by Elliott (1995). Sitting along side these two philosophies is the Philosophy of Constructivism, derived from the works of Piaget and Vygotsky (Morford 2007). This section will first discuss constructivism in the music classroom, then move on to discuss the Aesthetic and Praxial philosophies, as the latter two philosophies are often seen as a being in direct competition with each other about their values and fundamentals in teaching music education.

Constructivism in music education began with Dewey in the 1900s. He promoted an emphasis on student-centred or learner-centred classrooms (Westerlund 2008), and aimed to link the classroom with the real world experiences of students (Holsberg 2009). The main tenets of how he viewed education, school and learning are: 1. Students must be met at the level for which they are prepared, as all students learn differently; 2. Experience is key to learning, and teachers must provide real life experiences in order to engage students in the subject matter; and 3. Teachers must understand the level of experience of their students (Holsberg 2009).

Constructivism is becoming popular in modern classrooms as teachers continue to move away from the teacher-as-dictator role (Malmgren, Trezek, & Paul 2005). The main tenet of this philosophy suggests that students learn through constructing their own understanding of content through interactions and experiences with others (Morford 2007). This understanding of the content on the part of the student is the main focus of a constructivist classroom. As such, constructivist music programs are generally only interested in performing if it demonstrates this understanding of the content on the part of the student, not simply encouraging the students to perform for the sake of a performance (Glasersfeld 1995).
Effective questioning of students is an additionally important component of this approach, but it is important to ask the correct kinds of questions (Scott 2011). Asking questions for which there is only one correct answer, such as ‘what pitch did we sing’, maintains the teacher as leader rather than focusing on the student. Rather, asking questions such as ‘what did you think of our performance’ or ‘how could we improve our singing’, puts the focus back on the students and moves the teacher to a role of facilitating class discussion rather than dictating to the students (Scott 2011). The constructivist classroom needs to maintain a student-centred, not teacher-centred approach to learning.

The Philosophy of Aesthetic music education developed by Reimer (1989a) and the Philosophy of Praxial music education developed by Elliott (1995), have been compared and contrasted by several teachers, researchers and philosophers (Barrett 2002; Kertz-Welzel 2005; Koopman 1998), aiming to draw out the different view points each philosophy holds in terms of values and fundamentals in music education. To understand how these two philosophies came into existence, it is important to understand some information about modernity. Modernity is a period in history that occurred from the 18th century up to the end of the 19th century (Elliott 2001). People believed strongly in the power of science and the advance of industrialisation. Mass education through public schooling became popular, and standardised curricula and age-segregated and ability-segregated classes came into existence. Peoples’ view of music also began to change. Although Western philosophical thinking about music traced back over two thousand years, modernity created a new context and new thinking about music (Elliott 2001). It was out of this era that the Philosophy of Aesthetic music education was developed (Reimer 1989a).
Aesthetic music education is essentially an experienced-based philosophy of music education, rooted in the aesthetic value of music; music enjoyed for its own sake and own self-contained expressiveness (Reimer 1989a). This experience-based philosophy of music education is defined as, “one that focuses on and cherishes all the many ways music can be experienced and all the many music offerings the special experience that music provides” (Reimer 2003, p.69). This includes all ways of being engaged with music, as every way of making music is an opportunity for musical experience.

This philosophy advocates that much of the world can be experienced aesthetically. “A work of art is a man-made thing that is to be regarded primarily for its aesthetic qualities … the essential thing about a work of art is that its aesthetic qualities outweigh other considerations” (Reimer & Edward 1972, p.3). The goal of the aesthetic experience is not to lead to a particular practical action and it offers no scientific knowledge, rather, “it is complete in itself, moving in itself, fulfilling in itself … adds nothing in the way of quantity, materially or practically, but it adds a dimension of quality” (Reimer & Edward 1972, p.49). This philosophy claims that the aesthetic experience seems to deepen our senses and open us up to awareness and involvement not usually present in ordinary experiences (Reimer & Edward 1972).

The aesthetic philosophy brought about some significant changes for music education. It brought closure to the relationship between societal philosophy and music education (Mark 1999). This meant that rather than societal leaders making decisions and speaking on behalf of music education, music educators began speaking out and making decisions about music education. The aesthetic philosophy also seemed to be the starting point for music education advocacy (Mark 1999). Although several reasons can be cited for this
movement, it seems likely the events surrounding the aesthetic philosophy influenced the beginning of music advocacy (Mark 1999).

The belief that music education could be conceived as aesthetic education grew steadily for many years (Finney 2002). Elliott, however, began expressing concern over the restrictive view of aesthetic education, in that it teaches students to focus exclusively on structural elements of music works (Elliott 1991). If students were to listen for a relationship between musical patterns and the moral, social, or religious nature of the music, this would be considered non-musical, as aesthetic listening advocates deliberately disconnecting any musical sound from all other human concerns (Elliott 2001). Aesthetic philosophy insists that music in all cultures should be listened to in the same disconnected way (Elliott 1991).

With these concerns in mind, Elliott (1995) developed the Philosophy of Praxial music education. This philosophy advocates that music education should aim to achieve ‘Musicianship’ and ‘Listenership’ through engaging students in performing, listening, improvising, composing, arranging and conducting (Elliott 1995). In the Praxial philosophy, musicianship is comprised of procedural, formal, informal, impressionistic and supervisory musical knowledge. Listenership is defined as the mental construction of intramusical relationships (within works) and intermusical relationships (between works) through the five types of musical knowledge (Elliott 1995).

The Praxial philosophy argues that music making of all kinds should be the focus of the music curriculum, and advocates listening to be taught deliberately and systematically, in conjunction with composing, performing, improvising, arranging and conducting (Elliott 1995). Additionally, the Praxial philosophy maintains there is no hierarchy of
musical styles or universal set of criteria by which to judge musical excellence (Elliott 1995) (see Chapter 3, section 3.3 for a detailed discussion of this philosophy).

Although “many music teachers may have invoked the mantra ‘music education is aesthetic education’, they did so without understanding what the word aesthetic means” (Jorgenson 2003, p.199). So, when the Philosophy of Praxial music education (Elliott 1995) was developed, many teachers, particularly in North America, adopted it into their teaching. This helped teachers, as Praxial music education did not just stress performance, composition and listening, but saw music as something to be studied in a social context (Jorgensen 2003).

In an attempt to find literature that discussed the practical use of the Philosophy of Praxial music education (Elliott 1995), it became evident that discussion concerning this philosophy seemed to fall into four main categories: articles discussing music education philosophy in a broad or historical sense (Jorgensen 2001; Jorgensen 2002; Mark 2002; McCarthy 2005; Spychiger 2001), the development of aestheticism into praxis (Regelski 2005; Schiralli 2002), current theory or lack thereof in pre-service teacher training and the effect this has on the profession (Webster 1999; Wiggins 2007), and comparing or critiquing aesthetic/praxial education (Barrett 2002; Kertz-Welzel 2005; Koopman 1998; Regelski 2005). Additional discussion of this philosophy occurs in ‘Praxial Music Education’, Elliott’s second book (2005), which is a collection of critical essays and dialogues. In the introduction of this book, Elliott admits, ‘the task of improving, amending, correcting, and refining a philosophy cannot be done alone’ (2005, p.4). As such, he invited interdisciplinary and international contributors to evaluate the Praxial philosophy from the viewpoint of their area of interest of expertise and offer criticism. Three of these contributions will be discussed below; one that commends Elliott’s work
and a further two that express concerns of this philosophy and using it in their classrooms.

Regelski (2005) offered positive criticisms of Elliott’s philosophy. While it was suggested that generally the definition of ‘praxis’ would benefit from greater detail, the author was in favour of the Elliott’s “pathbreaking work” (Regelski 2005, p.239). In particular, the author commended Elliott on his approach to curriculum making, challenging the conventional objective-oriented curriculum theory. Regelski concluded that this philosophy has provided an important topic of discussion for many musicians, educators and theorist. O’Toole (2005), on the other hand, discussed at length her issues with implementing Elliott’s philosophy in her classroom. She was particularly concerned with the limited notion of music, as Elliott’s version, “limits musicing to performance, has a separate category for listeners, and does not include any other kinds of participants nor identity issues” (2005, p.299). An additional author, Bowman (2005), also had concerns, concluding that, “while praxial insights represent an important advance for music education philosophy, I do no think that praxial convictions can yield a comprehensive view of all music or music education” (p.161). He continued by stating both praxial and aesthetic approaches to music education have validity, and as educators it is important to choose our philosophy based on local needs or the classroom environment, and with potential outcomes in mind.

Aside from the criticisms raised in Elliott’s book, there have been additional critiques of the Philosophy of Praxial music education (Elliott 1995) in the literature. Overall, Elliott’s account of what a musical experience entails seems too broad. This can make it difficult to discern music from other disciplines (Koopman 1998). For example, playing a piece of music in an art class and asking the students to paint according to what they
hear is in one sense, a musical experience. However, the main focus of that task is on the artwork the students create. According to Elliott, this would still count as a musical experience, even though this task is not focused on music, but rather a task about art. This could be limiting for students if educators considered this an adequate lesson in music.

A second concern in the Philosophy of Praxial music education is the relationship that is established between musical enjoyment and cognitive challenge. The Philosophy suggests that when an activity is more cognitively challenging, more musical enjoyment is received from it. However, this is often not the case. Listening for pleasure is a popular activity. People at the gym, out running, in their cars, and at home, often have music playing, sometimes even the same songs on repeat. There is a high level of enjoyment in this activity, but not a high level of cognitive challenge (Koopman 1998). While there is certainly enjoyment in learning and performing a cognitively demanding piece, it seems an over-simplification to suggest that the more cognitively challenging the activity, the more musical enjoyment that ensues (Koopman 1998).

The Philosophy of Praxial music education also has a strong view of teaching music solely through performance (Elliott 1995). One teacher suggested, “Elliott’s recommendation that we return to the traditional conservatory approach is startling” (Knieter 2000, p. 41). Teaching music solely through performance can limit many instructional activities teachers use. This can include a lack of listening and composing activities, or even research projects and viva voce. Learning music entirely through performing can also be quite limiting for a student’s experience, especially for the secondary school student. In most schools it would be unreasonable to expect choirs or bands to perform complex and high level music, as the students would simply not be
capable yet. Teaching students solely through performance, without the aid of active and critical listening or analysis tasks, would mean students could potentially miss out experiencing the high-level, high-quality music that is beyond their singing/playing ability. (Knieter 2000).

Another significant critique of the Philosophy of Praxial music education is the lack of justice given to the role of feeling in a musical experience. Feeling is perceived as a secondary response from musical cognition. As such, the philosophy fails to recognise the broad range of feelings in music, and rather generalises feelings from music as enjoyable (Knieter 2000; Koopman 1998; Westerlund 2003). This can be constraining in a music classroom as it means any discussion of emotion becomes quite limited. This could present significant issues in New South Wales, with one of the syllabus outcomes in Stage 4 & 5 requiring the teacher to address the students’ development of an aesthetic appreciation and tolerance of music (Board of Studies NSW 2003).

Few articles discuss practical studies that use the Philosophy of Praxial music education (Elliott 1995) as their theoretical grounding. There could be several reasons for this, such as this philosophy could be difficult to fully enact in an educational setting. This could suggest that this philosophy has potentially not been extensively tested in practice, making the current study relevant and timely for the development of, and contribution to, music education theory. This is further discussed in Chapter 5, section 5.9.

The Philosophy of Praxial music education (Elliott 1995) is the lens through which the current study was viewed and analysed. By employing this philosophy, this study took a practical approach to helping students to develop their musicianship (Elliott 1995) by encouraging them to learn conducting through ‘doing’ conducting, something most
students do not experience (Price 2006). According to Elliott (1995), providing an opportunity for students to develop an understanding of conducting could improve their musicianship, and potentially increase students’ levels of enjoyment, self-growth and self-knowledge.

To further illustrate why this Philosophy was chosen, Table 2.1 displays the commonalities and differences between the New South Wales Board of Studies Year 7-10 Music syllabus (2003) and the Philosophy of Praxial music education.
Table 2.1 – The Commonalities and Differences between the New South Wales Board of Studies Year 7-10 Music syllabus (2003) and the Philosophy of Praxial music education (1995).

<table>
<thead>
<tr>
<th>Commonalities</th>
<th>Differences</th>
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<tbody>
<tr>
<td><strong>New South Wales Board of Studies Syllabus (2003)</strong></td>
<td><strong>Strong value and focus on the aesthetic value of music.</strong></td>
</tr>
<tr>
<td>• Strong focus on performance opportunities</td>
<td>• Outcome 4.11: demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform</td>
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<tr>
<td>o Syllabus outcomes 4.1-4.3 discussing performing in a range of styles, using technology, and in both solo and group situations</td>
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<tr>
<td>• Strong focus on composition</td>
<td></td>
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<tr>
<td>o Outcomes 4.4-4.6 discuss the importance on exploring, experimenting, improvising, arranging, and composing, using traditional and non-traditional notation, through a variety of technology.</td>
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<tr>
<td>• Strong focus on listening</td>
<td></td>
</tr>
<tr>
<td>o Outcomes 4.7-4.10 discuss the importance of listening, observing, and analysing features of a range of repertoire, using correctly terminology and identification of technology in the listening examples</td>
<td></td>
</tr>
<tr>
<td><strong>The Philosophy of Praxial Music Education (1995)</strong></td>
<td></td>
</tr>
<tr>
<td>• Procedural Knowledge is students actions as a performer, and is the main knowledge contributing to this definition of musicianship</td>
<td>• Discusses importance of aestheticism but does not think this should be a main focus of music education</td>
</tr>
<tr>
<td>• Elliott (1995) emphasises the importance of composing, and in particular improvisation in music education</td>
<td></td>
</tr>
<tr>
<td>• Listenership - the mental construction of intramusical relationships (within works) and intermusical relationships (between works) through the five forms of musical knowledge - is a main facet this philosophy advocates for inclusion in the music classroom</td>
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</tr>
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2.4 Young Musicians’ Participation in Music and Ensembles

Young people’s engagement with music in and out of school has been studied extensively in recent time (Temmerman 2005). These studies have revealed that students experience music through three main contexts: school, home and community. Furthermore, a distinction has been found to exist between music students’ experience at school compared with music experience outside of school (Lamont et al 2003; O’Neil 2002). While students value both forms of music experience, music in school is seen as very formal, whereas music experienced outside of school is seen as informal and linked to developing their personal identities. In order to ensure students continue to find enjoyment and engagement in music, it is important to examine how to connect the three contexts in which students experience music: school, home and community (Temmerman 2005).

With this distinction, and other identified issues in music education, the Government undertook a National Review of Music Education in Australia in 2005 (Pascoe et al 2005). The review began with a national and international literature review that gathered information about key issues regarding the quality and status of music education. The review emphasised the value of music education, illustrating the arts’ potential to reach students who are not otherwise being reached, connect students to themselves and others, transform the environment for learning, and provide new challenges for those students already considered successful. The literature review also emphasised the importance of the music teacher in delivering quality music education, and the critique levelled at Australia for its failure to produce teachers with the necessary confidence to teach the simplest levels of artistic skills (Pascoe et al 2005).
The next step of the review was to understand what was currently happening in music education in Australia (Pascoe et al 2005). First music curricula documents from each State and Territory were examined, finding that there was significant variety in the value and emphasis of music education across the country. The support services in music education were reviewed next, and revealed that generally there was a reduction to music-dedicated services in schools. The reviewers then set out to measure how many students actually took music in school, and reported this a difficult statistic to measure. It did report, however, a decreasing number of completing year 12 students and poor retention rates for music education in secondary school (Pascoe et al 2005).

To further supplement this data, a survey was sent out to schools across Australia, which had respondents describing music education at their school. The review was additionally interested in including student and parent perspectives on music education and administered a survey accordingly. Students emphasised the importance of music as a satisfying part of their lives, with parents supporting this view and suggesting music should be taught as its own subject and not integrated with another. Teachers were also asked to fill out a survey, which found lack of time being a significant negative factor, both in preservice teacher education and in professional development opportunities (Pascoe et al 2005).

After data collection and analysis, the above information was collated and several recommendations were formed, which fall under three categories: 1. Assert the value of music education for all Australian students; 2. Place immediate priority on improving and sustaining the quality and status of music education; & 3. Provide sufficient funding to support effective, quality music education that is accessible for all Australian children and address the specific areas detailed in the review. Additionally, the report
emphasised the valuable and essential need of music education for all Australian students, and how critical it is to have an effective teacher teaching the content (Pascoe et al 2005).

The importance of this review is very prominent at the moment, with the advent of the new National Curriculum. The date for finishing and implementing the Arts curriculum has been continually pushed back, as policy makers are finding it difficult to compromise on the amount of music to be included in the new curriculum (Draft Australian Curriculum: The Arts Curriculum Foundations to Year 10). As discussed above, there is significant variety in the value and emphasis of music education across Australia. With the students in the review having such a strong opinion about the value of music, the policy makers have important decisions to make that will have a drastic effect on the future of young people’s engagement with music in school.

The review of music education in Australia clearly asserted the importance of music education to young people, and this is further emphasised in research projects. Studies have identified, in addition to the musical benefits, several life, social and emotion benefits of music participation. One study examined 1,115 adolescents’ essays in response to a contest asking students to justify music education’s inclusion as a subject for school study (Campbell, Connell, Beegle 2007). More than a third of those that participated in the study reported that they were currently involved or had been involved in music at some point, whether through ensemble experience, vocal/instrumental lessons or even theory classes. These adolescents also expressed many benefits of music participation including listening skills, personal-expressive skills and music literacy. The participants were particularly adamant about the emotional benefits of music participation and the value music had in their lives. Additionally, students discussed
many of the character building and life skills they experienced through music participation, and the added social benefit of making friends and being around people with similar interests (Campbell, Connell, Beegle 2007).

Participating in ensembles is a very common means for students to experience music. These ensembles can include wind ensembles, orchestras, jazz bands, choirs and small trios, quartets and quintets. Music ensembles can help students learn many skills, including awareness and listening, technical proficiency and rhythmic skills (Sariti 2007). According to the literature, there are several reasons young musicians participate in ensembles, such as benefits of cooperative thinking, teamwork, effective communication, responsibility, patience, learning from peers, working toward a goal, building self-esteem, friendship, humour, and increasing their musical ability (Adderley, Kennedy & Berz 2003; Bohlman & Bohlman 2007; Collett 2007; Gouzouasis, Henrey & Belliveau 2008).

Ensembles take many forms in Australia and have a long-standing history in the community. Concert bands (ensembles) are quite common with Canberra, for example, having at least nine community concert bands (ensembles) (Bish 1993). Jazz bands are also widespread, with the first jazz band in Australia making its public debut in mid 1918, first performing in Sydney and then moving to Melbourne (Whiteoak 1994). Army bands also have a long-standing tradition in the Australian community. A good example of this is the Kapooka Band, which takes up residence on the Kapooka Military Area (KMA), near Wagga Wagga (Bannister 1996). Although this may seem a limited description of Australian wind bands, a comprehensive historical study of wind bands in Australia is missing from the literature (Herbert 2001).
There are many examples of highly successful music programs around Australia, with one unique program in Canberra (Bish 1993). This is a primary ensemble program that is entirely selective, meaning students must apply to participate and must be willing to commit to the program for a minimum of two years. It is also interesting to note that students wishing to participate in this program have little input regarding the type of instrument they wish to play. This program experiences very few discipline problems, which is likely attributed to the great pride students feel as members of the ensemble. While the structure of this program is significantly different than other areas in Australia, it does demonstrate the importance and popularity of music ensembles in the Australian community (Bish 1993).

As participation in ensembles is common, understanding young peoples’ motivation to participate is important. Enjoyment seems to be a significant factor, which can be seen through young peoples involvement in youth orchestras, which are popular and participation in them is generally by choice (Collett 2007). Their membership is often by audition and they are community based, comprising young people from a large area, such as a city, rather than young people from just one school. One study from Queensland suggests young people felt there were many benefits to participating in youth orchestras, including social benefits such as teamwork and building self-esteem, and musical benefits including improving intonation, rhythm, blend, sight reading and listening skills (Collett 2007).

There are also many factors that motivate students to participate in ensembles in a school context. In a study conducted in the United States investigating the secondary school music classroom, 60 students from ensemble, choir and orchestra were interviewed and asked why they participated in music (Adderley, Kennedy & Berz 2003). Parental
support was a significant motivational factor for most of the students. Several students said their parents had participated in ensemble and enjoyed it, so the parents wanted their child to participate. Alternatively, their parents had not had the opportunity to participate as a child and wanted to provide their child with that opportunity. Students also said they really enjoyed music, found the sound of the group appealing and some wished to pursue a professional career in music. Socially, the students also enjoyed music participation and felt they were a part of something that gave them a sense of community and an opportunity to make friends (Adderley, Kennedy & Berz 2003).

Life experiences and musical achievements have been found as other important factors encouraging students to participate in ensembles. In research examining the relationship among motivation, performance achievement and music experience in secondary school instrumental music students, 300 ensemble students from Years 7–12 were surveyed to find out their motivation for participating in music (Schmidt 2005). The survey showed that their motivation was significantly associated with music achievement, including intrinsic orientation, self-concept and a commitment to the ensemble (Schmidt 2005). A further study examining Year Seven students’ participation in secondary school music programs found that life experiences strongly impacted why students took ensemble, and that the students found music fun and liked that their peers defined them as smart, successful and strong individuals (Gouzouasis, Henrey & Belliveau 2008).

Having an effective ensemble set-up is also crucial for a successful experience for musicians. In an article discussing choral ensembles and independent musicianship, the author describes quite a detailed approach to assembling successful choirs, suggesting that selecting appropriate numbers, music, rehearsal time and rehearsal space all play crucial roles (Stamer 2002). The article goes on to state that independent musicianship,
meaning students make their own independent musical decisions rather than solely relying on the conductor’s musical interpretations, should be a key expected outcome of music participation (specifically choral music). The study concludes by suggesting that the inclusion of interpretation and evaluation in music helps students better understand and develop their musicianship and appreciation for ensemble participation (Stamer 2002).

An important aspect missing from the above studies is the role of the conductor and conducting gestures in the ensemble. The conductor is a significant figure in most instrumental ensembles, and has the important job of communicating her image of the music to the ensemble through conducting gestures. The musicians are responsible for understanding the gestures and responding accordingly through their playing.

2.5 Conducting in Ensembles
Conducting is important, meaningful and complex, and one of the primary sources of communication in an instrumental ensemble (Ulrich 2009). The conductor must have the musical knowledge and skills to learn and understand the entire piece they are conducting, and then communicate their image of the music (inspired by the composer) to the ensemble through conducting gestures (Botstein 1997). As such, it is crucially important that conductors conduct with precision, expression, clarity and intent. Additionally, conductors need to be able to be able to hear and provide appropriate feedback and musical suggestions to the ensemble in order to have more successful performances (Price 1983). As conducting gestures need to be very precise to elicit the appropriate response from the ensemble, one article even suggests that conductors should study the art of mimes, which could help conductors develop a deeper
understanding of subtle movements, and gestural meanings and intentions (Mackay 2008).

In ensembles in an educational setting, such as schools or universities, conductors are responsible for teaching in addition to conducting (Ulrich 2009). In most educational settings in North America the conductor and teacher are synonymous. Typically, the secondary school ensemble conductor is also the music teacher at the school, and would likely have undergone some form of conducting training during their teaching training program. When reading North American based research that takes place in an educational setting, it is important to understand that when the study discusses the conductor, often they also mean teacher. This is not always the case in Australia. Some schools employ external conductors who direct the ensemble program and conduct the school’s ensemble. As such, in Australia the terms conductor and teacher are not always synonymous, as sometimes the classroom music teacher does not conduct the ensemble. That being said, a conductor working with a school ensemble would be expected to either have teaching qualifications or work under the supervision of a qualified teacher.

Research studies indicate the importance of the conductor also teaching their students. Students need to be “equipped with the ability to make interpretive judgements and decisions in both rehearsals and performance” (Ulrich 2009, p.2). Some studies even show that conductors rank teaching and personal skills as more important than musical or conducting skills in regards to successful ensemble instruction (Miksza, Roeder & Biggs 2010; Teachout 1997). The purpose here is not to suggest that conductors working with educational ensembles in Australia do not teach because they are conductors, as that is certainly not the case. The purpose is to provide context and
clarity to the terms of teacher and conductor, and an understanding that conductors do teach, even if they are not referred to as a teacher in the literature.

Until recently there have been few studies undertaken that examine expressive conducting of music educators, either pre-service or in-service. Much of the literature about pre-service teacher education has found that music educators may not be given enough instruction about how to conduct an ensemble, and in some cases feel underprepared for the task (Ballantyne & Packer 2004; McDowell 2007). As conducting with expressive gestures and clarity is pertinent to an ensemble’s success, evaluating this is an important aspect to discuss first.

Evaluating expressive conducting has not been very common, however some studies suggest this is an achievable task (Bergee 2005; Croft 2001; Durrant 2009; Mathers 2009). One study that occurred over three years at a state festival in Florida, USA, suggests it is common knowledge amongst music educators that, at music ensemble festivals, little attention or comments are directed at the conductor, as the judges’ primary focus is to evaluate and rate the ensemble’s performance (Croft 2001). In order to provide feedback to conductors, the organisers at a Florida state festival decided to change this and implement a program to help improve the ensemble conductor’s conducting. The festival organisers set up a camera directly on the conductor and had one judge watch and rate only the conductor of the ensembles. Generally, the conductors were quite appreciative of the feedback they received and used it to improve their conducting clarity (Croft 2001). It should be noted that this was not an empirical study, nor was it published in a peer-reviewed journal. Rather, it was an article discussing the process Croft went through to set up the camera and evaluate the conductors.
Combining visual data with analyses of the conductor’s vocal instruction to ensembles during rehearsals has also been found to be an effective way to evaluate conductors. In a study comparing novice, intermediate and expert orchestral conductors, the author developed a successful way of evaluating conductors (Bergee 2005). By combining visual, real-time data of the conductors conducting a piece, combined with ‘think-aloud protocols’, whereby the researcher analysed the vocal instructions given by the conductor to the ensemble, he was able to adequately evaluate a conductor’s ability to conduct, and their level of musicianship. As was expected by the study, the expert conductors received the highest marks, followed by the intermediate and, finally, novice conductors (Bergee 2005).

Some teachers can, at times, feel overwhelmed by conducting and only be confident when focusing on the beat pattern while they conduct, rather than on expression in their pattern. Research examining the use of gestures to enhance expressive conducting at all levels showed that beginning conductors were only confident conducting in corrective mode, meaning just showing the beat pattern and not showing any expressivity (Mathers 2009). A further study investigating the expressive dimensions in choral conducting supported the above finding, showing that beginning conductors were much more concerned with simply beating time correctly, and much less concerned with being expressive (Durrant 2009). It was not until they had more experience that the novice conductors appreciated the musical elements in conducting and showed these elements in their conducting pattern to the ensemble (Durrant 2009).

As research suggests that some teachers are now finding expressive conducting more difficult to learn and apply to their own conducting, overuse of verbal explanations are
remaining too prevalent in ensembles (Blocher, Greenwood & Shellhamer 1997; Hicks 1975; Price 2006). One study found that non-verbal feedback and explanations only accounted for 1.21% of the rehearsals being examined (Blocher, Greenwood & Shellhamer 1997). The literature suggests that pre-service teachers may not be given enough conducting training (Ballantyne & Packer 2004; McDowell 2007), and beginning conductors can feel underqualified to conduct anything other than the beat pattern (Bergee 2005; Durrant 2009; Mathers 2009). Some research even states that conductors feel their students do not understand gestures well enough to simply rely on them, so they choose to predominantly use verbal instructions to communicate with their students rather than showing musical elements through their conducting (Price 2006).

Employing verbal instructions as a sole means to explain musical elements to the ensemble, as opposed to verbal explanations coupled with conducting gestures, has many issues. Verbal explanations take more time (Manfredo 2006; Price 2006;). The conductor must stop the ensemble, verbally explain how she would like a particular section to be played, and then restart the ensemble again. This can be inefficient and, given that rehearsal time can be minimal, it is important to be as efficient with rehearsal time as possible (Manfredo 2006; Price 2006; Price & Chang 2005). Additionally, words can be an imprecise way of describing feelings or moods. Research examining the use of gestures to enhance expressive conducting at all levels found non-verbal communication to be a more effective form of communication between the conductor and the musicians in the ensemble (Mathers 2009). It was also found that verbal communication is normally inappropriate during a performance. A conductor is often not able to yell out verbal instructions to the ensemble while they are performing. The ensemble must either rely on their memory of how they were taught the piece should be
played, or else be able to watch the conducting gestures from their conductor (Mathers 2009).

While verbal instructions have a place in ensemble rehearsals, their overuse could mean less focus on the conductor and her patterns (Hicks 1975). An educator even advised, “don’t attempt to accomplish with your mouth what your baton can do much better” (Bloomquist 1973, p. 79). Findings from one research study suggested that this overuse of verbal instructions has seen a decline in expressivity and musicianship (Price 2006). Although ensembles may be heard as playing technically proficiently, another article cautions:

You fall short of teaching music if your students are simply technically correct. If what you have taught your students results in their simply being careful about the execution of musical notations, you have omitted the essential ingredients: teaching them music (Bassin 1994).

In a series of studies undertaken examining the relationship between conductors’ expressivity and the ensembles’ overall state festival rating, it was found that there was no relationship between how expressively the conductor conducted and the rating received by the ensemble from the festival judges (Price & Chang 2001, 2005). The ensembles receiving higher ratings were actually conducted by conductors who were given lower ratings on conducting expressivity. The study suggested that this finding could be because preparation for festivals has become so reliant on verbal instructions that conducting has become moot. The bulk of musical information is conveyed to the ensemble prior to their performance through verbal instructions, so conductors do not feel they need to conduct expressively (Price & Chang 2005). The study believes conducting at all levels needs to be expressive, and worries that verbal communication in secondary schools might outweigh the non-verbal aspects of conducting (Price & Chang 2005).
Excessive talking by conductors in rehearsals leads to another topic that has been a point of contention among music educators: rehearsal time and how effectively conductors use rehearsal time. In a study examining error correction in instrumental music rehearsals, forty music rehearsals taught by ten conductors were examined (Cavitt 2003). This research examined how the conductors corrected errors in the ensemble, and found that 49% of rehearsal was spent on error detections, and 53% of that time was the conductor talking. In another article discussing the problems with ensembles, one point raised was that students could become bored in ensemble rehearsals containing excessive talking (Allsup & Benedict 2008). In order to maximise student attentiveness, talking needs to be kept to a minimum and balanced out with sufficient playing time. It was suggested, twenty seconds of talking and two minutes of playing time can be an adequate balance. This could encourage students to become more-active participants and learners (Allsup & Benedict 2008). “If students learn by doing, remember that in an ensemble rehearsal the ‘doing’ is playing the music, not listening to the director (conductor) talk” (Manfredo 2006, p.44).

Further evidence suggests that students’ comprehension of conducting gestures is crucial to a better-organised rehearsal and more-musical performance. “Teachers who train their students to recognise and respond to conducting gestures should have to verbalise less and, therefore, should not need to stop the group as often” (Cofer 1998, p.371). Research examining the relationship between conducting quality, ensemble performance quality and state festival ratings suggested that, if ensemble members had a better understanding of conducting gestures, the focus of rehearsals would likely shift from constant verbal explanations to focusing on the conductor and their gestures (Price 2006). This could produce not only higher-quality musical performances but, by having
less talking and more rehearsal time, more repertoire could be learned, meaning there is 
a potential for more performances from the ensemble. Conductors spending time 
studying music scores so they know the music very well, being very clear and concise 
with verbal instructions and then reinforcing these instructions with expressive 
conducting gestures, would likely waste less rehearsal time talking and thereby have 
more rehearsal time to actually rehearse (Cofer 1998; Manfredo 2006; Price 2006).

Conducting with expressive and clear conducting gestures is important for ensembles to 
be able to play musically. One article suggested, “conducting plays an essential role in 
the music learning process, especially in large ensemble settings” (Blocher, Greenwood 
& Shellahamer 1997, p.466). Relying too heavily on verbal instructions can be very 
limiting for conductors, especially during performances. Several studies suggest that if 
conductors verbalised less and conducted more with expressive gestures, and students 
had a better understanding of conducting gestures, the ensembles could play more 
musically and rehearsals could be organised more efficiently (Cofer 1998; Kelly 1997; 
Price 2006). Ensemble musicians need a solid understanding of conducting gestures and 
an appreciation of the important role conductors and conducting gestures have in music 
ensembles.

2.6 Instrumental Musicians’ Perceptions of 
Conductors and Conducting

Musicians’ perceptions of conductors and conducting are vital topics of discussion in the 
literature. It is important to understand how musicians perceive conductors and whether 
they find conductors helpful or a hindrance. It is also beneficial to know if ensemble 
members feel they understand conducting gestures and expressive conducting, and see 
this as being helpful to their overall performance quality. Some literature would suggest
that more-experienced musicians understand and appreciate expressive conducting better than less-experienced musicians (Luck & Nte 2008; Luck & Sloboda 2007; VanWeelden 2002), whereas other studies have suggested more-experienced musicians have simply spent more time participating in ensembles, which has provided them more time to decipher what some of the conducting gestures mean in relation to the marks on their music (Cofer 1998; Kelly 1997; Price & Chang 2005).

The relationship between the conductor and ensemble is very important, and a conductor’s experience can significantly influence whether the relationship is negative or positive. In a study analysing the interplay between musicians’ mood and a conductor’s leadership style, 208 musicians from 22 German ensembles were asked to fill out a questionnaire about conductor’s leadership style (Boerner & von Streit 2007). The study found that cooperation is needed between the musicians in the ensemble and their conductor, and the authors refer to this as ‘positive synergy’. It was found that the conductor’s transformational leadership style had a positive effect on the artistic quality of an ensemble if there was a highly positive group mood among the musicians. This study shows that experienced musicians understand and appreciate expressive conducting and positive leadership from their conductors, and this relationship can have a positive effect on the ensemble’s performance. The study cautions that these results are not representative of all ensemble musicians, so are not generalisable to other ensembles (Boerner & von Streit 2007).

Experience in music ensembles is an important factor for musicians to be able to identify expressive conducting. Research investigating the effect of conductor expressivity on ensemble performance evaluations, asked a total of 118 university music students to watch four video clips of conducting and rate the conductors (Morrison, Price, Geiger &
Cornacchio 2009). Two different conductors conducted the same excerpt twice, once using highly expressive conducting, and once using low-expressive conducting. Results indicated that the musicians rated the expressive performances much higher than the less expressive performances. This shows musicians are able to clearly identify the difference between expressive and non-expressive conducting, and the beneficial effects of expressive conducting on a performance. The participants in this study were also highly trained musicians, and not typical of the general musician population. The authors cautioned, “it would be reasonable to suspect that a musically inexperienced group of listeners might be less likely to identify subtle differences among the performances” (Morrison et al. 2009, p.46).

Pre-service music teachers are also able to easily identify expressive conducting. In a study examining teaching evaluations and comments of pre-service music teachers regarding expert and novice choral conductors, 242 music education students from four countries rated two expert conductors conducting an excellent ensemble and a poor ensemble, as well as two novice conductors conducting a poor ensemble and an excellent ensemble (Johnson, Price & Schroeder 2009). The study found that students, without knowing the order of the videos, could easily identify the expert and novice conductors, despite the excellent or poor quality and performance level of the ensemble they were conducting (Johnson, Price & Schroeder 2009). As with the previous studies discussed, this shows that experienced musicians can easily identify excellent and poor quality conducting.

All of the above studies indicate that experienced musicians can easily identify expressive conducting techniques. This can help build a strong relationship between the ensemble and the conductor. However, all of the participants in these studies were either
professional-level or college/university-level musicians, suggesting that one reason for their findings is the musicians were advanced, experienced musicians and therefore able to see the subtle differences in conducting gestures. Research examining young and less-experienced musicians is more difficult to find.

There is evidence to suggest that less musically experienced musicians can also identify expressive conducting, and appreciate this more than verbal instructions from their conductor. Research, examining secondary school ensemble students’ and conductors’ perceptions of verbal and non-verbal teaching behaviour, videotaped rehearsals of six ensemble conductors and their top-performing ensembles (Whitaker 2011). The conductors and students were asked to rate video excerpts of their rehearsal, complete a questionnaire and participate in interviews. The students evaluated excerpts containing drill, all strict conducting and more conductor talk as low on their scale, and excerpts containing more or relatively equal amounts of students’ response and conductor talk, some expressive conducting and varying facial expressions of the conductor as high on their scale. Conductors rated excerpts containing little variety of facial expression and more or equal amounts of conductors’ talk as high on their scale, and excerpts containing drill, all or mostly strict conducting or no conducting and longer student activity time as low on their scale. It is interesting to see that conductors rated conductor-focused activities higher than student-focused activities. The authors did not offer an explanation for this (Whitaker 2011).

While this study did not find these musicians necessarily understood the benefits of expressive conducting, it did indicate these musicians had a greater appreciation for expressive conducting compared with strict or no conducting, and they did not enjoy excessive talking from the conductor (Whitaker 2011). Although the participants of this
study were secondary school musicians, they were members of top-performing ensembles, which means they were likely above-average musicians and possibly receiving private lessons on their instrument. Little to no research can be found with participants that are not highly qualified or advanced musicians, so it is unknown how young musicians in a typical high school setting perceive the importance of conductors or conducting.

Although the above studies do advocate the importance of conducting in an ensemble, this has not been the case for all research studies. One study examined the effects of conductor verbalisation, dynamic markings, conductor gesture, and choir dynamic level with 144 secondary, undergraduate and postgraduate students (Skadsem 1997). The participants were asked to sing through a piece four times, each time with the conductor using a different teaching method: conductor verbalisation, dynamic markings, conductor gestures or choir dynamic level. The participants were audiorecorded and three judges evaluated their performances. The results indicated verbal instructions had a significantly stronger influence on musical changes than the other three modes of instruction. It is also interesting to note that the conductor’s gestural change evoked the lowest level of response from the secondary school singers. It was suggested this was due to the fact that the secondary school students rarely looked up at the conductor, perhaps because of lack of experience or confidence. The study also found that the singers engaging in more eye contact with the conductor responded better to gestural changes (Skadsem 1997). The article suggests, “Identifying and evaluating specific conductor behaviours and rehearsal activities could enhance the learning experience and the development of musicianship skills” (Skadsem 1997, p.518).
Although this study did not conclude that conducting gestures were highly effective in eliciting appropriate responses from the musicians, it did suggest experience plays a significant role (Skadsem 1997), which has been seen in the other articles discussed above (Boerner & von Streit 2007; Johnson, Price & Schroeder 2009; Morrison et al. 2009). The experienced musicians responded quickly and appropriately to conducting gestures and could easily identify expressive and non-expressive conducting. It could also be, however, that less experienced musicians are not taught or encouraged to look at the conductor. Perhaps if conductors adamantly encouraged young musicians to watch and respond to their gestures, they could find that changes in the gestures draw out more of a response from the musicians. It is unknown, however, what kind of an effect this would have on the musicians and would be beneficial to study further.

Several of the above studies suggest that experienced musicians find expressive conducting beneficial, and see the positive influence this can have on their own performance (Johnson, Price & Schroeder 2009; Morrison et al. 2009; Silvey 2011). The experienced musicians do seem to understand conducting gestures, and enjoy student-led activities and expressive conducting more than conductor talk and strict non-expressive conducting (Whitaker 2011). It would be beneficial to undertake a study examining young musicians in a typical ensemble setting, and their perceptions about conducting and conductors, and whether they think conducting instruction would be beneficial to their ensemble participation.

2.7 Conducting Instruction for Young Instrumental Musicians

Conducting instruction is important and potentially very beneficial for young musicians (Cofer 1998; Kelly 1997; Price 2006). These benefits include developing the students’
recognition and response to conducting gestures, developing musicianship, increasing confidence, having more-productive rehearsals, having less rehearsal time spent talking and encouraging students to become active participants and learners (Cofer 1998; Kelly 1997; Price 2006). Some literature, however, has identified some musicians’ inability or reluctance to watch the conductor as a problem in ensemble rehearsals (Price 2006). In another study looking at the relationship between conducting quality, ensemble performance quality and state festival ratings, it was found that there was no relationship between how expressively the conductor conducted and how expressively the ensemble played (Price 2006). The study suggested that, because so much rehearsal time spent preparing pieces is completed verbally, conductors may be systematically teaching musicians not to watch conductors (Price 2006). This, in turn, causes ensembles to perform very mechanically, without much thought or attention to conducting gestures. Price (2006) suggested, “educationally, it might be that we need to teach ensemble members the meanings of the gestures and to watch conductors” (p.212).

It can be beneficial to encourage students as young as Year 7 to start learning conducting gestures in conjunction with their ensemble participation. There was a study undertaken in the United States of 151 students in eight different ensembles investigating the effects of conducting instruction on the musical performance of beginning ensemble students (Kelly 1997). The schools were divided into a control group and experimental group, and those in the experimental group received ten minutes or less of conducting instruction at the beginning of each ensemble rehearsal over a ten-week period. A pre-test was completed to ensure all of the students were starting with the same baseline knowledge. At the end of ten weeks, the study found that, individually, the students in the experimental group receiving the conducting instruction improved more significantly in their rhythmic performance than those in the control group not receiving conducting
instruction. Collectively, the ensembles in the experimental group improved more significantly in their rhythm reading and phrasing abilities than did the ensembles in the control group. There were, however, no differences found in the students’ ability to respond to legato, staccato or dynamics. The article suggests that this anomaly could be because legato, staccato and dynamics are too complex for students of this age to learn (Kelly 1997).

Even young musicians only participating in five days of conducting instruction have been found to have a much better understanding of, and response to, conducting gestures. A year after the above study (Kelly 1997) was completed, a similar study was undertaken in the United States examining the effects of conducting-gesture instruction on Year 7 ensemble students’ performance response to conducting emblems (Cofer 1998). The study had 60, Year 7 wind instrumentalists participating and divided them into two groups. Over five consecutive days, one group received instruction designed to develop their recognition and response to conducting gestures, and the other group participated in warm-up exercises that reviewed musical expression without the emphasis on conducting gestures. The students received two different tests, a pen and paper test, where students had to watch 18 different gestures and write down what they thought the gestures meant, and a performance test, where students had to play how they thought the 18 different conducting gestures were meant to be played. The results of the study indicated that even short-term conducting-gesture instruction had significant effects on the Year 7 students’ understanding and response to conducting gestures. Another important finding was that most of the students in the control group were unable to respond appropriately to the 18 conducting gestures while playing their instruments. The study did go on to suggest that it is more beneficial to teach the conducting gestures that are relevant to the current music the students are playing. This would help reinforce
the elements in the music to the students, and hopefully ensure a better understanding of the conducting gestures in relation to the marks on their page (Cofer 1998).

While this study had several important findings, it is clear there were significant limitations in that it only undertook five days of consecutive instruction before evaluating the participants. The majority of the students receiving the conducting instruction would likely remember the gestures they learned only a few days previous. Despite this clear limitation, the author makes this claim: “this study suggests that improved recognition and performance response to common conducting gestures may be possible for seventh-grade band students using a minimal amount of instruction and rehearsal time” (Cofer 1998, p. 370). While there may be some validity in this, a longer study, proving that students do retain the conducting-gesture information over an extended period of time, would be needed to solidify the importance of conducting instruction to young musicians.

All of the evidence in the above studies supports the importance of conducting instruction to young musicians (Cofer 1998; Kelly 1997; Price 2006). It is apparent that musicianship in some ensembles is not at a high level, due in part to the rehearsal and conducting techniques of conductors (Price 2006). So much time is spent verbally explaining elements that musicians do not watch their conductor. Although they may play the pieces technically accurately, they are played in a very mechanical style (Price 2006). Evidence suggests that teaching musicians from a young age what the different conducting gestures mean, and the importance of watching the conductor, could help develop individual and group musicianship, make rehearsal time more effective, as there would no longer be the need for so much verbal explanation, encourage students to learn
more repertoire, because there would be more rehearsal time, and potentially encourage more performances from ensembles (Cofer 1998; Kelly 1997; Price 2006).

There is a need for more research to be undertaken examining the importance of expressive conducting and instruction to young musicians. These studies should also ask the students’ opinions of conducting and if they perceive conducting as important. Many studies are from the conductor’s perspective and it would be informative to know how young musicians perceive conducting instruction. Also, most of the studies found that discuss conducting or ensembles date back to the 70s, 80s and 90s. Many more were found beyond what was discussed in this literature review. Some more-recent studies have been found supporting conducting instruction to young musicians, but that was generally listed as a suggestion for overall improvement rather than it being the focus of the study (Price 2006; Price & Chang 2005). Recent studies addressing conducting and students’ perceptions of conducting would be beneficial.

2.8 The Gap in the Literature
Knowledge of conducting gestures is important and beneficial to a musician’s skill set in playing and performing in ensembles (Cofer 1998; Kelly 1997). Research suggests expressive conducting is easily identifiable to experienced musicians and has a positive effect on the ensemble’s musicianship and performance level. However, conducting research has not been extensively studied since the 1980s and 1990s, and current research is needed. In addition to examining expressivity in ensembles, more research should also determine if conducting instruction does more than just improve efficiency in an instrumental ensemble. The study should investigate if teaching young musicians conducting gestures helps develop their musicianship or musical expression, and if there are any other benefits of teaching young musicians conducting. It would also be useful
to know if young musicians feel the lack of conducting instruction is a hindrance, and if conducting lessons are something in which they would be interested to participate. Furthermore, the research should examine the most effective means of teaching conducting to young musicians, whether that is classroom instruction, hands-on experience or both.

While many studies have examined effective rehearsal techniques (Allsup & Benedict 2008; Cavitt 2003; Manfredo 2006), overuse of verbal instructions in rehearsals (Bloch, Greenwood & Shellahamer 1996; Hicks 1975), verbal and non-verbal communications (Bloch, Greenwood & Shellahamer 1996; Price 2006) and conducting instruction to young musicians (Cofer 1998; Kelly 1997), few practical solutions have arisen from this research. In the studies completed by Kelly (1997) and Cofer (1998) were substantial literature reviews that include several respected music educators encouraging conducting to be included in the music curriculum and taught regularly to young musicians. This shortfall in the music curriculum was identified in the 1980s and 1990s and needs to be addressed. The current study aimed to focus on this problem through designing and implementing a teaching resource of conducting and gestures into a secondary school classroom that is easily accessible to the teacher, contains a comprehensive teachers’ manual, is adaptable to any level of ensemble and is beneficial and relevant to the students. Furthermore, the study evaluated the usefulness of the resource in the classroom and the students’ perceptions of the importance of conductors and conducting in music ensembles.
CHAPTER 3: METHODOLOGY

3.1 Introduction
This study investigated the effect of lessons teaching basic conducting on students’ and teachers’ musical knowledge, gesture recognition and musicianship. The following research questions guided this investigation:

1. How do students’ musicianship and ensemble skills develop through conducting instruction?
2. How have students’ perceptions of the role of conductors and the importance of conducting in ensembles changed after receiving conducting instruction?
3. What factors affected the implementation of the teaching resource?

This chapter details the methodology used to address the research questions and includes a description of the research design, research context, theoretical framework, participants, researcher’s role, data collection and analysis methods, ethical considerations and quality of the research. This chapter also describes the process undertaken to develop the conducting teaching resource implemented in the school, including the literature review undertaken to support the design, the theoretical framework, data collection and analysis methods, and the revisions made to the teaching resource prior to implementation.

3.2 Research Design
A research design has been defined as, “a blueprint of research, dealing with at least four problems: what questions to study, what data are relevant, what data to collect, and how to analyse the results” (Yin 2003a, p.21). For this study the researcher used a qualitative approach and a case study design. The following sections describe the key features of
qualitative and case study research and provide a rationale for why these were appropriate to this study.

3.2.1 Qualitative Approach

To undertake qualitative research, “researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them” (Denzin & Lincoln 2005, p.3). Qualitative research is appropriate when there is a problem that needs to be explored, often pertaining to a group of people where variables cannot be measured (Creswell 2007). Researchers need a detailed and complex understanding of a problem, which can only be obtained by working directly with people and spending hours observing natural settings.

Additionally, qualitative research seeks to empower the participants and encourage them to share their stories and have their voices heard (Neuman 2011). Researchers aim to minimise the power relationship with the participants, often having them review research questions or provide some opinions during data analysis. This can ensure the researcher achieves a high degree of quality in the analysis and conclusions (Creswell 2007).

There are several important characteristics of qualitative research. Qualitative researchers usually collect data in a natural setting, meaning the site where the participants are experiencing the problem (Wiersma 1995). This is not the case with quantitative research, as this is often completed in a lab or setting where exact conditions can be replicated (Gall, Gall & Borg 2007). Collecting data in the natural setting provides an opportunity for researchers to spend extended periods of time observing the setting, and allows face-to-face interactions with the participants (Neuman 2011).
In qualitative approaches the researcher is a key instrument for data collection. They collect data themselves, through observations, interviews, documents and photographs. There may be a protocol they follow, but they generally develop their own questionnaires or instruments rather than relying on ones developed by other researchers (Creswell 2007). This is another difference to quantitative research as, often to prove reliability and validity, the quantitative researcher will use an instrument that has been tested and developed previously (Gall, Gall & Borg 2007).

Qualitative research can also be characterised by multiple sources of data collected, which can include document reviews, observations, interviews, videos and photographs. By collecting these multiple sources of data, researchers can look for reoccurring themes in all the sources, such as repeated words or phrases used in interviews or observed repeated behaviour (Neuman 2011). In data analysis, the researcher can use the multiple sources of data to triangulate findings and show that findings are consistent across multiple data sources, and also show and explain any anomalies that are present in the data. This is one way qualitative research demonstrates trustworthiness (Seale 1999).

Understanding and communicating the participants’ interpretation of the problem being studied is also important in qualitative research. Rather than the researcher focusing on their own interpretation of the problem, the focus is on learning the participants’ perspectives (Neuman 2011). This is often accomplished through interviews and observations, and assists the researcher in providing an accurate and thorough account of the events of the study.

Using a theoretical lens to view and understand their study is common in qualitative research. These can include items such as concepts of culture, gender issues, race issues
or class differences from a theoretical perspective (Creswell 2007). Often, qualitative research aims to add to educational theory in the field of study. Using a theoretical lens can often bring clarity to a murky situation (Creswell 2007).

Interpretive inquiry is another clear characteristic of qualitative research. The researchers make interpretations about what they see, hear and understand, and these interpretations cannot be separated from their own background, history or prior understandings (Creswell 2007). The readers and participants also offer an interpretation to the findings, providing multiple views of the problem (Creswell 2007).

To ensure the readers are provided the whole picture and not just the researcher’s subjective opinion, qualitative researchers aim to provide a holistic account of the study by reporting multiple perspectives along with many of the factors identified in the situation (Stake 2005). Unlike quantitative research, where researchers study, and are often bound by, cause-and-effect relationships (Gall, Gall & Borg 2007), qualitative researchers identify complex interactions of factors in multiple situations (Creswell 2007). This can help researchers provide a more in-depth picture of the study.

Qualitative research was chosen for this study because of the need to develop an in-depth understanding of the problem to be explored: students’ understanding of conducting gestures in a music ensemble and the effect of the intervention on their musicianship. The best way of gaining a complex understanding of this problem was through working directly with music students and teachers in the context the problem was occurring: the ensemble rehearsal and music classroom. Collecting data in the natural setting ensured ample face-to-face interactions with the participants and extended periods of time observing the situation. This also ensured the study had multiple perspectives from
which to draw information, which was beneficial in explaining how the problem affected different students in different ways.

The researcher was a key instrument for data collection, collecting data through observations, interviews and surveys. Collecting from multiple sources of data meant the findings could be triangulated across the data. The interviews and observations also assisted in understanding the participants’ interpretation of the problem. The participants were able to express verbally and physically (through conducting) how the problem was affecting them, and what, if anything, they were learning from the conducting teaching resource. Looking through the lens of the Philosophy of Praxial music education (Elliott 1995), in conjunction with the research questions, this study could help determine if conducting instruction has a positive influence on students’ musicianship and potentially add to educational theory in the field of music education.

A case study approach was used as the specific research method within the qualitative tradition.

3.2.2 Case Study
Case study research is a familiar methodology across many disciplines including psychology, law and medicine (Creswell 2007). Case study is defined as: “an empirical enquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident” (Yin 2003b, p.13). As such, case studies offer valuable insights into contemporary phenomena within real-life contexts (Yin 2009).
There are three main types of case study: instrumental, intrinsic and collective (multiple) (Stake 2003). An instrumental case study looks at a specific issue and selects one bounded case that demonstrates that issue. Instrumental case studies often aim to provide insights into a specific issue or draw/redraw generalisations (Stake 2003). An intrinsic case study focuses on the case itself as a unique situation. The aim is not necessarily to build on theory, but to study a situation of intrinsic interest, for example, a curriculum (Creswell 2007). A collective or multiple case study looks at the same phenomenon across multiple cases, sometimes across multiple sites (Stake 2003).

The use of multiple data sources is a key characteristic of case study research: “… the richness of the context means that the ensuing study will likely have more variables than data points … the study cannot rely on a single data collection method but will likely need to use multiple sources of evidence” (Yin 2003, p.4). These multiple sources of data can include interviews, documents, observations, questionnaires and photographs.

Another characteristic of case study research is the lengthy time devoted to data collection. “Qualitative case study is characterised by researchers spending extended time, on site, personally in contact with activities and operations of the case, reflecting, revising meanings of what is going on” (Stake 2003, p.150). These hours devoted to being on site with participants help the researcher to understand the complexities and context of the issue. This can ensure the researcher will be able to provide a thorough and descriptive interpretation of the story when data collection and analysis are completed (Creswell 2007).

In order to undertake case study research, the researcher must complete two tasks. First, determine if their chosen study is appropriate for case study, and then define the case
(Creswell 2007). Correctly and adequately identifying and describing the case is one of the most significant challenges in case study research (Stake 2003).

Case study research was appropriate for this study because it sought to understand a particular instance of a phenomenon in a natural setting: the implementation of a new unit on conducting taught to a Year 8 music class at a selective secondary school. This was an intrinsic case study because it focused on a unique situation, in that teaching conducting is not typical in music education in Australia. Further, the focus was not on investigating the teaching of conducting generally, but on the effect of the intervention on the students’ and teachers’ musicianship and overall understanding of conducting and gestures.

3.3 The Theoretical Framework
This study was underpinned by David Elliott’s Philosophy of Praxial music education and conception of curriculum design (1995), and relates to by the New South Wales Board of Studies Year 7-10 Music syllabus (Board of Studies NSW 2003).

3.3.1 The Fundamental Concepts of Praxial Music Education
The Philosophy of Praxial music education advocates that music education should aim to achieve ‘Musicianship’ and ‘Listenership’ through engaging students in performing, listening, improvising, composing, arranging and conducting (Elliott 2005). It argues that music making of all kinds should be the focus of music education. In this conception, musicianship is comprised of procedural, formal, informal, impressionistic and supervisory musical knowledge. Listenership is defined as the mental construction of intramusical relationships (within works) and intermusical relationships (between works) through the five forms of musical knowledge (Elliott 1995).
This philosophy is applicable to a variety of performance areas in music, as musicianship is broad ranging and encompasses a variety of knowledge types. However, the current study is examining the development of student musicianship through ensemble participation and, specifically, conducting in ensembles. The Praxial philosophy suggests students learn best through doing rather than only learning about a topic (Elliott 1995). For many students who participate in music, the ‘doing’ is through large ensemble participation, whether it is during school time or as an extracurricular activity. Most large ensembles have a conductor at the front of the ensemble using conducting gestures to convey their interpretation of the piece to the ensemble.

While this philosophy suggests students learn through doing, and this can develop their musicianship, literature suggests general musicianship is at a relatively low level in some ensembles (Price 2006). This study, therefore, aimed to assess if the Philosophy of Praxial music education (Elliott 1995) could help develop students’ musicianship through learning conducting. If students learn best through doing, this study aimed to evaluate if facilitating an opportunity for students to learn and practice conducting gestures helps develop their musicianship, thereby ‘doing’ conducting rather than just watching conducting as an ensemble member.

Within the Philosophy of Praxial music education, “… musical value is created when there is balance between our musicianship … and the wide range of cognitive-affective challenges involved in listening to or making music” (Elliott 2005, p.9). This study aimed to achieve this balance for a greater number of students. By aiming to develop musicianship in students through conducting instruction, the philosophy suggests that
students could attain greater levels of enjoyment, self-growth and self-knowledge (Elliott 2005).

Elliott, through the Philosophy of Praxial music education, discusses at length the importance of conducting as part of the music education curriculum. He suggests that composing has received considerable attention in music education, but conducting has been largely overlooked and deserves more attention from researchers and teachers alike (Elliott 1995). The Philosophy of Praxial music education advocates that making music through conducting helps connect students to the heart of musical practices. Without the act of performance, which can be achieved through conducting, a student cannot fully understand a musical work. Additionally, by supplementing a student’s practical learning through performance with conducting work, a students’ musicianship can become progressively more differentiated and integrated as it challenges the student to think differently. A conductor “must not merely quote what a composer has indicated…they must assert it in the sense that a speaker intends a quotation to be thoroughly understood by his listener” (Elliott 1995, p.164). Therefore, a student taking on a conductor’s role is not able to sit in the ensemble and watch their conductor’s interpretation of the piece. Rather, that student must think critically for herself about how the composer intended the piece to be performed, convey that message to the ensemble through gestures, and then reflect on her interpretation and engagement of that piece. The philosophy continues by suggesting, “a music curriculum based on artistic musicing and listening through performing…and conducting whenever possible…” (Elliott 1995, p. 260), is the best music curriculum for all students.

This was an interesting point to read, as it still seems that even eight years after this assessment, conducting may still be ignored in the music classroom. The New South
Wales Board of Studies syllabus only mentions conducting once, suggesting it could be part of a unit on gender, specifically examining male-dominated fields including composing, performing and conducting (Board of Studies NSW 2003). Why does this document fail to list conducting as a potential performance outcome? Conducting is in essence a performance, and one that Elliott stresses is crucially important. This is a critical gap identified in the syllabus, and one this study intended to address through the research questions.

### 3.3.2 The Forms of Knowledge and the Concepts of Music

In Elliott’s conception, musicianship is comprised of procedural, formal, informal, impressionistic and supervisory musical knowledge. Making music is essentially a matter of procedural knowledge, in that musicianship is demonstrated through actions rather than verbal explanations. For example, it is more effective for a student to demonstrate a musical concept through playing than defining the musical concept verbally. As musicianship is generally procedural, the four other types of knowledge support procedural knowledge (Elliott 1995).

For the purposes of this study only procedural knowledge was measured and discussed. The main reason for selecting procedural knowledge was due to the beginning level of the students. The teaching resource was designed with the assumption it would be taught to Year 9 or 10 students with some music and ensemble experience. However, the students in the study ended up being Year 8 students, most learning a new instrument with no previous music experience. With this in mind, it seemed unrealistic to measure any of the other forms of knowledge due to their sophisticated nature. Informal and Impressionist knowledge are both experience-based knowledges, involving a deep level of engagement with music and the performance process in order to develop the cognitive
and emotional maturity to make practical musical decisions. Supervisory knowledge is also an experience-based knowledge, requiring high levels of self-regulation and self-reflection to fully enact in order to make adjustments and develop one’s musicianship. All three of these knowledges require a high level of musical maturity that would unlikely be present in young, beginning musicians. While formal knowledge could have been examined in the context of this study, the researcher was interested in the practical implications of the teaching resource and not the students’ understanding of music theory or terminology.

The New South Wales Board of Studies Year 7-10 Music syllabus lists six concepts of music that students need to develop an understanding of through their participation in Stage 4 and Stage 5 music (Board of Studies NSW 2003). This study aimed to provide students with experiences to help develop an understanding of five of those concepts: duration, pitch, dynamics and expressive techniques, tone colour and texture through their procedural knowledge. To help students develop their knowledge of these concepts, students should participate in activities of listening, composing and performing (Board of Studies NSW 2003). The conducting teaching resource used in the current study contains activities for students to listen and perform, but composing was not included as it is outside of the scope of the research project.

Table 3.1 lists procedural knowledge and the five concepts of music used in this study, provides a brief description of each, and demonstrates how they relate to the study.
Table 3.1 - Procedural Knowledge and Concepts of Music (adapted from Elliott (1995) and Board of Studies NSW 2003).

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
<th>Relation to Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Procedural Knowledge</td>
<td>Students’ ability to demonstrate musical concepts through playing their instrument while making quality sounds.</td>
<td>Students’ ability to demonstrate the concepts of music through conducting and ensemble participation.</td>
</tr>
<tr>
<td>Concepts of Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duration</td>
<td>The lengths of sounds and silences in music, including the aspects of beat, rhythm, metre, tempo, pulse rates and absence of pulse.</td>
<td>Students demonstrate by conducting a steady beat, and playing in time with the ensemble and conductor during ensemble rehearsals.</td>
</tr>
<tr>
<td>Pitch</td>
<td>The relative highness and lowness of sounds. Important aspects include high, low, higher and lower pitches, direction of pitch movement, melody, harmony, indefinite and definite pitch.</td>
<td>Students demonstrate an understanding of melodic and harmonic lines, how to apply this understanding during group conducting. Additionally, students can address issues of intonation and tuning in the ensemble.</td>
</tr>
<tr>
<td>Expressive Techniques</td>
<td>Refers to the musical detail that articulates a style or interpretation of a style. Important aspects can include volume or style changes.</td>
<td>Students learn about various expressive techniques, including articulation, during in-class conducting lessons and demonstrate their understanding of these during group conducting by using expressive gestures, and ensemble rehearsal by playing with expressive techniques.</td>
</tr>
<tr>
<td>Tone Colour</td>
<td>Refers to that aspect of sound that allows the listener to identify the sound source or combinations of sound sources.</td>
<td>Students hear and identify the different instruments playing during the active listening exercises and group conducting sessions.</td>
</tr>
<tr>
<td>Texture</td>
<td>Results from the way voices and/or instruments are combined in music.</td>
<td>Through discussions about harmony and melody during in-class conducting instruction, the students demonstrate their understanding of this concept in group conducting sessions and ensemble rehearsals by addressing and fixing any balance and blend problems.</td>
</tr>
</tbody>
</table>
3.3.3 Praxial Music Education’s Influences on Students and Teachers

The Praxial philosophy (Elliott 1995) emphasises that Musicianship and Listenership are not natural abilities conferred at birth but, rather, forms of cognition that all people can develop. “While it is true verbal concepts and principles play an important role in learning to make music, the actions of music making can be seen fundamentally as the ‘em-body-ment’ of musical thinking, knowing, and understanding” (Elliott 1995, p.58).

To achieve this, the Praxial philosophy places much of the emphasis on students learning through doing rather than learning through only verbal explanations. “Children develop through actions, transactions, and interactions with musically proficient teachers” (Elliott 2005, p.12). This study enacted this approach by designing a teaching resource that provided opportunities for students to conduct an instrumental ensemble and gain a deeper meaning and understanding of the music they were performing through conducting. Rather than the conductor telling the students how to play or what the specific conducting gestures meant, the students were to experience conducting for themselves and learn the musical meaning behind the gestures through their own conducting experiences.

Developing the teacher’s musicianship is also important (Elliott 1995), and this study aimed to strengthen the area of music teacher proficiency and knowledge. The Praxial philosophy highlights that, to teach music effectively, teachers must know their subject well (Elliott 2005). While this study did not directly aim to develop the teachers’ musicianship, it was anticipated that, through teaching their students conducting, the teachers’ conducting skills and musicianship might develop. This could have a positive influence on the students, as Elliott (1995) states students learn through interactions with highly trained professional teachers.
3.4 Designing the Teaching Resource

School students participate in music ensembles to gain a musical education through developing their musicianship and instrumental/performance skills (Adderley, Kennedy & Berz 2003; Elliott 2005). As conducting is regarded as a primary method of communication in a music ensemble, it is crucial that conductors communicate by conducting with precision and clarity and that musicians are able to understand conducting gestures. However, many ensemble conductors do not conduct with clarity and most secondary school musicians are not taught conducting, contributing to finding it difficult to understand the conducting gestures (Price 2006). The gestures could be interpreted several different ways causing musical clashes and confusions throughout the ensemble (Battisti 2005).

As ensemble participation is a significant part of students’ overall musicianship (Elliott 1995), it seemed important to develop opportunities for students to learn and experience conducting within a school curriculum. Therefore, this study compiled a list of the necessary knowledge, skills and understandings students need to learn to develop their level of musicianship (Elliott 1995) and their interpretation and response to conducting. This information was assembled into a conducting teaching resource that encompassed learning outcomes set by the Board of Studies (NSW 2003).

3.4.1 Review of Literature

Prior to developing the conducting teaching resource a literature review was undertaken to investigate any possible studies about conducting in ensemble settings, discover if any similar teaching resource had already been developed and tested, and find studies about young musicians’ participation in ensembles and their views on conducting and conducting gestures. This search revealed limited research had been undertaken in this
area. While a number of studies examined the relationship between conducting and the conductor (Luck & Nte 2008; Matthews & Kitsantas 2007; Morrison et al. 2009), there was a gap in the literature regarding students’ understanding of conducting.

There were a few studies that discussed young musicians’ participation in ensembles, however, these studies focused on ensemble quality and conducting gestures, and less on the young musicians’ thoughts and impressions of conducting and conducting gestures. These studies found that, when students reach secondary school, it is crucially important they begin to have a clear understanding of the different conducting gestures and their meaning, and how these gestures translate into specific sounds and expressions requested by the conductor (Price 2006; Price & Chang 2001). However, the majority of students who play in music ensembles are not taught conducting and find it difficult to understand the gestures (Price 2006).

In a series of studies undertaken by Price and Chang (2001, 2005) and Price (2006), looking at the relationships among conducting quality, ensemble performance quality and state festival ratings, several conclusions were reached. If ensemble musicians had a better understanding of conducting gestures, the focus of rehearsals would likely shift from constant verbal instructions to focusing on the conductor and her gestures. Price (2006) stated that this could produce not only a higher-quality musical performance but, by having less talking and more rehearsal time, more repertoire could be learned, with a potential for more performances from the ensembles.

Much of the literature regarding conducting, student engagement and learning appears in pedagogy and instructional publications such as The Instrumentalist (Battisti 2005;
Knight 2004; Janners 2001) rather than in peer-reviewed journals containing empirical evidence.

### 3.4.2 Theory of Curriculum Design

To assist in the development of the teaching resource, this study employed Elliott’s (1995) theory of curriculum design.

Most curricula are developed based on a one-way path from theory (ends) to practice (means) (Elliott 1995). Elliott (1995) explains that this type of conventional curriculum making has three main problems when it comes to music education (Elliott 1995). Firstly, the teacher is often viewed as someone who solves problems (ends) by applying theories to teaching and learning (means), therefore assuming that the educational ends and means are separate, and knowing is different from doing (Elliott 1995). This is not the case for music. Elliott (1995) argues that knowing and doing go hand-in-hand in music making. Students cannot be expected to be proficient performers if they do not have the knowledge about their music.

Secondly, conventional curricula conceive the learning environment as an object to be managed from afar, by pre-programming the behaviours of students and teachers and thus “the goal is not knowledge, nor growth, nor enjoyment, but the achievement of reductionist objectives” (Elliott 1995, p.245). Music education is very different. Depending on the numbers of students or their level of music proficiency, the teacher has to select varying repertoire for the students to perform, and varying musical elements for the students to learn.
Thirdly, conventional curricula assume that knowledge in all fields can be reduced to verbal descriptions. As Elliott (1995) argues “conventional curriculum theory tends to assume that the mind is mental (and therefore intelligent), and the body is physical (and therefore dumb)” (p.246). This means that subjects that are dominant in procedural knowledge, such as music, dance and physical education, are not taken seriously unless they become ‘genuine’ curricula. This negates the procedural part and reduces these knowledge areas to simplistic verbal objectives and concepts (Elliott 1995).

Elliott (1995) proposed a new model for developing music curricula, believing curriculum making should be interactive, context dependent and flexible. The curriculum should centre on achieving self-growth and musical enjoyment in the thoughtful actions of artistic music making. This model uses a four-step approach to developing curricula: orientation, preparing and planning, teaching and learning, and evaluation (Elliott 1995).

Orientation is defined as the stage that outlines the overall concept of the curriculum being designed. The teacher should develop a clear aim and understanding of the nature of the knowledge that is going to be taught. Preparing and planning is used to make concrete decisions for short and long-term teaching and learning goals (Elliott 1995). “The teaching and learning stage is the most important stage of the curriculum-making process” (Elliott 1995 p.258). Teachers and students are able to bring their personal character and interact with the curriculum and determine the value of this part of the curriculum-making process (Elliott 1995). The last stage is evaluation of the curriculum. Elliott (1995) urges the designer to, “view curriculum evaluation as a means of improving and renewing the teaching-learning process by taking all the curriculum commonplaces into consideration” (p.259).
3.4.3 Assembling the Teaching resource - Part 1

In the orientation stage of designing the teaching resource several research articles and conducting textbooks were consulted. These textbooks included *The Cambridge Companion to Conducting* (2003), *Teaching Band and Orchestra* (Cooper 2004), *The Elements of Conducting* (Cox-ife 1964), *A guide to Successful Instrumental Conducting* (Curtis & Kuehn 1992), *Rehearsal Handbook for Band and Orchestra Students* (Garofalo 1983), *The Modern Conductor* (Green 1997), *Learning to Conduct and Rehearse* (Kohut & Grant 1990), *the Art of Conducting* (Lumley & Springthorpe 1989) and *Conducting Technique for Beginners and Professionals* (McElheran 1989). The conducting techniques and pedagogical suggestions these textbooks offered were critically analysed, providing the researcher with a range of published materials to gather an understanding of the basic conducting gestures and skills, and an effective way to teach these to young musicians. The researcher also undertook several observations of the learning environment in which the teaching resource was going to be implemented.

In preparing and planning, a list was assembled containing the necessary knowledge, skills and understandings students would need to learn to develop their interpretation and response to conducting. Several aims and outcomes were developed based on this list. Once the aims and outcomes were completed, a scope and sequence guide was developed consisting of twelve learning experiences. Each learning experience aimed to contain an activity about a philosophical/historical/contextual (knowledge) component, a technical (skills) component and a musical (understanding) component.

This data was arranged into a first draft of the conducting teaching resource, which had been shaped from several learning outcomes from the Board of Studies (NSW 2003) (see Appendix A). Although Elliott’s model of curriculum design suggests moving to stage
3, teaching and learning, (1995), the researcher decided to have the document evaluated by a panel of experts before using it in a classroom to help strengthen the content. This type of teaching resource had not previously been developed, so it was important to have the document reviewed and critiqued before employing it in a school. These experts were professional associates of the researcher’s supervisor and contacted via email requesting participation. Table 3.2 describes the qualifications and specialties of the selected participants.

<table>
<thead>
<tr>
<th>Participant #</th>
<th>Qualifications and Specialties</th>
</tr>
</thead>
</table>
| 1             | • PhD student in music education  
  • Undergraduate and master degrees in music performance  
  • Conducted ensembles for several years  
  • Extensive Music Teaching Experience |
| 2             | • PhD in education  
  • Three degrees in music education  
  • Conductor of a wind ensemble and concert band at university in Canada  
  • Extensive music teaching experience |
| 3             | • Director of conservatorium in Australia  
  • Extensive instrumental and choral performance experience  
  • Extensive music teaching experience |
| 4             | • Local school music teacher in Australia – secondary level  
  • Several years of teaching and performing experience |

These participants were deemed appropriate because they were currently working in the field for which the teaching resource was being designed. Their years of experience conducting ensembles and teaching music have given them insights into the conducting component of teacher-training programs, as well as the lack of conducting instruction given to young instrumentalists.

**3.4.4 Assembling the Teaching Resource - Part 2**

The panel of experts was requested to complete a questionnaire commenting on several aspects of the teaching resource, and encouraged to utilise electronic document mark-up.
This questionnaire included questions regarding content, sequence, learning experiences, activities, layout, references used and overarching questions about student proficiency in responding to conducting after learning the teaching resource (see Appendix B).

To analyse the data, the researcher read all the information from the panel of experts and began dividing the information into themes and categories. Four overall themes emerged:

1. Positive aspects about the teaching resource
2. Items that should be added
3. Areas for improvement
4. Overall impressions and comments about the teaching resource

This information was divided into further sub-categories: aims and outcomes, knowledge, skills, understanding and learning experiences (sequence, content and layout).

3.4.5 Results of the Experts’ Evaluation

3.4.5.1 Aims and Outcomes

The panel was in consensus that the aims and outcomes provided sufficient direction and purpose for the teaching resource. Two panel members agreed that the aims should include a sentence explaining how students should gain a greater sense of intuitive performance practice through a deeper understanding of the conducting process. There were several recommendations for minor grammar changes to help clarify meanings. For example, in the aims the wording is: ‘students will gain knowledge about the various
steps involved in conducting’ and it was suggested this sentence should change to: ‘students will gain cognitive abilities regarding the various steps involved in conducting’.

3.4.5.2 Skills

There were several conflicting recommendations by the panel about the skills section. Two panel members agreed the skills section was very comprehensive and ‘heaps for beginning students to learn’. However, another two panel members felt that there were several items missing from the skills section and provided a substantial list of additions. These included more conducting patterns, tempos and speeds of gestures, preparatory beats from all directions, conducting without a baton, choral conducting, basic left-hand skills focusing on dynamics and accents, exploration of subdivisions and more left-hand independence exercises.

3.4.5.3 Knowledge

The panel also provided conflicting responses regarding the teaching resource’s knowledge section. While one panel member observed that this section was ‘very comprehensive and thorough’, other panel members commented that greater detail could be provided. Some panel members suggested that several items regarding the expected abilities of a conductor were missing in this section, and the history of conducting could be explored in more detail. All the panel members recommended changing the format of the knowledge section to further engage the students through more interactive activities.

3.4.5.4 Understanding

The panel provided more-unified responses about the understanding section. This section was considered to be comprehensive, clearly outlining the expectations for the students. A main concern of the panel regarded interpretation and emotion. The
teaching resource needed to include a discussion about ‘affect’ in conducting and musical interpretation. Several panel members commented that it is imperative that students bring their own interpretation to the podium, rather than someone else’s. The panel suggested this could be accomplished by altering some of the activities. For example, rather than learning how to keep a steady beat with a metronome, the students should be expected to maintain a steady tempo with the class ensemble. Also, the students should be expected to investigate the beat rather than follow the musical beat.

3.4.5.5 Learning Experiences

The learning experiences received many recommendations about the sequence, content and layout. Several of the activities were considered to be non-engaging for secondary school students and the panel suggested altering these. Clapping and conducting along with recordings, as well as excessive amounts of class discussion, was thought to be boring for the students. The panel recommended much more group work and, overall, more time conducting peers. Two panel members suggested the teaching resource should be more practically based.

Each panel member had a different comment regarding sequence. Two members suggested moving the activity about batons to the first day, while two others thought the activity should be at the beginning of class two. One member recommended moving the active listening activities to later learning experiences, as it was thought to be a difficult activity for students. Other members thought active listening was important and should happen regularly throughout the teaching resource. Three panel members thought the teaching resource moved too quickly through the conducting patterns and did not allow students an appropriate amount of time to secure each pattern into motor memory. One
panel member suggested too much time was spent on the 4/4 pattern and it should be moved through quicker.

The overall layout of the activities was deemed appropriate by most of the panel members. However, one member suggested a simpler layout of each activity would be better. The length of activities and number of learning experiences received conflicting comments. Two panel members commented that there was probably a tendency toward too many learning experiences, while another member thought several more learning experiences could be included and would only cover the information if the activities were one to two hours long.

3.4.6 Finalising the Teaching Resource

The results of the experts’ evaluation were used to make the following changes to the teaching resource.

3.4.6.1 Aims and Outcomes

Some of the wording suggestions were used. Using appropriate language is crucial to understand the intended aims and outcomes of the teaching resource. Although the panel agreed the aims and outcomes provided sufficient direction and purpose, adjusting some of the wording did bring greater clarity to the intended meanings of the aims and outcomes.

3.4.6.2 Knowledge

After analysis of the comments and reviewing the intent of the teaching resource through the lens of the Philosophy of Praxial music education (Elliott 1995), participant four’s advice was taken and this section of the teaching resource was limited, especially the component pertaining to the history of conducting. As the intended outcome of the
teaching resource was to help students’ develop their interpretation and response to conducting, not to produce expert student conductors, it seemed unnecessary to go into great depth. Additionally, in order to align with the fundamental views of the Praxial philosophy, more practical, hands-on and group work for the students needed to be included, so this area of the teaching resource was reduced to one or two activities. The philosophy suggests students learn best through doing, therefore they would likely find group work more enjoyable and engaging to participate in, which is something all the panel members recommended improving in the teaching resource.

3.4.6.3 Skills

It seems evident from several of these comments that the intended outcome of this project was not made clear to all the panel members. Three of the professional musicians and conductors commented that several items were missing from the skills section and provided a substantial list of items they recommended adding. The fourth participant commented that this was more than enough information for beginning students to learn.

There are several important items not listed in the skills section, however, the intended outcome of this teaching resource was not to produce expert student conductors, therefore, these items had been left out intentionally. More left-hand independence exercises were added to the learning experiences, but the other suggested items were left off the list. Preparatory beats, subdivision and extended left-hand exercises are more advanced techniques and crucial for student conductors but, as this teaching resource intended to provide students with an opportunity to understand and be able to respond appropriately to conducting in a secondary school ensemble setting, they were not
crucial for the success of the teaching resource. Choral conducting was also left out, as it is a skill set unto itself and not a focus of this teaching resource.

3.4.6.4 Understanding

In order to adjust the teaching resource to include several of these recommendations, many activities were changed. Activities such as keeping a steady beat with a metronome were replaced with group conducting work for the students. Rather than having so much class discussion, more activity time was allotted for group conducting work, so the students could explore expressivity and emotion in relation to specific pieces. Each student was given the opportunity to bring their own interpretation and ideas about a piece of music to the podium, and conduct their peers accordingly. These activities linked more closely with the Philosophy of Praxial music education (Elliott 1995), and in accordance with the philosophy, provided greater opportunity for students to develop their musicianship and ensemble skills.

3.4.6.5 Learning Experiences

Based on the recommendations of the panel, the following activities were altered. The activity about baton selection was moved to the first day, but not the first activity. It made sense to have baton selection on the first day, as this ensured students were able to come prepared with batons to every class. It also allowed the students to become familiarised with conducting with a baton from the very beginning of the in-class lessons. The active listening activities remained where they were, as per the recommendations of three of the panel members. While active listening could be difficult for students, it is a necessary skill not only for conductors but also for ensemble musicians. Students need to be given as much opportunity as possible to refine this skill, and it is likely this activity would become easier for the students as they experienced it more. As for moving too quickly through the patterns, by removing some class
discussion and adding more group work for the students (as discussed above), more time was allotted for the students to practice conducting, which addressed this concern from the panel.

As the layout was deemed appropriate by three of the four panel members, it stayed the same. The length of the activities also stayed the same. Ideally each activity would be given more time but, realistically, this teaching resource needed to be accessible by secondary school teachers and having longer activities would make this more difficult.

The final form of the teaching resource can be found in Appendix C. This version was now ready for implementation into the research context. This is where the teaching and learning stage (Elliott 1995) of curriculum design took place. The researcher also undertook stage 4, evaluation of the teaching resource. The findings from the evaluation helped form the theoretical and practical implications of this study.

### 3.5 The Research Context

The teaching resource was implemented in a co-educational selective public school, which is defined by the New South Wales Department of Education and Communities as government “high schools that cater for highly achieving, academically talented students” through an educationally enriched environment (Department of Education and Communities NSW 2012). Entry into the school in Year 7 is by a state-administered examination. This exam tests students’ abilities in English, mathematics and general abilities, and the students are expected to receive high marks to be considered for admission. The curriculum model used by the school allows the students to progress at their own rate, enabling acceleration, enrichment and consolidation (Department of Education and Communities NSW 2012).
The music department offered many performance opportunities for its students and more than 10% of the school participated in an ensemble. Stage 4 music is mandatory for students, and the teachers said that their Stage 4 program (the class that participated in the intervention) provided an opportunity for all students to learn to play an instrument in an ensemble. The school owned a class set of orchestral instruments including strings, woodwinds, brass and percussion, and supplied these to the students for their duration in Stage 4 music. The students participated in music class for three days per week, and in Term One, one music class per week was spent rehearsing and performing in an ensemble and, in Term Two, two music classes per week were spent rehearsing and performing in an ensemble. The remaining classes were spent participating in classroom music exercises such as theory and composition. Each music class was 80 minutes in length. Few students participated in individual lessons on their ensemble instruments; however, in the focus group interviews some students revealed they received lessons on other instruments they played, such as piano and guitar.

The music area was divided into two classrooms. The teachers also had access to a large recital hall, which is where the ensemble rehearsals took place. Each music classroom was set up with tables and chairs rather than desks. At the front of each class was a stereo with speakers, the teacher’s desk and an electronic keyboard. Various student artworks, pictures of musical events at the school and articles about music items were all over the walls. The recital hall was very large, about the size of a medium-sized gym. There was an elevated stage at the front of the hall large enough to fit the music ensemble. In addition to the two classrooms and large recital hall, there were several small rooms large enough for a few students to have sectional rehearsals. The researcher observed the teachers taking full advantage of these spaces when sectional rehearsals
were taking place. There was also a large classroom upstairs almost the same size as the recital hall. The researcher observed this room being used for rehearsals when the recital hall was set up for another function. The teachers also had their own large office space complete with three workstations and a kitchen.

The school had a class set of ensemble instruments that were distributed to the students in Year 8 at the beginning of the year. The school also had a class set of keyboards and music stands, a grand piano and some percussion equipment, including two drum kits. The music area was in a separate building and away from the main school. This allowed the ensembles to rehearse at full volume without disturbing other classes.

3.5.1 Participants
The participants for this study were students in a mandatory music class in Year 8 and their teachers. Most of the students did not have previous experience playing in an ensemble. The teachers reported that, of the 35 students in Year 8 music, only four had previously played their ensemble instrument. The other 31 students were learning a new instrument.

Two full-time music teachers were employed at the school. Both teachers taught the music classes and conducted the ensemble. Only one of the teachers, Mary, was working with the researcher and teaching lessons from the conducting teaching resource. She had nine years of teaching experience, all at this school. The other teacher, Steph, worked with the control group teaching them regular class lessons throughout the intervention and occasionally conducted the ensemble. Steph participated in the initial meetings to set up the intervention but, as she had no involvement with the conducting
teaching resource, she was not involved in the follow-up interview at the end of the intervention.

This school was selected to participate due to the setup of the music program. The school was one of the few in the area that offered ensemble rehearsals on the school timetable. This helped ensure regular attendance by participants. Also, as there are two full time music teachers at the school, during regular class time the students were already divided into two groups. This made it possible to have a control and intervention group without causing disruption to the class. A pre-test survey was used to assess whether both groups began the study with the same level of knowledge about conducting, conductors and conducting gestures. The results are presented in Chapter 4, section 4.3.

There was a practicum teacher and two casual teachers who taught four lessons from the designed teaching resource during the study. The practicum teacher was present twice during the study, once in Term One and once in Term Two. During his first practicum experience at the school, he was about a quarter of the way through completing his one-year Graduate Diploma of Education. During his second practicum experience at the school, he was about halfway through completing his diploma. He was responsible for teaching two lessons from the teaching resource and he conducted the ensemble two times during his three weeks at the school. He told the researcher he was primarily a guitar player and had limited conducting experience.

The casual teachers were present on ensemble days to fill in for the regular teachers, who were away at music festivals with older students. The first casual teacher told the researcher she had been to the school several times before. The second casual teacher had also taught at the school a few times prior, and completed two of his three practicum
sessions the year previous at this school. He said he was primarily a violin player and had extensive teaching experience and a year of conducting instruction.

3.5.2 Role of the Researcher

In qualitative research it is important for researchers to become aware of their subjectivities and why they have them, rather than try to ignore them. As Glesne (2006, p.120) advises “it is when you feel angry, irritable, gleeful, excited or sad that you can be sure that your subjectivity is at work”. As a musician and teacher, the researcher needed to consider her subjectivities regarding teaching music and the importance of conducting, and had to avoid making assumptions and inaccurate judgements about the research. By undertaking this project it is clear that the researcher thinks conducting in secondary schools is important. The researcher is also not a classroom teacher. Her classroom experience is limited to a few short lessons taught during her undergraduate degree. In addition, the researcher has formal conducting training whereas the teachers did not. This was due in part to the lack of conducting training they received in their pre-service teacher education in Australia. The researcher feels strongly that pre-service teacher education programs need to prepare teachers in Australia differently, and provide the teachers with opportunities to learn conducting. These are significant subjectivities to be aware of when undertaking the research, as they have the potential to taint the analysis of the data.

During the project the researcher undertook several tasks. Prior to several lessons from the teaching resource, the researcher provided a brief lesson and overview to the teacher about the content in the lesson she was expected to teach that day. There were also a few instances during class instruction where the teacher became flustered with her notes and asked the researcher to teach that particular component. The researcher was able to
provide support for the teacher in these situations by explaining the concept to the students.

The researcher was also in charge of teaching the group conducting sessions in the teaching resource. This was designed to be student led, with the teacher walking around the groups ensuring the students were on task. However, given the students’ lack of experience musically and performing in ensembles, the teacher and researcher felt this task needed to be teacher led and undertaken one group at a time. The researcher took one group of students aside at a time at various points throughout the intervention and facilitated group conducting. The students were provided with instruction, feedback and encouragement while receiving the opportunity to conduct a small group of their peers.

Near the beginning of the intervention the researcher undertook a clinic with the saxophone section. Four weeks into rehearsals it was evident the saxophone section was struggling to play their instruments so they were taken aside for thirty minutes and received group instruction on assembling and playing their instrument.

At one point, the researcher was asked to conduct the ensemble for the last fifteen minutes of class. Both regular teachers were away that day and the casual teacher did not feel confident to conduct the ensemble. This was near the end of the intervention and the intervention students had spent a significant amount of time working with the researcher.
3.6 Ethics
Prior to commencing this study, ethics approval was obtained from the University of Wollongong and the New South Wales Department of Education and Training (DET) (See Appendix D & E).

3.6.1 Beneficence
Beneficence is important in educational research, as the research should not be undertaken to cause harm or point blame, but rather to increase understanding (Charles & Mertler 2002). This study did not intend to scrutinise the school, the teachers or the students agreeing to participate, rather it aimed to develop and contribute to the teachers’ and students’ current body of knowledge about conducting. Therefore, this study did not have the potential to point blame or cause harm to the participants.

All participant information, including background, beliefs and private lives, were treated with professionalism and sensitivity during interviews. As participant time was important, the researcher was as flexible as possible when scheduling time to administer the survey and the interviews. These were completed during class time at the convenience of the teacher.

3.6.2 Informed Consent
Accurate disclosure of the research information to the participants is also important (Silverman 2006). In this study, all participants were given a letter outlining the purpose and intent of the study, as well as the expectations of the participants and the researcher. On two occasions students were given verbal instructions by the researcher during class time to ensure the study was made as clear as possible. Time was allowed for questioning, and students were encouraged to discuss the project with their classmates,
teachers and parents prior to giving consent to participate, and forward any questions on to the researcher via email or phone. The researcher’s contact details were provided on the information sheet and consent form. Written consent was obtained from both the participants and their parents, as all student participants were under the age of eighteen. All participants were encouraged to contact the researcher at any time with questions or concerns (see Appendix G for Parent/Guardian Information Sheet, Appendix H for Consent Form, Appendix I for Participant Information Sheet). Students were informed their participation was completely voluntary and, should they choose to participate, they could withdraw from the study at any time without risk of penalty.

The teachers were provided with the same information. Six months before starting the intervention several face-to-face meetings with the teachers were undertaken ensuring the teachers were clear about the intervention. They were also asked to sign consent forms and informed their participation was voluntary and they could withdraw from the study at anytime (see Appendix J for Consent Form and Appendix K for Participant information Sheet).

One casual teacher and one practicum teacher participated in the study and were given information about the project and asked to sign consent forms. A second casual teacher was present for one day of the study, but no information or observations were collected about her or her teaching so she was not given a consent form.

3.6.3 Anonymity, Confidentially and Access to Data

The data collected from this study is only accessible by the researcher, with all identifying names and numbers removed from the raw data. In compliance with ethics regulations, upon completion of the study the data will be stored and only accessible to
the researcher for a period of five years. Pseudonyms were used to identify participants in resulting publications and this thesis so that no individuals or institutions were identifiable.

3.7 Establishing the Study

3.7.1 Initial Contact with the School

Initial contact was made with the school mid-2010. The researcher’s supervisor introduced her to both music teachers via email and, shortly after, a face-to-face meeting was arranged. The researcher organised four meetings with the teachers to explain her project, outlining the structure and her plan for how the intervention was going to be implemented. Both teachers expressed immediate interest in the project. They discussed their students’ lack of watching the conductor in their ensembles and the potential benefit of the teaching resource, as it encouraged students to pay better attention to the conductor. The teachers did express apprehension, however, both admitting they had received little or no conducting instruction and were unsure if they would be qualified to teach conducting to the students. The researcher assured the teachers the aim of the research project was not to analyse the teachers’ conducting, and any lack of experience they felt they had would not be a hindrance to the project. There was a detailed teachers’ manual to accompany the teaching resource and the researcher would be present to answer any questions.

Both teachers received copies of the teaching resource in 2010 and, prior to the Christmas break, they confirmed details about commencing the intervention in Term One of 2011.
3.7.2 Contact in 2011

In the first week of Term One an email was sent to both teachers to ensure they still wished to be involved in the project, and to set up a face-to-face meeting to further discuss project details. Several items were discussed during this meeting including the timetable structure of the school, any questions/concerns about the teaching resource and when the project was going to start.

These students met for three lessons per week and the initial plan was to teach the conducting teaching resource on Monday and hold the ensemble rehearsals on Wednesday. This remained the structure for the first few weeks but, as the term progressed, various conflicts arose and on occasion the teaching resource was taught on a Wednesday or Friday.

Both teachers, but particularly Mary, expressed apprehension again about their perceived lack of conducting ability. It was again articulated to the teachers the focus of the study would not be on their conducting ability, but on how well the teaching resource achieved its stated aims and outcomes. The researcher assured Mary she would be there for every lesson and would be ready to provide some instruction to her if she was feeling uncomfortable with the particular concept she was expected to teach that day. Mary was reassured by this comment, although it was a concern that arose several times throughout the intervention.

Ethics approval from the university and the New South Wales Department of Education and Training had been obtained, so it would be possible for observations to start the following week. The teachers explained that almost all of the students were new to playing their ensemble instruments so it would likely take a few weeks to establish a
routine in ensemble and have them playing regularly. Although this was the case, observations started almost immediately. This allowed the researcher to become familiar with the structure of the class. It also provided the students with the chance to become familiar with the researcher and her presence prior to data collection. As consent forms had not been collected at this stage, no information about the students was being collected.

At this time an email was also sent to the principal reminding her of the research project, explaining it in further detail, and assuring her both teachers were keen to be involved (see Appendix F for letter to principal).

3.7.3 Initial Meeting with Students and Distributing Consent Forms

Observations began in the third week of Term One. During the first class, the researcher was introduced to the students and able to provide a brief explanation about the research project. The researcher explained to the students the research project was studying conducting instruction to secondary school students and that some of the students would be working with Mary and the researcher learning about conducting. She also discussed how the researcher would be collecting data, and the students were told they would be asked to fill out a survey at the beginning and end of the term, some students would be asked to participate in focus group interviews, and the researcher would be present in the classroom two or three days per week observing and videotaping class work and ensemble rehearsals. As discussed above, the students were divided into intervention and control group depending on which teacher they had for their regular class on Monday and Friday.
The researcher delivered consent forms to the school the following day and discussed the project with the students again. This time the project was discussed with the students divided into the intervention and control group so they could receive individualised instructions. The researcher explained again that if the students wished to participate they would be asked to fill in a survey at the beginning and end of the intervention, which asked them to discuss their background with music and ensembles, and any information they knew about conductors and conducting. Those students in the intervention group were told they would have the opportunity to participate in focus group interviews with the researcher, during which they would discuss ensemble participation and conducting. The students did not ask any questions while the project was being explained to them, so they were encouraged to discuss the project amongst themselves, with their teachers and with their parents, and forward any questions on to the researcher via email or phone. This information was provided on the participant information sheet and consent form.

The students were informed that their participation in this project, or any aspect of the project, would be completely voluntary. They could also withdraw from the study at any time if they wished, without penalty. They were also told that pseudonyms would be used in any publications so that their identity and the school’s identity would remain anonymous.

Over the next week the researcher and Mary collected the consent forms. A total of 32 of the 35 students in the class returned consent forms to participate in the project. The three students who did not wish to participate were already in the control group. No information was collected on these students. When surveys were distributed and collected their surveys were immediately destroyed.
**3.8 Data Collection**

As one of the main requirements of a case study design is using multiple sources of data to triangulate the findings (Stake 2005; Yin 2009), this study employed the use of: a survey distributed to the entire ensemble before and after the intervention; six focus group interviews (three before the intervention and three after); an interview with the main teacher/conductor; and observations made by the researcher of both the teaching resource instruction sessions and the ensemble rehearsals. Table 3.3 displays the data collection methods, when they took place and the number of respondents for each data source.

Table 3.3: Data Collection Methods

<table>
<thead>
<tr>
<th>Method of Data Collection</th>
<th>Week #</th>
<th>Participants</th>
<th>Number of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observations by researcher</td>
<td>1-21</td>
<td>Students and teachers</td>
<td>Students (32), teachers (2), practicum Teacher (1) and casual teacher (1)</td>
</tr>
<tr>
<td>Pre-test survey</td>
<td>5</td>
<td>All students</td>
<td>27 of 32 students</td>
</tr>
<tr>
<td>Initial focus group interviews</td>
<td>5</td>
<td>Intervention students</td>
<td>15 students</td>
</tr>
<tr>
<td>Post-test survey</td>
<td>21</td>
<td>All students</td>
<td>29 of 32 students</td>
</tr>
<tr>
<td>Final focus group interviews</td>
<td>21</td>
<td>Intervention students</td>
<td>12 students</td>
</tr>
<tr>
<td>Teacher interview</td>
<td>21</td>
<td>Teacher (Mary)</td>
<td>1 teacher</td>
</tr>
</tbody>
</table>
Table 3.4 displays a detailed breakdown of the weekly events of the implementation of the intervention.

<table>
<thead>
<tr>
<th>Week</th>
<th>Intervention Group Activity</th>
<th>Combined Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Meeting teachers, discussing logistics. Handing out and collecting student consent forms.</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td>5</td>
<td>Focus group interviews</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td>6</td>
<td>Lesson one</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td></td>
<td>Regular class work</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Lesson two</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td></td>
<td>Regular class work</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Lesson three</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td></td>
<td>Regular class work</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td><strong>Cancelled</strong></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Lesson four</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td></td>
<td>Regular class work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Group conducting</td>
<td></td>
</tr>
<tr>
<td>11-14</td>
<td><strong>Cancelled – School Holidays and Music Trip</strong></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Lesson five</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td></td>
<td>Regular class work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Group conducting</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Lesson six and seven</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lesson eight and nine</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Regular class work</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td>18</td>
<td>Group conducting</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td>19</td>
<td>Lesson ten and eleven</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td></td>
<td>Regular class work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Group conducting</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Lesson twelve</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td></td>
<td>Regular class work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Group conducting</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Focus group interviews</td>
<td>Post-test survey</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ensemble rehearsal</td>
</tr>
</tbody>
</table>

### 3.8.1 Survey

The purpose of administering a survey to the entire ensemble was to characterise the students’ background, knowledge and understanding of conducting before any conducting instruction. Surveying the entire ensemble helped counterbalance any bias from the students participating in the intervention group (Mertens 2010).
The survey was comprised of seven short-answer questions and four multiple-choice questions (see Appendix L for survey). The purpose of this was to encourage students to elicit prior knowledge about their background, knowledge and understanding of music, ensembles and conducting, and express confidentially any strengths or weaknesses they felt they had. At the end of the intervention, the survey asked the students to reflect on and analyse what they learned, and consider how or if they were able to apply this in an ensemble rehearsal. It was anticipated that administering the same survey at the beginning and end of the intervention would also provide an indication of any knowledge gained during the intervention, and enable comparison of the intervention and control group students.

Due to a lack of an appropriate existing survey, the researcher, in consultation with her supervisors, developed the tool by drawing on current conducting pedagogy, theory, literature and the information gathered from assembling the teaching resource. The survey was roughly divided into knowledge, skills and understanding sections, as that is the same organisation of the teaching resource. The survey started by asking for students’ previous experience in an ensemble and with conductors, and then moved on to the knowledge and skills students thought conductors might need to know. Next, the survey asked students questions regarding their understanding of conducting patterns, and enforced this with the multiple-choice section asking the students to watch patterns conducted by the researcher and circle the words they thought best described the pattern.

The survey was designed under the assumption that the students completing it would be in years 9 or 10 and have some previous experience working in ensembles and with conductors. However, the students participating in the project were in Year 8 and had
limited or no experience with ensembles or conductors. To ensure that the survey would still be understandable to less-experienced musicians, an informal pilot of the survey was completed a few days prior to administering it to the whole class. A few students were asked to read over the survey and discuss any confusion they may have had. The students expressed no concerns and the survey was not changed.

The survey was administered before and after the intervention during the first twenty minutes of rehearsal to ensure a high return rate of surveys. The students were told the survey was not a test and they were not being marked on their answers. The survey was simply to provide the researcher with an idea of what students were sure and unsure about regarding conducting, and how much experience they had in ensembles. They were told that if they were unsure of an answer they could leave it blank. These same instructions were given at the conclusion of the intervention before the post-test survey was distributed. Verbal instructions were given about each section in addition to the written instructions and no time constraints were placed on the students, encouraging them to feel free to write as much as they wished without feeling pressured for time.

### 3.8.2 Student Focus Group Interviews

A series of focus group interviews were conducted with the intervention students before and after the intervention. Focus groups are an efficient method of gathering large quantities of data from several people in a relatively short period of time (Kamberelis & Dimitriadis 2005). “Focus groups facilitate the exploration of collective memories and shared stocks of knowledge that might seem trivial and unimportant to individuals but that come to the fore as crucial when like-minded groups begin to revel in the everyday” (Kamberelis & Dimitriadis 2005, p.903). Participating in focus groups in this study provided the setting for students to discuss and interact with each other in a comfortable
atmosphere and share their experiences with the researcher, while comparing them with their peers.

A total of six focus groups were undertaken: three prior to the start of the intervention and three at the conclusion. Each group had approximately five students. The students did not necessarily have the same class members in their group for the initial and final interview. As the interviews were undertaken during class time, the teacher simply called on students in no particular order until all of the intervention students had been interviewed. These interviews were audiorecorded and transcribed verbatim for ease of analysis.

The focus group questions for the initial interview were similar to those on the survey and were intended to provide a more-thorough representation of students’ knowledge and understanding of conducting before the intervention started. The interviews were semi-structured, according to the protocol that appears in Appendix M. Each student received a copy of the possible interview questions prior to commencing the interview and was able to read over them, so they had an opportunity to become familiar with the questions before the interview commenced. At the beginning of each interview, the researcher confirmed that all the students present had submitted their consent forms. Students were informed the interview would be like a conversation between themselves and the researcher. There would be no judgement of their knowledge. They were assured that only the researcher would be listening to the recording. Also, as with the survey, when this information was used for publications, their real names would not be used. The durations of the initial interviews were five, eight and eleven minutes.
Conducting the initial focus group interviews presented some challenges. In order to be flexible with the teachers’ schedule, these interviews were conducted during last period on a Friday. As a result, the participants tended to not be particularly talkative and, therefore, the interviews were not very long.

The purpose of the final focus group interviews, conducted after the intervention, were to elicit students’ impressions of the teaching resource. These were also semi-structured interviews (see Appendix M) and the students received a copy of the interview questions just prior to the start of the interview. The procedure for the final focus group interview was the same used for the initial interview. Students were encouraged to speak candidly of their experiences and share this with the researcher. She explained that their honest opinions of the teaching resource experience were needed, and they did not have to feel obligated to provide answers they thought were correct or complimentary. The durations of the post-interviews were five and a half, nine, and four minutes respectively.

Conducting the post-focus group interviews also presented some challenges. These interviews were completed only a few days before the final concert and students were reluctant to be dismissed from rehearsal for long periods of time. The students were also undergoing some assessment tasks with the teachers on the same day. As such, the students were not very talkative and the interviews were not very long.

### 3.8.3 Teacher Interview

At the completion of the intervention, a semi-structured interview was undertaken with the teacher/conductor of the ensemble (see Appendix N for the protocol used). A semi-structured interview was chosen as it established a human-to-human relation with the interviewee (Fontana & Frey 2005). It was also expected that the viewpoints of
participants were more likely to be expressed openly in a semi-structured design than in a standard interview or on a questionnaire (Flick 2006).

The purpose of the interview was to understand the teacher’s experiences with the designed conducting teaching resource (intervention) and any positive or negative outcomes she experienced as a result of using the teaching resource in her classroom. It was essential for the researcher to understand how accessible and teachable the teaching resource was in a New South Wales classroom, and how effective the teacher thought it was in achieving the stated aims and outcomes. The teacher’s assessment, in combination with Elliott’s (1995) concept of teaching resource design, aided the researcher in evaluating the designed teaching resource.

Prior to the interview the teacher was sent an electronic copy of the potential questions, providing her the opportunity to think about questions prior to the interview. As time with the teacher was very limited, she provided answers to nine of the fifteen questions prior to the interview via email. The interview was 11 minutes 30 seconds long, plus the written questions she had completed prior. The interview was audiorecorded and later transcribed verbatim for ease of analysis.

Although there were two full-time music teachers at the school, only one teacher used the teaching resource in her classroom, so she was the only teacher interviewed. The other teacher was responsible for instructing the control group during class instruction time.
### 3.8.4 Classroom Observations

Observations are an invaluable aid for understanding the uses of a new curriculum and any potential problems being encountered (Yin 2009). There are many advantages to using observations. They facilitate an opportunity for the researcher to have firsthand experiences with the participants, and ensure the researcher can record detailed and accurate information (Cohen, Manion & Morrison 2000). They allow the researcher to gather data on the physical setting (where the research takes place), the human setting (the people and their characteristics), the interactional setting (interactions that are taking place) and the program setting (the curriculum being used and pedagogical style used to teach it) (Cohen, Manion & Morrison 2000). Observations can also allow unusual elements to be observed, which can be discussed later and linked with other data collected (Creswell 2003).

There are two main issues associated with observations. First, they can be, and generally are, very time consuming. However, qualitative research is a time-consuming undertaking and the researcher has to be sure she can commit sufficient time to the project before beginning (Creswell 2003). The other problem that can occur with observations is the observer’s presence can potentially make the participants either uncomfortable, or more or less inclined to participate and do well in the day’s activities (Flick 2006). To help alleviate this, the researcher spent four weeks in the classroom with the participants prior to data collection. This was to assist the participants to feel comfortable with the researcher’s presence in the classroom before starting the intervention.

Unstructured observations (Cohen, Manion & Morrison 2000) were undertaken, as the researcher was unsure what to expect and was able to see significant details upon data
analysis. Handwritten notes and videorecordings were taken of each ensemble rehearsal, group conducting session and in-class lesson taught from the teaching resource. Handwritten notes and videorecording assisted in keeping an accurate record of events.

The observations provided data about how the intervention group was understanding and demonstrating the teaching resource, and how, or if, that knowledge was transferring into ensemble rehearsals. This also provided a clearer understanding of how the teaching resource was being taught and any confusing components in the teaching resource that would need to be reworked at a later time. Additionally, collecting data in this way ensured the researcher adequately observed and compiled information about the environment in which the intervention and ensemble rehearsals were taking place. This allowed for the development of a ‘thick description’ of the place and events, as presented in Chapter 4.

3.9 Data Analysis
Qualitative data is collected in many forms, including text, words, phrases, pictures and videos, and there are several steps that must be completed to accurately analyse the data (Neuman 2011). Before data analysis can occur, the data must be documented and edited for ease of analysis (Flick 2006). During this stage the data is often transcribed into electronic form, if it is not in that form already. Field notes and observations are typed and formatted, and recorded interviews are transcribed verbatim (Burns 1997).

The next step is to thoroughly read through all of the data and gain a general sense of the information and its overall meaning (Creswell 2003). The researcher should be looking for general ideas and impressions and begin making some connections between the different sources of data (Flick 2006). Once the researcher has a general sense of the
data, she can begin writing memos on the transcripts (Creswell 2007). Memoing is the process where researchers read over a piece of data several times and write memos or thoughts in the margins. Often these memos can be used to better organise the data into categories and themes (Creswell 2003). Once memoing is completed coding can begin, which means organising all the data into sections, often using terms based on the language of the participants (Neuman 2011).

The next step is to begin writing descriptions of the participants, setting, categories and themes. These descriptions should be as detailed as possible, to communicate a clear picture for the reader (Creswell 2003). Once these descriptions are completed, the coding process can be used to begin identifying the reoccurring themes in the data. Themes should be major findings in the data and supported by evidence from multiple data sources (Neuman 2011). These themes can often add layers of complex analysis and contribute to the depth of the story being told (Creswell 2003).

After the data has been divided into categories and themes, it must be presented to the readers. There are several ways this can be accomplished. The data may be discussed in chronological order, individually, or by interlinking various themes (Neuman 2011). Often results are shown through the use of figures, tables or other visual representations. When presenting the results, the researcher needs to make sure they are presenting uncontested data, free of interpretation (Flick 2006).

The last step of data analysis is interpreting or making meaning of the data (Creswell 2003). “The interpretation of data is at the core of qualitative research” (Flick 2006, p.295). This is where the researcher presents what was learned from the data collected and often discusses it with their own personal interpretations and reasons (Neuman
The readers can choose to agree within the interpretations and conclusions of the researcher or generate their own.

These were the steps undertaken to complete data analysis for the current study. The data were first entered into a computer for ease of reading. The pre-test and post-test surveys were entered individually and divided into control and intervention groups, and then further divided into each individual survey question. All of the interviews were transcribed verbatim, and then re-checked for accuracy. Once data entry was completed, it was thoroughly read to gain a clear sense of all the information contained in the data. There were several important themes emerging from the data, so a holistic approach to analysis was completed, meaning all of the themes were discussed rather than focusing on a few specific themes.

The analysis proceeded with memoing (Creswell 2003) after the data was read several times. These memos assisted in developing categories and themes in the data once the coding was completed. Coding was undertaken next. The pre-test and post-test surveys were already separated into four sections, with two or three questions in each section. The data were analysed and coded one survey question at a time, with the control group first and the intervention group second. This was for no particular reason other than to be consistent throughout data analysis. Similar answers and phrases were grouped together and counted for frequency of the same response. Answers that were not similar to others were highlighted and noted in a separate Word document and crosschecked across the other data sources to discover if the information appeared anywhere else. Every piece of information that emerged as unique in one source of data was explained by another source of data.
After analysing the initial focus group interview data and dividing it into themes, it was apparent the answers were very similar to those written on the pre-test survey. Those two data sources were analysed and discussed together. The interview responses corresponded well with the pre-test survey questions and added some depth and further explanation to the survey answers during analysis.

The final focus group interviews were analysed and separated into themes, and then the interview with the teacher was analysed and separated into themes. Memoing assisted in developing the appropriate themes from the interviews. Although it became apparent during analysis that these two sets of interviews had similar themes emerging, they were analysed and discussed separately to ensure the students’ voices were heard and not lost in what the teacher was discussing.

When all of the data had been analysed, the information was triangulated across the three data sources and the major themes were drawn out and analysed further. The data contained within each theme was interpreted and used to answer the research questions. This is discussed further in Chapter 5.

3.10 Quality of the Study
Qualitative research aims to understand the data collected during a research project through personal accounts of the participants and detailed observations made after spending extensive time on site (Creswell 2007). However, given the nature of the data collected, qualitative researchers need to be sure they have thoroughly analysed the information and developed a truthful interpretation of the data (Flick 2006). There are several methods to ensure research studies are trustworthy and of quality.
“Prolonged engagement and persistent observations in the field” (Flick 2006, p.376) is particularly important in case study research, and an excellent tool for determining whether the study is trustworthy. In this study, observations were undertaken two or three days a week, for 30 - 90 minutes each observation, for 21 weeks (minus school holidays). This facilitated an opportunity to build a relationship with the participants, learn about the culture and dynamics of the school, and develop a strong understanding of the relationship between participants, particularly the students and teachers. This provided a clear context for the students’ learning by observing how the students were taught and the types of activities they completed during class, how the students learned, and the content the students and teachers covered during Stage 4 music.

Prolonged observations also assisted in the next method used to ensure the study is trustworthy. “Rich, thick description allows readers to make decisions regarding transferability because the writer describes in detail the participants or setting under study” (Creswell 2007, p.209). Prolonged observation ensured the study provided a thick and detailed description of the events, participants, school and environment. This can allow the reader to make an informed decision about the quality of the research, and whether the study has contributed positively to theory and to the research and teaching community (Creswell 2007).

Triangulation was also employed in this study (Silverman 2006), as the study made use of multiple data sources. By triangulating the data collected from the surveys, focus groups, teacher interview and observations, similarities and differences in the students and their responses became very clear. This ensured the consistency of evidence gathered across multiple data sources, meaning information found in one type of data could be confirmed by another type of data. The themes uncovered were cross-
referenced across the four data collection methods and aided in developing informed interpretations about the intervention.

A pre-test survey was also administered to all the students. This ensured the study had a representation of students’ baseline knowledge prior to starting the intervention. Initial focus group interviews with the intervention students provided a bit more depth to this information. Having this baseline information about all of the students assisted in developing better-informed conclusions about any knowledge gained by the students participating in the intervention.

Discussing negative results and conflicting research is also an important way to demonstrate the quality of the study (Flick 2006). This can show the reader that the researcher is not trying to convey an overly optimistic view of the results of the study but, rather, a more accurate representation of events. In this study, the negative elements that occurred during the observations and group conducting, and the negative comments on the surveys and during the interviews, were analysed and discussed at length. This discussion can provide the reader with a deeper understanding of the results of the study by supplying multiple viewpoints of all the events, and differing thoughts and impressions of the intervention.

Another part of demonstrating the quality and trustworthiness of a study is to discuss the limitations and delimitations of the study (Glesne 2006). Detailing these circumstances can help readers understand the nature of your study and your data (Glesne 2006). The results of this study are limited and not generalisable as only one secondary school participated in the study. In terms of delimitations, this study only examined an instrumental ensemble in Year 8 and did not investigate music education at other levels
or in other contexts, such as choir. It does provide a reference from which to start, and further studies would need to be completed to examine if the results from this study could be duplicated. These limitations are further elaborated in chapter 5, section 5.10.

All of the ensemble rehearsals, in-class lessons and group conducting sessions were also videotaped. This allowed the researcher to re-watch collected data and ensure the information gathered by observations was a thorough and fair representation of what actually occurred. Interviews were recorded and transcribed verbatim.

3.11 Summary
This chapter discussed the purpose of the study and the research questions, and the research design used to answer those questions. A detailed description of Elliott’s (1995) Philosophy of Praxial music education was provided, together with an explanation of how this theory aided in developing and shaping the conducting teaching resource and the study. This chapter also provided a thorough description of the steps undertaken to design the conducting teaching resource, and the necessary changes made to the teaching resource, based on findings from the panel of experts.

This chapter contained a description of the research context, including the setting, participants and the researcher’s role. An explanation of the data collection tools and procedures, and ethical considerations, followed this. The chapter concluded with a description of data analysis techniques used and an explanation of the steps taken to optimise the quality of the study.
CHAPTER 4: RESULTS

4.1 Introduction
The aim of this chapter is to report and examine the data gathered during the study, providing a detailed description and chronological order of the events of the intervention. The purpose is to present the data collected by the researcher, and summarise and explain the results with minimal interpretation.

This chapter starts with a detailed description of the intervention. This description explains chronologically each ensemble rehearsal, group conducting session and in-class conducting lesson undertaken by the students. The intervention description is presented first to give a deeper context to the study.

Next, the pre-test and post-test survey results are explained. The pre-test survey results also contain the information gathered from the initial focus group interviews undertaken with the intervention students. At the end of the pre-test survey there is a brief summary of the data collected. At the end of the post-test survey there is also a brief summary of the data collected and a comparison summary between the pre-test and post-test survey results.

Following this is a thematic analysis of the final focus group interviews with the students and the interview with the teacher. This is followed by a summary of these interviews. The chapter concludes with a brief discussion of results and a chapter summary.
4.2 Description of the Intervention

This section describes what occurred during the intervention in chronological order based on data collected from the classroom observations. This is also seen in Table 3.4. The description provides an overview of how the conducting teaching resource was taught, including a detailed description of each in-class conducting lesson and group conducting session undertaken by the intervention group, and a description of the ensemble rehearsals the control and intervention group participated in throughout the course of the intervention. Mary was the main teacher working with the researcher and the project, and delivered most of the in-class conducting lessons and conducted many of the ensemble rehearsals. Steph was the other full time teacher at the school, and she was responsible for teaching the control group as well as conducting some of the ensemble rehearsals.

4.2.1 Weeks 1–2: Undocumented Observations

The researcher spent weeks one and two in the classroom becoming familiar with the students, teachers and routine of the class. This also provided an opportunity for all of the students and teachers to become used to her presence in the class, so when the intervention started the participants would hopefully be comfortable with the researcher observing. At this point, consent forms were still being handed out and collected, so no information was gathered on the participants.

4.2.2 Weeks 3–5: Ensemble Rehearsals

Mary and Steph spent the first ensemble rehearsal completing several set-up and organisation tasks for the ensemble. The majority of students did not own their own instruments, as their two terms in Year 8 music were generally the only time they were likely to participate in an ensemble. Because of this, the school keeps a class set of
instruments that students are able to borrow for the two terms they participate in Year 8 music. This set consists of orchestral instruments including violins, violas, cellos, trumpets, trombones, flutes, clarinets and saxophones. Before students are allowed to borrow their instrument, they must complete an assignment for which they research their chosen instrument. This requires them to investigate the origins of the instrument, famous players and fingering charts, and assemble this into a folder that can be easily accessed during rehearsals. During the first two ensemble rehearsals those who had completed their assignment received their instrument. Once the students received their instruments, they were asked to sit in their instrument’s family group and assemble their instrument. Those who had not completed their assignments were given either a music textbook or a choral book and told to copy out the text verbatim. This was also the consequence for any student who forgot their instrument or music throughout their participation in Year 8 music.

During the second ensemble class, students with instruments (approximately 25 students) were divided into their instrument family and asked to start exploring their instruments and making sounds. The teachers were busy handing out instruments to those students who did not yet have them. During this time, the researcher assisted the group of woodwind students to assemble their instruments, correctly form their mouth over the mouthpiece (embouchure), and begin making sounds. The students began to see how useful the resource package about their instruments was and frequently referred to it for fingerings of different notes. By the end of the lesson all the students had their instruments.

In weeks three and four, during the first two ensemble classes, the students were also given the task of learning the C major scale. The starting note of the scale was different,
depending on which instrument the student played. (Each instrument has a different tuning, i.e. a D on a trumpet would be an A on an alto saxophone.) Rather than teaching the whole ensemble how to play the scale at once, Mary and Steph gave each instrument family their starting note and told them to go with their instrument family and learn the rest of the notes from their fingering charts. Learning this scale was one of the assessment tasks for the students this term. That was the only task given for the first two ensemble rehearsals.

In week five, at the beginning of the third ensemble rehearsal, the students completed the survey. While the researcher was facilitating the survey, Mary and Steph were busy setting up the stage into orchestra formation for the students. The students filled out the survey one section at a time, with the research providing additional verbal instructions for each section. Once all of the students had completed the first three sections, the researcher undertook the fourth section with the students, which had the students watching the researcher conduct three different patterns and having them circle the words they thought best described the patterns. No time constraints were placed upon completing the survey and the students were assured it was not a test. They did not ask any questions while they were finishing the survey and it took about fifteen minutes to complete.

Once the students completed the survey, they were asked to assemble on stage. They began with a warm-up exercise, which had the students playing the first five notes of the C major scale slowly, up and down. This exercise was repeated several times with different note durations. First the students were asked to hold the note for four beats (semi-breve), then two beats (minim) and then one beat (crotchet). Mary was at the front of the ensemble conducting them through these exercises and counting the rhythms.
aloud for the students. Throughout these exercises, timing and duration were a major problem for the ensemble. Although the students had no music to read from, none of them were watching Mary conduct and few were listening to her counting. Within four beats (one bar) some students were more than one beat out of time with Mary and the other musicians in the ensemble. Mary tried hard to fix this by counting aloud even louder, but it had little effect. The warm-up exercise took about 25 minutes.

After the warm-up exercise had been completed, the students received their first piece of music, ‘My Girl’. This piece was very basic, as most of the musicians were learning a new instrument. ‘My Girl’ only had three main parts: melody, counter melody and bass line. Mary taught the students the first eight measures, one part at a time. She started with the bass line. She sang the part to the students and then asked them to clap the rhythm. She told them to have a quick look at their fingering chart for their notes, and then try to play it. She repeated this exercise with the melody and counter melody parts. While she was working with each part individually, she asked the other students to look over their notes and practice the fingerings without making any noise. She also instructed the students to write the note names above the notes in their music. Once she had worked with each part, she tried the whole group together playing the first eight bars. Mary was happy and commended the students on their hard work. She reminded them they needed to practice and then dismissed them at the bell. Steph spent most of the class doing administration work in the office.

There were several students who were not adequately playing by the end of the third rehearsal. The researcher observed them struggling to find correct fingerings and make a sound on their instrument. Neither Mary nor Steph were singling these students out yet, but continued to remind all the students that practicing every day was important.
The researcher attended the following class that week to complete the initial focus group interviews with the students in the intervention group.

4.2.3 Week 6: Lesson 1

After three weeks of ensemble rehearsals, Mary began teaching the conducting teaching resource to the students. The first lesson discussed how to hold and use a baton, and provided an opportunity for the students to try conducting a 4/4 pattern.

Before beginning the first lesson Mary expressed concern about the lesson content. She was unsure how to teach the lesson and the activities the lesson contained. Mary asked the researcher exactly what to teach and in what order it should be taught. The researcher discussed the lesson’s activities, and reviewed holding the baton correctly and accurately measuring a baton so Mary could teach this to the class. Mary asked if the researcher could show the class how to properly hold a baton, but the researcher assured her she was correctly holding the baton and could teach this concept on her own. Mary seemed reassured by the researcher’s comments and agreed to teach this concept.

Mary started the class and made her way through the lesson plan and teachers’ manual, asking the students several questions. One question posed to the students was: ‘why do you think baton selection is important?’ The students did not answer right away but, after thinking for a few moments, one student suggested it depended on the size of the group. If the group was bigger then maybe they would need a bigger baton so everyone could see. Mary said this answer was incorrect. Another student thought that maybe it depended on the style of music. If it was slow music maybe they needed a heavier baton to show the smooth slow movement, but if it was quicker music maybe they needed a
lighter baton to be able to do quick sharp movements. Mary said this answer was also incorrect. Another student suggested, correctly, that it depended on the individual person. The longer the person’s arm, the longer the baton they would need. Mary agreed with this answer.

After this discussion concluded, a student asked Mary about left-arm conducting. Mary paused for a moment and then told the class that people do conduct with their left arm, but for now she wanted them to conduct with their right arm. After this question two of the students began conducting with their left arm anyway.

Following this question, Mary handed out the student worksheet. The lesson plan suggested this be a group task, however, she opted for the students to complete this individually. When they had completed the worksheet, Mary went through the answers with the students. She asked the students for their answers one question at a time. The students were quick to answer, and demonstrated how to correctly measure their arm to get an accurate baton length. Next, the students were asked to stand and practice conducting.

Mary asked the students to think back to the piece they were playing in ensemble and try and remember the time signature. One student said 4/4, and Mary demonstrated the 4/4 pattern for the students, then asked them to try (4/4 means four beats per bar). The students spent five minutes practicing this pattern. Then Mary had the students come up to the whiteboard in groups of four. Each student was given a space on the whiteboard and a marker. They were told to place the marker in their right hand with the tip of the marker on the board as if it was a baton, and begin conducting the 4/4 pattern. This allowed the students to draw out the pattern while they conducted, giving them a visual
representation of how they were conducting and how their pattern looked. The students were able to see and fix any discrepancies in their conducting pattern by looking at the pattern they had created on the whiteboard. Some students were struggling to conduct their pattern correctly, visible through their jerky movements and incorrect hand direction. However, after their turn at the board it seemed to be making more sense to them as their patterns became smoother and the shape and direction was better. Once each student had a turn at the board, Mary dismissed the class.

4.2.4 Week 6: Ensemble Rehearsal

The next ensemble rehearsal took a while to get started. Class was scheduled to start at 8:25, but students were not on stage playing until 8:55. Mary and Steph spent the first 30 minutes dealing with some issues, including handing out more instruments, handing out music to students who were not present during last rehearsal, and getting reeds to woodwind students who had already broken theirs.

Once all that was finished, Mary asked the students to put their instruments together and assemble on stage in their correct seating positions. She began with a warm-up exercise using the C major scale. The students were taken through three exercises using the notes of their scale with various note durations. They began with semi-breves, then moved to minims and then to crotchets. Timing and duration were significant issues again and, as with the previous rehearsals, within two bars some students were more than one beat out of time with the rest of the ensemble. Despite the students not having music to read, they still stared at their empty stand and did not watch the conductor. Up to this point Mary had not told the students to watch her conducting. As timing continued to flounder, she began counting the beats aloud. This method had little effect on fixing the
timing in the ensemble, and the students continued to play out of time with each other and the conductor. The warm-up exercise lasted 15 minutes.

After the warm-up exercise, Mary was trying to instruct the students to take out ‘My Girl’, but the students were being disruptive and not paying attention. She spoke very loudly to get the ensemble’s attention and said: ‘When a conductor, or whoever is up here asks you to be quiet, you be quiet’. This was the first time she had referred to herself as a conductor. After saying this she instructed the students to adjust their music-stand height so they could see the conductor and their music at the same time. She asked the students to take out their piece of music.

Mary rehearsed the first eight bars that they learned during the previous rehearsal, and then asked the ensemble to look at the next eight bars. She allowed the students five minutes to learn these bars. As these were very similar to the first eight bars, most of the students learned them quite quickly. Once the second section of eight bars was learned, that left only the last eight bars of the piece. These bars contained more-difficult rhythms and, as before, she taught these bars one part at a time. She started with the bass line and sang the rhythm. Then she had the students clap the rhythm, then practice playing it. She repeated this process with the counter melody and melody part. When all of the students had been instructed, and practiced how to play these bars, she had the whole ensemble play together. The whole process of teaching these sections individually took almost 30 minutes. The students were not paying attention and Mary had to continually repeat her instructions to the ensemble.

Once Mary was satisfied that most students had a solid understanding of the last eight bars, she had the ensemble play the whole piece from the beginning. Timing and
duration were an issue in some bars and pitch was also a problem, as the ensemble had not undertaken a tuning exercise.

‘My Girl’ had a repeated section. Mary told the ensemble that playing the repeated section the same way both times would be a bit boring for the ensemble and the audience, so she suggested they add in some dynamics (volume changes). She told the ensemble to play forte, or loud, the first time through and piano, or soft, the second time through. This was the first time she had used this terminology in class. The ensemble played through the whole piece again including the repeated section. There was no change in their dynamics. Mary made no comment about this.

Before dismissing the class, Mary reminded the students to keep practicing, especially the C major scale as this was an assessment task.

The researcher had a brief discussion with Mary and Steph after the rehearsal concluded. By this point the researcher had read through and entered the pre-test survey data into a Word document. She told the teachers she found it interesting that almost all of the students indicated on the survey that a conductor was responsible for timing, yet most of the students were not watching the conductor and timing was a problem. The teachers agreed, and added it would be interesting if those who were receiving the conducting instruction began watching the conductor more.

4.2.5 Week 7: Lesson Two
The following week the teaching resource lesson was about posture, the 4/4 pattern and the preparatory beat. Prior to the lesson, Mary expressed concern about her lack of knowledge regarding the content of the lesson. The researcher went through the lesson
plan and explained the details to Mary. The researcher explained and demonstrated correct posture to Mary and showed her how to conduct a preparatory beat. As with the last lesson, Mary discussed her apprehension about correctly teaching this lesson. The researcher assured her she was demonstrating everything correctly and Mary proceeded with the lesson.

Mary asked for the students’ attention and began the lesson by reviewing last week’s conducting activities, asking the students if they could recall how to conduct a 4/4 pattern. Several of the students said yes and began conducting in their seats. Mary moved the conversation to batons and asked the students why they thought one was currently not being used in rehearsals. The students were unsure and remained silent for a few moments. Then one student suggested it was because they were still learning so perhaps using a baton would be difficult for the students to understand. Mary agreed with this student’s answer and told the class that sometimes the conductor needed to show which beat the ensemble was on in a bar by using their fingers. This was because not everyone was following her conducting pattern. Mary told the students that as they learned to watch her better, she would be able to use a baton.

Once the review was completed, the lesson moved on to the new concepts of the day. Mary asked the students to think about correct conducting posture. She asked a male and female student to stand and demonstrate their understanding of correct posture. Both were correct and explained they needed to be standing comfortably, knees slightly bent, legs shoulder width apart and relaxed, and arms at a comfortable height. Mary asked all the students to stand with correct conducting posture. Once she was satisfied everyone was demonstrating it correctly, she asked the students to add the 4/4 conducting pattern. They practiced this exercise for about two minutes.
After everyone had been conducting for a couple of minutes, Mary handed out the student worksheet and told the class to complete the answers. The teaching resource suggested this be a group task, however, Mary had the students complete it individually. Two minutes after handing the sheet out to the students, Mary realised one component of the worksheet had not been discussed with the students: the preparatory beat. She asked the students to put their pencils down and began trying to teach this concept to them. She was unable to explain this in her own words so she started reading verbatim from the teacher’s manual, but still seemed to be struggling with adequately explaining the preparatory beat to the students. After a minute or two trying to explain the element, Mary stated she did not know anything about this element and asked the researcher to step in and demonstrate it to the class. The researcher agreed.

The researcher explained to the students that conductors need to use a preparatory beat because ensembles need some information about the piece before they start playing. If the conductor just showed beat one (down beat) of the first bar of the piece, the ensemble would get very confused and would not be able to start the piece together. Also, the ensemble needs to know the tempo and style of the piece before they start. By showing the ensemble a preparatory beat, the conductor can give all this information without using words, and ensure the ensemble starts together. The researcher demonstrated a preparatory beat and then asked the students to stand and try it themselves. After two or three minutes of practicing, Mary stepped in and asked the students to sit down and finish their worksheet. This concluded the lesson.
The researcher did not have the opportunity to discuss this lesson with Mary after the
lesson concluded. The conducting portion of the lesson only lasted for the first 25
minutes of class and then Mary moved on to other work with the students.

4.2.6 Week 7 - Ensemble Rehearsal
Steph conducted ensemble rehearsal today and Mary played trumpet with the trumpet
section. This rehearsal also took a long time to get started. Although these classes are
80 minutes long, the students only rehearse for 55–60 minutes of that time. Steph began
with the same warm-up exercise with the C major scale. The ensemble began with
playing the first five notes of the scale using semi-breves, then moved to minims and
then to crotchets. After those three warm-up exercises, Steph took the ensemble through
a 3/4 warm-up exercise. She did not discuss or explain 3/4 timing with the students; she
simply counted them in. Although the ensemble had not experienced playing in 3/4
time, most of the ensemble did not seem to struggle at all with the time signature change.
Timing remained an issue, as with previous rehearsals. However, at several points Steph
reminded the ensemble to watch her conducting. Most students still stared at their stands
but about five students made the effort to look up at the conductor a few times
throughout the warm-up exercises. As the warm-up exercise continued, timing became
minimally better. The warm-up took about 15 minutes.

When the warm-up was completed, Steph asked the ensemble to take out ‘My Girl’, and
she conducted them through the whole piece. Although some students were still really
struggling to play properly, enough of the ensemble had a clear understanding of the
notes and rhythms that they were able to play the piece all the way through. Timing and
duration were still issues while playing. Different sections of the piece were speeding up
at different times. Pitch also remained an issue, as the ensemble had not completed a tuning exercise.

After the ensemble played through the piece once, Steph reminded them of the dynamic markings Mary discussed with them during last rehearsal. They started playing the piece again and, as they went through, Steph shouted the dynamic markings aloud. A few of the students were making some difference in their volume today. They played through this piece twice and then received a new piece of music.

The new piece of music, ‘Eye of the Tiger’, was quite a bit more difficult than their first piece. The rhythms were more complicated and there were faster passages of notes. This piece was also in a 4/4 time signature. As with the first piece they received, Steph told the ensemble they could write the note names in if they needed. She divided the ensemble into sections and, one section at a time, taught them the opening eight bars. These sections were generally their instrument family, as opposed to bass, counter melody and melody, which is how the ensemble was organised in ‘My Girl’.

The opening measures had some tricky rhythms for a few sections. Steph sang the rhythm first and then had the students clap the rhythm. Next she had the students try and play the passage. Some of the students could play the rhythm, but the combination of tricky rhythms and fast notes were causing several students to struggle. After she worked with each section of students separately, she had the whole ensemble play the opening together. Timing was an issue, as several of the students began playing progressively faster. This was particularly evident in the string instruments, as they were playing minims or crotchets the whole time and sped up quite drastically. Steph
reminded the ensemble to watch her conducting but the students were so wrapped up reading their music only three or four students occasionally glanced up at her.

After playing through the opening section a few times, she asked the melody group to work on their parts separately in the classroom. This group consisted of the clarinets and saxophones. While the melody group was working on their part, Steph continued working with the rest of the ensemble, trying to better line up the rhythm and timing. After 15 minutes of practicing, the melody section came back in and the ensemble played through the whole piece. There were still several timing and note issues throughout the piece, but Steph expressed her happiness with the ensemble playing through the whole piece. This concluded the rehearsal.

At this stage there were a few students in the ensemble who could clearly not play their instruments. One clarinet player had not seemed to actually play a note yet. A few flute players were the same and the saxophone section was having significant pitch and timing problems.

4.2.7 Week 8: Lesson Three
The next activity in the teaching resource was an active listening exercise. Mary seemed a bit more confident with this lesson than the previous ones and already had a piece selected for the students to listen to in class. However, she did have some questions for the researcher. As with previous lessons, she wished to go step-by-step through the lesson plan. The researcher explained the lesson plan and told Mary to first discuss listening skills with the students and then play the selected piece for three or four minutes. Mary did not agree to this and said she would never play a piece that long because the students did not have the attention span to listen that long. The researcher
told Mary to play the piece as long as she felt appropriate and then discuss with the students the elements in the lesson plan. Mary agreed and started the class.

She began the class by asking the students what they had discussed during the last class. One student summarised the lesson, saying they discussed the 4/4 pattern, proper conducting form and the preparatory beat. Mary moved on to the main concept of the day’s lesson, listening, and asked the students: ‘Is listening by conductors important?’ The students almost immediately agreed it was very important, as conductors needed to be able to hear what the ensemble was playing and fix mistakes being made. Students also suggested conductors needed to be able to hear the differences in dynamics and expressive techniques.

With this in mind, Mary played the piece she had selected for the students ‘Don’t Stop Believin’, as sung on Glee. They listened for about 40 seconds and then Mary asked them some questions from the lesson plan. She asked the students to describe the piece, specifically how many singers there were, could any students hum the bass line, how many verses did they hear? The students were able to answer her questions quite easily. One student hummed the bass line, a few students said they heard one voice initially and then a choir joined in. Mary played the piece for them again.

For the second playing Mary asked the students to listen to the structure of the piece and listen for dynamics. After playing the piece again for 40 seconds she posed similar questions to the students. The students discussed the structure, saying there was a verse then a chorus then a verse. They said that the piece did not really have dynamics, but that it became naturally louder when the whole choir joined in. This concluded the lesson.
4.2.8 Week 8: Ensemble Rehearsal

Mary was absent for this ensemble rehearsal so Steph conducted the group again. She began the rehearsal with the regular C major scale warm-up. Today she had the students play all the way to the top of the scale. The last three notes of the scale were very difficult for the students. They were very high notes on the trumpets, and were awkward fingerings for the woodwind players. Steph slowly conducted the students up and down the top three notes using minims so they would begin to get used to playing them. Timing remained an issue today throughout the warm-up, but Steph reminded the students to watch her conducting for timing. Most students were observed not watching Steph’s conducting, as they were really struggling to play the notes of the scale. After ten minutes of warm-up the ensemble moved on to their pieces.

They began by playing ‘My Girl’. The students had this piece for several weeks by now, so Steph was very insistent the students start playing with more dynamics. She reminded the ensemble that the first time they play through the repeated section they should play at a forte, or loud dynamic. The second time through the repeated section they should play at a piano, or soft dynamic. Steph conducted the ensemble through the piece. She tried in a few spots to show the dynamic changes in her conducting by making her pattern bigger and smaller. Her pattern was already quite large to begin with and the changes were not very noticeable to the students. She also shouted the changes aloud. Some of the students were beginning to understand the idea of dynamics but several were not. There were some students who did not seem to be playing at all. They alternated between staring at the music and trying to follow their neighbours fingering. The ensemble played through ‘My Girl’ three times and then moved on to ‘Eye of the Tiger’.
'Eye of the Tiger' was considerably harder than ‘My Girl’, and only a few in the ensemble could confidently play their part. Steph worked hard today on articulations and timing with the ensemble. She worked one section of the piece at a time and then had the ensemble play the whole piece from the beginning.

They started with the opening eight bars, which had some tricky rhythms. After playing through this section twice, Steph had the ensemble move on to the middle section of the piece. In this section the saxophones and clarinets had the melody. The saxophones could play their part but not at the speed Steph was conducting, so they were slowing down, which caused the timing of the whole ensemble to be disjointed. They were also playing very loud, so the researcher was unsure if the clarinets were playing correctly as she could not hear them. Steph stopped and asked the saxophone section to play quieter a couple of times but there was little difference in their volume.

Steph was trying hard to show dynamics and articulations in her conducting, but she was really over-conducting, making some of her gestures unclear. She was also conducting with both hands at the same time, which also made it a bit unclear to see her pattern and gestures. She reminded the students a few times to watch the conductor and the five students who could confidently play the piece glanced up at her occasionally.

After the ensemble had played through the whole piece twice, the researcher took the saxophone sections aside for a clinic. During ensemble rehearsals the saxophones always seemed lost, often playing the wrong rhythms or notes, or not playing at all. Although it seemed as though the saxophones could not play their instruments very well, after taking them aside and listening to them it was clear that was not the case. Two of the three saxophonists could actually play quite well. The third player was struggling a
bit, but it was hard to tell if that was her playing ability, her instrument or the fact that her reed was broken in half. She was one of the few students in the ensemble who had their own instrument and it looked to be quite old and perhaps not in great working order.

The researcher asked them why they struggled so much in rehearsal. The main aspect they said they struggled with was keeping up with notes. The pieces went by too quickly for them. The researcher told them they just needed to spend some time memorising note names, but overall they could play their instruments quite well and just needed to feel more confident in what they were playing. They smiled at these comments and returned to ensemble rehearsal.

Once the saxophones re-joined the ensemble Steph handed out a new piece to everyone, ‘Jock Jams’. The saxophone part was written below the range of the instrument so was unplayable, and the researcher told the saxophones they needed to bring this to the attention of their teachers. Steph discussed the piece briefly with the ensemble, instructing them to write in the note names if they needed and to try and play through it before next rehearsal. She dismissed the class.

Data collection was cancelled the following week due to school commitment conflicts.

**4.2.9 Week 10: Lesson Four**

The next lesson in the teaching resource was about the conductor’s job and their expected abilities regarding ensemble work. The school currently had a practicum teacher, Brad, present, and Mary had arranged for him to teach the day’s lesson. Prior to the lesson starting it became very evident he was sorely under-prepared. He began
asking the researcher several questions and then realised he had left the lesson plan and teacher’s manual at home. The researcher had an electronic copy and Mary used this to print off the correct lesson for Brad.

As Brad had not been present for previous lessons and had not read prior lessons in the teaching resource, he was unsure what the students had already learned. He began by trying to review the previous lesson with the students. He was reading questions verbatim from the teacher’s manual, which was not engaging the students’ attention and none of the students were answering Brad’s questions. As he did not have the full teaching resource to look back through and the students were not answering his review questions, he just kept asking the students, ‘have you done this before?’

After about three minutes of the students not answering, one student finally spoke up and answered one of Brad’s questions. Brad told the student they were wrong when, in fact, they were not. The student was very confident in his answer, however, and defended himself, at which point Brad realised the student was correct and apologised.

Brad proceeded to follow the lesson plan exactly. He had the students discuss in groups what a conductor’s job might entail and some abilities conductors would need in order to be successful in their role. The students discussed in groups for three or four minutes and then shared their answers with the class. The students suggested conductors needed to lead the ensemble, show dynamics, show pitch and fix mistakes.

Brad handed out the student worksheet. The class completed the worksheet all together, one question at a time. Once they had completed the whole worksheet, Brad concluded the lesson.
4.2.10 Week 10: Ensemble Rehearsal and Group Conducting

One element of the teaching resource was providing an opportunity for the students to conduct their peers in small groups of four or five students. Essentially, the intervention students would be divided into groups of four or five, and each student in that group would take a turn conducting the others through one of the pieces they were rehearsing in ensemble. This was intended to start from lesson one of the teaching resource and enforce the theoretical knowledge the students were learning. However, given that almost all of the students were new to their instrument this year, the researcher and Mary decided to wait a few weeks to allow students to become more familiar with playing their instrument and reading music. Six weeks into data collection, during the next ensemble rehearsal, the students had the opportunity to participate in group conducting.

This did not happen quite the way it was written in the teaching resource. The activity was designed to be student led, with the teacher walking between groups to make sure the students were on task. However, Mary felt as the students were beginners they needed more direction than that and requested the researcher run this component of the teaching resource. The researcher agreed.

Mary divided the intervention students into three groups and one group at a time they were dismissed from ensemble rehearsal to conduct. Most of the students expressed they were very nervous. Today’s group conducting activity was the first opportunity the students were getting to conduct in front of peers, and it was also an assessment day. Mary observed the students conducting and assessed their playing, while Steph conducted the ensemble rehearsal. To save time, Mary assessed the students individual playing while the students were in their small groups conducting.
The students were not used to playing in groups of four or five and were taken aback by the sound of the group. Some students were much weaker players than others and many of the weaker players stopped playing all together while they were in their small groups. All of the students were very focused on their assessment task and, while the researcher was trying to give directions and work through some conducting patterns, the students were distracted and trying to get in some last minute practicing before their assessment task.

Prior to each group having a turn conducting, the researcher undertook a quick review of proper conducting technique with the students, showing them how to conduct a 4/4 pattern, correctly hold their baton and show a preparatory beat. Although this proper technique was reviewed with the students prior to them conducting, none of the students demonstrated it correctly. Several of the students were bending their wrist, facing the palm of their hand upwards instead of down, having their elbow way out or way up, and some students were still really struggling with the shape of 4/4 pattern. To correctly conduct the 4/4 pattern, the right arm should go down, left, right, then up. Several students had the pattern going backwards or upside down.

For those students struggling with the shape and direction of the 4/4 pattern, the researcher either conducted or spoke the beats aloud while the students conducted. This was to try and help the students understand where the beats in the bar were, and better understand the shape of the pattern. With the students’ permission, the researcher held some students’ arms and conducted a 4/4 pattern for them so they could really feel the shape of the pattern. Some students’ patterns improved with this help. Most of the students successfully used the preparatory beat they learned in lesson two.
Once each group was finished conducting, each student had to individually play up and down the concert C major scale for Mary. When this was completed, the students returned to ensemble rehearsal. When all the groups finished conducting, the researcher observed the rest of ensemble rehearsal. A couple of girls in the class were practicing conducting while they were waiting for Steph to start the next piece. One of the girls was in the control group. Steph had the ensemble play through ‘Eye of the Tiger’ one time and then dismissed the class.

Due to school holidays the next three weeks were cancelled.

**4.2.11 Week 15: Lesson Five**
The first lesson back after the holidays addressed the conductor’s musical checklist. Mary had a brief discussion with the researcher before starting the lesson, just to be sure she had the correct idea with the lesson. The researcher assured her she was planning to teach the lesson correctly.

Mary started the lesson by asking the students to share their thoughts and feelings about their group conducting session before the break. The students did not react to her question. They sat in their chairs and stared blankly. Mary asked the students if they thought it was enjoyable or difficult. Again the students had no reaction. After 30 or 40 seconds of silence one student eventually said they had a hard time keeping everyone in time. Another student said that, as a musician following the conductor, it was hard to know where you were supposed to be because the conductors were not very good yet. Mary asked the students if they felt it was a difficult exercise and almost the whole class agreed that conducting was much harder than they originally thought.
Mary moved on to the lesson plan and asked the students a series of questions: ‘How does a conductor decide what needs to be fixed? What tools does a conductor use to fix these errors? What are the main problems a conductor needs to fix?’ A few students were very quick to answer, suggesting conductors needed to listen, use their baton to fix problems and help the ensemble with timing. Most of the class did not attempt to answer, so Mary asked the same questions but directed them at specific students who were not participating. Two students said, ‘I don’t know’, and another student said, ‘what the other students already said’.

Once the introduction was completed, Mary handed out the student worksheet. Today’s worksheet did not have questions for the students to fill out; rather it was an information sheet for them to have on hand when they conducted. Instead of reading off the sheet verbatim, Mary asked the students several questions along the way and even asked a few students to read various items on the worksheet. She elaborated on points and gave examples where necessary. When the class discussed timing, Mary used the example from their own ensemble rehearsals. As conductor, Mary needed to make sure that the ensemble started and stopped together and played in time with each other through the whole piece.

Then Mary discussed pitch with the ensemble. The worksheet suggested that musicians need to complete a warm-up and tuning exercise at the beginning of rehearsal. The students had not participated in tuning activities yet, but Mary assured the students that the conductor needed to help tune the ensemble and this would be something that would begin happening in rehearsals very soon. Mary spent a bit of time discussing musicality with the ensemble. Dynamics was a topic coming up frequently in rehearsals, so this
was a good opportunity to really drill this point with the students. She discussed
dynamics again with the class and how important they were. This concluded the lesson.

Today the students were observed being reluctant to participate in class discussion.

4.2.12 Week 15: Ensemble Rehearsal and Group Conducting
Prior to today’s lesson the researcher had a brief discussion with Mary. They planned
out which days the remainder of the lessons would take place and discussed the active
listening portion of the upcoming lessons. Mary did not want the responsibility of
selecting the upcoming active listening pieces. She only had a limited music library and
the pieces she used with the students were meant to teach them specific musical
concepts, such as dynamics or duration, and nothing else. She felt she was very busy
and would not have time to pick new pieces. The researcher agreed to find the
remaining active listening pieces.

Rehearsal started shortly after and students participated in group conducting again. As
with the previous time, Mary divided the intervention students into three groups and one
group at a time they were dismissed from ensemble rehearsal and assembled in their
class with the researcher. Steph sat in the class and observed the students conducting
with the researcher.

Prior to each group starting, they completed a quick review lesson about the 4/4
conducting pattern and the preparatory beat. The ensemble only had two pieces they
could play all the way through and, as they used ‘My Girl’ to conduct last time, they
used ‘Eye of the Tiger’ to conduct this time. This piece was more difficult than ‘My
Girl’, but it was the piece the students requested to use.
The first group that participated had very strong conductors. They all had a very solid understanding of what the 4/4 pattern was meant to look like, and conducted it clearly. The musicians playing responded easily to the way the conductors stopped and started the ensemble. The major issue with this group was posture and form, as the students really wanted to conduct with their wrist and not their elbow, and often they would conduct with their palm up rather than down. After each one of the students had a turn conducting, the researcher offered a bit of feedback to the students, and then they were given a second opportunity to conduct their peers. For their second conducting attempt, the researcher asked the stronger conductors to listen closely to the musicians and see if they could offer any feedback to the group. This tied in with the lesson about the conductor’s musical checklist, discussed previously. The students were not really sure what feedback to offer and all of them talked about some timing problems, saying that the musicians did not always stay in time with each other.

The second group of students was weaker than the first group and several struggled with the 4/4 pattern. This group took a little longer to work with, as the researcher needed to spend one-on-one time with each student. Their conducting patterns did not always move in the correct directions and their posture was incorrect. After a bit of work, each student had a second try at conducting. Their second try was mildly better than their first. As these students were struggling more than the first group, the researcher did not ask them to listen to the group and make comments afterwards. She simply wanted these students to focus on their own conducting.

The third group had three strong conductors and two weaker conductors. The three stronger conductors, overall, had more confidence and were more direct and clear with
their directions to their peers. The two weaker students were less confident and direct with their peers. The researcher had to assist by giving some instructions to the weaker students. When each student had conducted once, they received a quick lesson, focusing on that individual student’s weakness, and then conducted again. The three stronger conductors were asked to provide feedback to the group when they had completed their second conducting turn. As with the first group, these students talked about timing issues the musicians were having. The two weaker students were simply asked to conduct again, focusing on the shape and form of their pattern.

None of the students expressed any emotion when they were conducting. They looked very stone faced and their pattern was very rigid. Steph noticed this also and made this comment to the researcher after observing the students conduct.

When each group finished conducting they joined the main ensemble. When all three groups were finished, the researcher observed the last 20 minutes of the ensemble rehearsal. ‘Jock Jams’ was divided into three smaller pieces and today the ensemble was working on ‘Rockin’ Robin’. As with the last two pieces, Mary taught this to the students one section at a time. She began by singing the rhythm and then having the students clap it back to her. At one point she was trying to demonstrate for the trumpets on her trumpet. She attempted to play a specific part three times but made mistakes all three times. After the third attempt she just sang the part for the students. Once each section had received individual instructions she had the ensemble play the first eight measures together and then dismissed the class.
4.2.13 Week 16: Lessons Six and Seven

The next two lessons in the teaching resource were combined together due to time constraints. School holidays and other conflicts interfered on lesson days, meaning some lessons had to be cancelled. Lessons six and seven discussed legato and staccato conducting. The researcher and Mary decided these two lessons would complement each other if taught together, as it allowed the students to feel the difference between the two styles of patterns.

Mary started the lesson by reviewing the last lesson. She asked the students to list some items on the conductor’s musical checklist. The students suggested timing, tuning, cueing and understanding what the piece is supposed to sound like as important items. Next they moved on to the active listening exercise.

The students listened to ‘Colonial Song’ by Grainger as their legato example. Before starting the piece Mary asked the students to listen closely to any dynamics or other expressive techniques they heard, and write them down. She played the piece for about 30 seconds and then stopped it and asked the students for the first word they wrote down. Most students said legato. She asked the class to describe what legato meant. Several students offered answers, saying it meant smooth, flowing and connected.

Mary asked the students why they thought it might be difficult for beginning musicians to play legato. The students thought about this for a few seconds, then one student suggested it could be because it takes lots of air to play legato and most of the students had not yet developed their breathing. She asked the students if they thought it might be hard to conduct legato. The students said legato conducting meant their hands would have to move in a smooth style and they had not been taught that technique yet.
Using two hands, Mary conducted a staccato then legato 4/4 pattern and asked the students to describe the differences in appearance. The students said staccato conducting looked short and legato conducting looked smooth. Mary asked the students to stand and practice legato conducting. Some of the students were conducting this pattern clearly. They understood the concept of smooth and were able to show that, without compromising the integrity of the 4/4 pattern. Some students really struggled to show legato. They seemed to understand it needed to look smooth, but conducting the smooth gestures caused their pattern to be out of time. Nine students in the class were also having problems conducting the pattern in the correct direction. They seemed so focused on trying to make the pattern smooth they forgot to think about the shape and direction.

After spending five minutes practicing legato conducting, Mary demonstrated staccato conducting and asked the students to practice. As with legato, some of the students understood staccato conducting well and were able to show this in their pattern very clearly. Eight students had the idea of staccato conducting, but rather than making their pattern look short and light, it looked heavy (marcato). After four minutes of practicing staccato conducting, Mary had them practice both. She called out the pattern style and the students responded. After switching between the two styles four times, she had the students change the tempo and dynamics. She would yell out ‘loud’, and the students made their patterns bigger. She would yell out ‘soft’, and the students made their pattern smaller. She counted out loud, and as her counting sped up or slowed down so did the students’ conducting patterns. This activity concluded the lesson.
4.2.14 Week 16: Lessons Eight and Nine

The next lesson moved on to other patterns: 2/4 and 3/4. The teaching resource intended these lessons to be taught separately, however, due to time constraints they ended up being combined.

Mary started the lesson by playing one movement from ‘Lincolnshire Posy’ by Grainger, demonstrating staccato technique. This piece was designed to reinforce the staccato conducting taught during the last lesson. Mary asked the students to describe some techniques they were hearing in the piece. The students said it sounded short, jumpy and separated. Mary was unsure of the time signature of the piece and quickly consulted with the researcher before continuing the lesson.

Mary asked if any student could stand and demonstrate what they thought a 2/4 conducting pattern might look like. One student volunteered and correctly demonstrated the pattern. Mary then demonstrated the pattern again for the students. Her pattern was not very fluent and she looked a bit uncomfortable conducting 2/4. She asked all the students to stand and practice. All of the students understood the general shape of the 2/4 pattern. The major issue the students were having was making the pattern too big.

Mary put on the next listening example, which was intended to enforce the 2/4 pattern. While the piece was playing, Mary asked the students to conduct along to the music. All of the students conducted a 4/4 pattern. After 30 seconds Mary stopped the piece and asked the students what time signature they thought the piece was in. The researcher suggested 2/4, which was good because Mary also thought the piece was in 4/4. Mary played the piece again and this time the students conducted a 2/4 pattern with the recording.
She proceeded to demonstrate the 3/4 pattern for the students. She asked the students to stand and practice 3/4 conducting. The students did not appear to have difficulties with this pattern. After three minutes of practicing Mary had the students switch between 2/4, 3/4 and 4/4 conducting. She shouted out which time signature she wanted the students to conduct, and they responded. After practicing this exercise for a few minutes, Mary concluded the lesson.

**4.2.15 Week 17: Group Conducting**

Group conducting took place during the next ensemble rehearsal. It did not run as smoothly as the previous session.

In today’s group conducting the students were meant to be practicing some legato conducting. However, as they did not have a legato piece in their ensemble repertoire, this proved difficult. The first group of students conducting did a mediocre job, which was surprising given how well they had conducted during the last session. Posture and form were incorrect, and the students showed no expression, emotion or energy. There were also a few tempo discrepancies. A few of the students who conducted wanted to conduct the pieces slower than the tempo in ensemble. However, the students playing were not willing to follow the new tempo, causing problems. The students were reminded several times that the conductor selects the tempo and whether the students in the ensemble think it is correct or not they need to follow that tempo. This did not really fix the problem and timing and duration continued to be an issue in the first group. Each student conducted a short section of ‘Eye of the Tiger’ two times and then returned to ensemble rehearsal.
The second group of students conducted more clearly than the first group. Each student also conducted with proper form and posture. For their second conducting turn the researcher suggested to these students that they use some emotion in their conducting. Some of the students attempted this by making their pattern larger or smaller for dynamic changes. The ensemble did not really respond to the dynamic changes in the conductor’s pattern, however, the researcher could see that the dynamic changes were clearly shown by the conductors. Once each student conducted twice they returned to ensemble rehearsal.

The third group of students was similar to the first group. They were not focused and conducted quite poorly. Posture and form were incorrect, and several of the students struggled to keep proper tempo while conducting the piece. Their patterns were not always clear either. After their first conducting attempt, the researcher offered some suggestions to the students for improvements for their second attempt, however, the students did not respond to these suggestions and conducted the same way both times. Once all the students finished conducting, they returned to ensemble rehearsal.

It was clear the limited music choice was starting to affect student engagement. The students were very beginner and only had three pieces. At this point in the teaching resource, students should be conducting 2/4, 3/4, 4/4, staccato and legato conducting. However, they were only playing 4/4 music in their ensembles and were, therefore, only conducting 4/4 music. It was important to find a solution quickly or the students would likely lose all focus in group conducting sessions.
During group conducting Mary distributed a new piece, ‘Guantanamara’. As the researcher was working with the intervention students completing group conducting, she did not see how this piece was instructed to the ensemble.

4.2.16 Week 17: Ensemble Rehearsal

Steph was absent today and Mary conducted the ensemble. She started the ensemble rehearsal with a warm-up using staccato and legato exercises. Using the C major scale, she had the students play through several staccato exercises using crotchets and minims in 4/4 time. Mary conducted these examples in a staccato style and about half of the ensemble was watching her conducting. Then she asked the students to play the same exercises in a legato style. Her pattern, however, remained in a staccato style. The students simply followed her verbal instructions rather than watching her pattern.

After the warm-up was completed, Mary had to complete some assessing. She asked Jan, an intervention student, to conduct the rehearsal. Jan stood up in front of the ensemble and announced which piece they would be working on, ‘Rockin’ Robin’, gave a really clear preparatory beat and started the ensemble. She was able to cue several of the instrument entries throughout the piece. Her pattern stayed quite consistent and she only missed six or seven beats in the whole piece. Jan spent about 15 minutes rehearsing the ensemble. Once ‘Rockin’ Robin’ was finished she moved on to ‘Eye of the Tiger’ and then ‘My Girl’. She offered a little bit of feedback to the ensemble, but her main purpose was to have the ensemble play from beginning to end of the three pieces.

Once Mary finished assessing, she returned and took over the ensemble. With the remaining 20 minutes of rehearsal she worked on individual parts that the students were struggling to play. ‘Eye of the Tiger’ was still causing problems, particularly with
timing, so she focused on helping the students with that piece. She had the students play various measures of the piece one instrument section at a time. After working with the various sections she had the whole ensemble play from the beginning. Timing was still an issue but clearly improving. Then Mary dismissed the ensemble.

There were a few students who were consistently watching the conductor: a couple of flute players, one string player and the piano player. Mary regularly referred to herself as the conductor now and she often asked the students to watch the conductor.

4.2.17 Week 18: Ensemble Rehearsal and Group Conducting

During the next ensemble rehearsal both teachers were away so there was a casual teacher in charge. This teacher had taught at the school many times before. She divided the students into their instrument groups and sent them to different rooms for sectional practice. The researcher was given permission to undertake group conducting with the intervention students.

Engagement had been a real problem in the group conducting sessions during their previous time conducting. This time the researcher decided to do something a little different. Rather than dictating to the students what they should do, the students were told to select any of the three pieces they wished to conduct and any style in which to conduct that piece. To date they had learned legato and staccato style conducting. The students (conductor) were not to tell the rest of the group what style they picked. The other students in the group were supposed to watch and play the way it was conducted. This ensured the students had to really think about how their chosen style should look to the ensemble members. It also meant the students in the group playing had to actually pay attention and give some thought to what they were seeing.
For most students this was quite successful. Most of the students were excited when the activity was suggested and they all wanted to try conducting first. As the students really only had two styles to choose from, most decided to take a piece that was supposed to be staccato and conduct it legato, or vice versa. Most of the students actually smiled while they conducted today, which had not been seen previously. Form and posture also improved today. The patterns were clearer and most students were starting to conduct more from the elbow and less from the wrist. Most of the students successfully used the preparatory beat today as well.

When each student had conducted one time, the researcher offered some instruction and feedback about what could be improved in the student’s pattern, and then asked each student to try and conduct again. Once each student in each group had conducted two times, they returned to sectional rehearsals.

After all three groups had finished conducting, there was about ten minutes left in class. The casual teacher requested the researcher conduct the whole ensemble through a couple of their pieces. The researcher assembled the ensemble on stage and asked them to take out ‘Eye of the Tiger’. She began the piece. After the first eight measures she had to stop. The group was playing very lazily, under tempo and with no emotion at all. The researcher told them to think faster with the tempo and they tried again. The tempo problem was a bit better but still present.

It became obvious that balance was a major issue and probably contributing to the tempo problems. The ensemble was asked which instruments had the melody. The students were unsure. The researcher told the ensemble that the woodwinds had the melody and
then asked the woodwinds to play from the beginning. After eight measures she stopped them and told the whole ensemble that if they could not hear the melody then they were playing too loud. The whole ensemble played from the beginning and this time it worked much better. The balance was more even and the tempo was more stable. After playing through the whole piece once, the class was dismissed.

**4.2.18 Week 19: Lessons Ten and Eleven**

The next lesson discussed tenuto, rubato and marcato techniques. These techniques were not intended to be taught together but, as with previous lessons, they were combined due to time constraints.

Mary began the lesson by introducing and defining these terms and telling the students how to spell them correctly. She asked the class if they had heard music where the timing and tempo changed throughout the piece. The students thought for a moment and then agreed they had, discussing pieces where there were changing time signatures, mood changes and the tempo slowed down/sped up. Mary agreed with these answers and said that when music is in a thoughtful mood it often slows down and when something exciting is happening it speeds up, and it is the conductor’s responsibility to show this to the ensemble.

Mary played ‘October’ by Whitacre for the class, which has varying tempos throughout. Before playing the piece she asked the students to write down three points they noticed about the tempo. At the end of the playing the students said the music often slowed down and sped up, and one student said it was like an accelerando. However, the class agreed it was not getting faster the whole time.
During the next listening Mary asked the students to stand and try conducting along with the recording, showing the rubato and tenuto moments. Mary was counting out loud with the piece to help the students with their conducting, however, she was in the wrong time signature and, as the piece sped up and slowed down, she was not always able to accurately vocalise that to the class. The students were trying hard to conduct to her counting, but were often not in time with the music.

After they spent a minute trying to conduct with the recording, Mary asked the students: ‘Why would it be difficult to play this?’ They decided it would be hard to perform because some musicians would not know where to rest, timing would be an issue as a group and it would also be hard to conduct. The conductor would really need to know the piece in order to show the ensemble exactly how to play.

Following this discussion Mary introduced the left hand to the students. She told them that using the left hand was good to emphasise certain aspects of the music and certain movements in her conducting pattern, as sometimes it was less noticeable if it was all in the right hand. She showed the students a couple of movements, such as how to have the ensemble hold a note, and then asked the students to stand and conduct along with the recording using their left hand as well. The students seemed to understand the left hand was to be used sparingly and not all the time, which is the way they used it during their second attempt to conduct along with the recording.

Mary realised conducting with the recording was difficult and the students were struggling so, in order to emphasise and allow students to continue practicing free time conducting, she counted beats out loud without music playing. She told the students to listen to her counting and to speed up and slow down with the speed of her counting.
After a few minutes of this exercise she asked the students to complete the same activity with a partner. The students turned to their neighbour and while one person counted out loud the other person followed their speed with their conducting pattern. Then the students switched partners. The students did this for about four minutes.

When this activity was completed, Mary introduced marcato conducting and explained how this was different to staccato. Staccato is meant to be light whereas marcato is meant to be heavy. She demonstrated the difference to the students and then had them stand and conduct both styles. She had the students switch between the two styles for a few minutes until she could see most students were grasping the concept. To reinforce this style, they listened to another movement from ‘Lincolnshire Posy’ by Grainger.

After the first listening, Mary asked them to describe what they heard. Most students agreed there were several heavy sounding notes, but a few students also pointed out the slow, melodic section. Mary asked the students to stand and try conducting along with this recording. Students were able to clearly show marcato conducting and then show legato conducting in the slow section. This activity concluded the lesson.

4.2.19 Week 19: Ensemble Rehearsal

The next ensemble rehearsal took place in a different room. The first 20 minutes of class were spent carrying stands and chairs from the recital hall downstairs to the practice studio upstairs. The end of term concert was only two weeks away at this point. Mary and Steph were less patient with the students and were getting frustrated when the students forgot their instruments or did not practice their music.
Once the upstairs practice room had been assembled, Mary began with a warm-up. During the warm-up it was clear some of the students were really beginning to watch the conductor and understand some of her movements. Mary had them play the C major scale in breves and then in crotchets. For the crotchet exercise she did not tell them she wanted them to play staccato, she just conducted it that way and most students picked up this style within the first measure and played staccato. The warm-up only took about ten minutes today.

After the warm-up, she asked them to take out ‘Guantanamara’. She began conducting and almost immediately stopped and made reference to her conducting. She told them she was not conducting lazily and without feeling (gave an example of this), but was conducting with enthusiasm, and showed them again, and expected them to play with enthusiasm. She began the piece again. The second time had much more enthusiasm from the ensemble. This piece had several tricky counting sections in it and Mary spent about 20 minutes rehearsing the difficult bars with the group. She had different instrument groups play at different times and then had the students clap and sing their rhythm. The students were still struggling but Mary told them to put the piece away and take out ‘Eye of the Tiger’.

Brad, the practicum student, was back at the school again. After Mary was finished rehearsing ‘Guantanamara’, Brad was told to rehearse ‘Eye of the Tiger’. He struggled to keep the students in time. He was a less experienced conductor and changed his speed to match the ensemble rather than making the ensemble speed up to match his conducting. He had the ensemble play through the whole piece but, nearing the end, he lost count of bars and the group stopped playing before he stopped conducting. He asked the students to play the last ten bars over so he could conduct the ending correctly
but made the same mistake the second time. He decided to leave that and asked the ensemble to play from the beginning again. He missed the ending the third time too.

For the last ten minutes of rehearsal, Mary asked the students to take out ‘Guantanamara’ again and she did a bit more work with the complicated rhythms. This concluded the rehearsal.

4.2.20 Week 20: Lesson Twelve
Lesson twelve had students learning about left-hand use and took them through an active listening exercise. As Brad, the practicum teacher, was at the school again he taught the lesson. Prior to starting the lesson the researcher asked him if he had any questions or concerns with the lesson. He said he did not and that he had read through the lesson plan a few times and felt confident to teach.

He began the lesson by introducing the topic then handing out the student worksheet. This was not quite the way it was written in the lesson plan, as the lesson plan suggested teaching the content and then handing out the worksheet. He went through each question on the worksheet and asked the students what they thought the answers might be. The students were very quick to answer the questions and were almost always correct. They understood that the left hand should be used for cueing and showing emotion and not to mimic the conducting pattern in the right hand. They knew that, on rare occasions, the left hand should mimic the right hand but that this was called mirroring and should only be used sparingly.

After the students finished the worksheet, Brad asked the students to stand and practice using their left hand. He demonstrated getting louder and softer, showing this in the left
hand by having his hand rise to get louder and fall to get softer and then asked the students to mimic him. The students clearly struggled with this coordination. Often, as the students tried to raise their left hand to indicate the volume getting louder, the right hand started rising as well. The same problem happened when the students tried to lower their left hand to indicate the volume getting softer. After practicing this for about five minutes Brad played a listening example for them.

Today’s listening example was ‘Star Wars’ by Williams. The students became very excited as soon as the piece started, as most of the students recognised the work. After playing the piece for around one minute Brad stopped it and asked the students some questions. The students knew the name of the piece and talked about the accents and marcato notes. After a bit of discussion Brad asked the students to stand and conduct with the recording using their left hand to cue and show dynamics. The students struggled with this task but were still able to show some of the changes being heard in the music. There were two or three students who were using their left hand very accurately. They were able to coordinate their hands together with some ease and show the volume changes relatively clearly. Brad gave the students two attempts to conduct with this recording.

After they finished conducting Brad reviewed what they had learned about left-hand conducting. He really emphasised that mirroring was not an appropriate gesture to use all the time, as the ensemble would get used to always seeing the left hand and begin to take no notice of it. This concluded the lesson.
4.2.21 Week 20: Ensemble Rehearsal and Group Conducting

During the following ensemble rehearsal the students participated in their last group conducting session. This activity was completed in the same format as last time, which allowed the students to pick the piece and style they wished to conduct, and those in the small ensemble had to play the way the conductor was conducting.

All three groups conducted clearly today with some enthusiasm, except four students who were not interested in participating. These four students conducted and did a mediocre job, but there was no enthusiasm or creativity in their conducting pattern. The 4/4 pattern and the preparatory beat was not reviewed with the students this time before they started. The students just conducted correctly. About 10 of the 16 students were showing a really clear pattern and style and that was quite obvious in the sound the ensemble made while they conducted. If the conductor looked more confident, the musicians played more confidently.

Two students even tried using expressivity in their conducting by slowing the pieces down and adding in some dynamics that were not there. Although these attempts were not executed with 100% accuracy, they were done well enough that the musicians could respond appropriately. One of these students tried to use their left hand to cue some instruments. This was also not executed with 100% accuracy but was quite a reasonable attempt. This student managed to use their left hand without losing their pattern in their right hand.

After each student conducted one time the researcher provided some brief comments and then asked the students to try conducting again. When each student in each group conducted twice they returned to ensemble rehearsal.
The researcher observed the end of ensemble rehearsal when group conducting finished. The concert for this ensemble was getting very close and the teachers were working very hard to have the students accurately learn the music. Mary conducted the ensemble through ‘My Girl’, and really drilled them about dynamics and other expressive techniques. In some bars, Mary showed these in her conducting patterns.

One piece in particular was causing the ensemble several problems, and they spent most of the rehearsal working on this piece. The piece had several tricky timing moments and as timing continued to be an issue for the ensemble, the students were struggling to count their parts correctly. Mary tried a few different approaches to help the students. First she tried having separate instrument groups play but this did not work very well. The students became confused without hearing the other parts and either lost where they were in the music or just stopped playing. Next she tried having the students sing their parts while she conducted. The students responded well to this approach. After the ensemble sung the rhythm a few times Mary asked them to play through that section again. The students still had problems with the section because they had not learned all the notes, but it did sound a little more cohesive than the previous attempt. This concluded ensemble rehearsal.

4.2.22 Week 21: Ensemble Rehearsal
This was the last ensemble rehearsal the researcher observed. Before starting rehearsal the students were asked to complete the post-test survey. The researcher distributed the survey and asked the students to complete it quietly. After ten minutes the researcher completed the interactive portion of the survey, where she conducted three different patterns and the students were asked to circle the words they thought best described the
way the patterns looked. When that section was completed she told the students to finish up the rest of the survey and hand it in when they were done. Once they had handed in the survey they were asked to assemble their instruments and wait on stage for rehearsal to start. No time restraints were placed on the students and most finished in 15 minutes.

Mary and Steph were away at a music festival during this class, so a casual teacher was in charge of ensemble. This casual teacher had substantial music experience and completed his practicum at this school the previous year.

As today was the last day the researcher would be working with the students they were given the opportunity to conduct the whole ensemble if they wished. Up to that point the intervention students had only conducted small groups of four or five students. Given that the last few group conducting sessions had gone so well the researcher anticipated that several students would want to try conducting the whole ensemble. This was not the case. Only three students wanted to have a turn and two of those students were not in the intervention group.

The two students in the control group tried conducting first. They were unsure how to start and how to form the correct pattern. The casual teacher and the researcher gave a brief lesson and then these students tried conducting. These students could not keep the pattern constant and continually had their pattern going in the wrong direction. They both said after their try that conducting was much harder than it looked.

Then the sole intervention student wanting a turn conducted. She gave a very clear preparatory beat and kept the group in time for the duration of the piece. She even used her left hand to cue some instruments. She looked relatively comfortable and a few
times had a smile on her face. Her pattern was very confident and the sound of the group was also confident.

Once she was done, the casual teacher instructed the ensemble. He rehearsed two pieces with them and spent most of the time fixing tuning and timing issues in ‘Guantanamara’. He asked different sections to play so that the whole ensemble could hear the melody or harmony parts, and he conducted the students slowly through tricky rhythmical sections. He had the students clap various parts that were still causing problems and also count out loud. After rehearsing this piece he dismissed the class.

4.2.23 Summary

The intervention took place over 21 weeks, and the researcher undertook 22 observations in total. The intervention ran very smoothly aside from some school timing conflicts that arose, causing rescheduling of some lesson days. Mary worked well with the researcher and, although she expressed apprehension at several points about her perceived lack of conducting skills, she successfully taught each lesson to the students. In addition to the conducting lessons in class and the ensemble rehearsals, intervention students participated in five group conducting sessions with the researcher where they each had two turns to conduct a small group of their peers. The students were also given the opportunity to conduct the whole ensemble at the end of the intervention. One intervention and two control students tried conducting the whole ensemble. All of the participants remained a part of the study for the duration of the project.

As is the case with most research projects, this one did not take place exactly as it was envisioned. The theoretical, knowledge and understanding components (in-class lessons) of the teaching resource were all taught to the students, however, due to time
constraints some of these lessons had to be grouped together even though they were not
designed in that manner. The practical and skills components (group conducting) did not
cover all the content in the teaching resource. By the end of the teaching resource the
students were meant to be conducting in 2/4, 3/4 and 4/4 time signatures, in rubato,
marcato, tenuto, legato, staccato and accented styles. However, the students only
practiced the 4/4 pattern using staccato and legato style. This was due to the limited
selection of music. Almost all the students were learning a new instrument in ensemble
and the music had to be easy and accessible for them.

4.3 Pre-test Survey Responses
In this section, the results of the pre-test survey, combined with the information gathered
from the initial focus group interviews, are discussed. The answers of each survey
question are discussed in their individual sections and questions, and divided into control
group, intervention group and focus group (where necessary) responses. This section
concludes with a summary of the pre-test survey information, comparing control and
intervention group responses.

4.3.1 Section 1: Your Musical Background

4.3.1.1 A. How long have you participated in a music ensemble?
There were 13 students in the control group who had never participated in an ensemble
before enrolling in music class in Year 8. Two students had already participated for two
years and one student had participated for four years.

There were ten students in the intervention group who had never participated in an
ensemble before enrolling in music class in Year 8. One student had four years
experience playing in an ensemble. Five students did not answer that question.
In the focus group interviews it became apparent that, although most of the students had not previously participated in an ensemble, about half of the intervention students had played instruments before. Most of this previous experience was playing piano, however, a couple of students also played guitar and drums previously.

The few students who had previously participated in an ensemble before described their experience. Two students played regularly in a string orchestra and a couple of students discussed participating in a vocal ensemble, either currently or while in primary school. “I’m in a vocal ensemble and I’ve been doing that since like Term 2 of last year. And I used to do choir and stuff. It was just not very exciting in choir”.

**4.3.1.2 B. Describe a time you’ve seen a conductor**

In the control group, five students said they had seen a conductor through ensembles or music camps in which they had played. Two of these students also had experience in a choir in primary school. Seven students had seen a conductor during live performances they attended, including Southern Stars, shows at the Sydney Opera House and the local conservatorium of music. Another four students had seen a conductor on television in various shows and cartoons. Two students said they had never seen a conductor before.

In the intervention group, six students had seen a conductor through music ensembles or music camps they had attended, four referencing choir in primary school. Another six students had seen a conductor at live performances, including the Sydney Opera House, musicals and school concerts. A further six students discussed seeing a conductor on television in various cartoons and movies.
The students expanded on these comments in the focus group interviews. One student described the difference she saw between instrumental and vocal ensemble: “cuz in the vocal ensemble everyone’s kind of like they’re all … cuz the teacher kind of regards you a lot differently cuz all you have to do is read off a sheet, whereas everyone has to like prepare and everything [in an instrumental ensemble].”

Some students described seeing a conductor using a baton, although several struggled with the correct term. “They wave their stick around and they help with rhythm or something”. A few other students talked about “the wavy thing”.

4.3.1.3 C. Have you ever tried conducting?

In the control group there were 12 students who had never tried conducting before. Two students said they tried it once for fun when they were in primary school.

There were ten students in the intervention group who had never tried conducting before. Three students said they tried it for fun when they were quite young. One student was given the opportunity to conduct their choir when they were in primary school.

4.3.2 Section 2 - Your Thoughts about Conducting

4.3.2.1 A. What do you think a conductor needs to know?

In the control group two students said that they thought conductors need to know rhythm and beat. Nine students thought they need to be able to read music and a further four students said conductors need to be able to direct the ensemble and have good communication skills to “get his message out quite simply”. One student thought conductors need to know the music they are conducting and another thought they need good organisational skills. Three students suggested they should know the different
instruments in the ensemble and how they work, and another three students said they need to be able to play instruments, at least one. Six students said conductors should know how to conduct and another suggested they should be able to multitask. One student was unsure and said, “I don’t know”.

In the intervention group eight students said they thought conductors should know how to read music and another six also said rhythm, beat and tempo were important to know. Four students thought conductors should be able to conduct and “use hand movements” and “gestures for music”. Four students said dynamics were important to know and another suggested conductors should have a way “to portray emotion through their movements”. Three students thought it was important for conductors to know how various instruments work and sound, and another student thought multitasking was important. One student said they should know the music they are conducting really well and another suggested conductors should know how to improve the playing of the ensemble. A further student thought knowing pitch would be helpful and another suggested leg strength would be good because “they stand for ages”. One student thought conductors should know how to organise and lead an ensemble and another said conductors do not need to know anything.

In the focus group interviews the students elaborated on their answers. One student thought conducting is “pretty skillful like, once they [conductor] get it wrong, it’s all outta order”. A few students remarked how hard they thought conducting looked. One said, “I went to see Wicked, their conductor, she was standing there and then when everyone watched she’d be going like that [waving arms around] … and you’d just be like, how did she do that, cuz you’d think that she’d be so busy over there that she would forget, but she doesn’t. Cuz she does it so much”. Another student commented,
“They’d have to learn their music … very well” and another added, “It’d be really hard to like read a score”.

4.3.2.2 B. Why do you think you need a conductor?

In the control group, nine students thought conductors help lead, direct and organise the ensemble with one student writing, “I think the ensemble would be disorganised without a conductor and wouldn’t play to the best of their ability”. Five students suggested conductors help with timing and one thought they help with the rhythm and beat. Three students thought conductors help the ensemble “successfully play the music”, while another student said conductors help ensembles sound good. One student suggested conductors help with pitch and two students did not know why you need a conductor.

In the intervention group, eight students said they thought conductors help lead the ensemble and “make the group work well together”. Seven students suggested conductors help keep the ensemble’s timing and beat together. Two students said conductors remind you how to play your instruments correctly and one student thought they help you improve the sound of the ensemble. Another student thought you need a conductor to conduct you and help with pitch and another said you do not need a conductor.

The focus group interviews had very similar responses. The students thought the conductor was responsible for timing, dynamics, leadership, cueing and maybe pitch. One student said, “like with their hands they show how high and low it goes and stuff”. Another student said “All I’ve seen is TV shows with a conductor and they go like this [waves arms in the air], and then sort of turn around and everyone plays by themselves … then they just walk off”.

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4.3.3 Section 3 : Your Reflections of Music Class and Rehearsals

4.3.3.1 A. Sometimes your teacher (conductor) changes her conducting pattern while you are playing. Why do you think she does that?

In the control group, ten students said they thought the conductor might change her pattern because something changed in the music. This could be timing, beat, rhythm or dynamics. One student suggested she might change her pattern to “make it more challenging”, and another suggested “to make the piece more interesting”. Four students were unsure, with one student saying “I know nothing about music but it kind of looks like you’re trying to do magic”.

In the intervention group, 13 students said they thought the conductor might change her pattern because something changed in the music. This could be timing, mood, pitch, dynamics or “to show contrast between sections”. One student suggested, “to make the music piece sound interesting” and another commented, “to change from piece a to piece b”. Two were unsure and another said, “so she doesn’t fall asleep”.

Although on the survey the students suggested some answers, when this was discussed in the focus group interview, most of the students admitted they were not watching the conductor for a variety of reasons. One student said right away, “they [musicians] have to watch the conductor”. This student went on to say, “they’d have to watch both of them. They’d have to watch the music and their conductor.” Other students suggested, “it depends on how much experience they have … like experienced they watch a conductor and the music, if they’re not [experienced] they just read the music”. Another student said, “I can play a few notes, like if I’m only going to play a few notes, but I couldn’t like play a song [watching the conductor]”. A different student commented “the more experienced people tend to look at the conductors cuz they’re like … they
kind of know the music half the time. They’ve played for a while. Whereas me, I’m like, starting like, I haven’t had the music and I’m like what??? Cuz I look at the conductor then I freak out cuz I don’t know what I’m playing.” One student suggested, “when we don’t look at the conductor usually we tend to get very out of time. Because people like to speed up. People like to, if people don’t know a note they stop and start again, it goes all weird”.

During discussion of a previous rehearsal the researcher observed, the students agreed most were not watching the conductor. “I just look at the notes”. However, they also thought the teacher was not really conducting during that rehearsal anyway. “No one knew what they were doing so she wasn’t really conducting us, like she … she didn’t do this thing [actions a rough conducting pattern]”. Another student said “she [the teacher] was just saying play that note”, and another added “and she was counting”.

4.3.3.2. B. How does your teacher (conductor) help you understand the music with her conducting?

In the control group, four students said they thought the conductor helped them understand the music by “communicating with actions”, “she moves her hands to direct the musicians what to do”. Five students said the conductor helped with timing and another suggested they tell you what to do. Two students said they did not know.

In the intervention group, five students said they thought conductors helped them understand through hand gestures. “Use hand gestures to convey the meaning of cres, dim, rests and so on”. “Their movements tend to be sharp and jerky if the music is jumpy but they are the opposite if it’s sad or love music”. Three students said they helped with timing and one also thought they helped with dynamics. One said they
made it easier to know when to start and stop and another thought they helped you to listen. Two students did not know and two students said they do not help, with one writing, “when they conduct it doesn’t really tell me as a piano player what to do. I just go along with it”.

During the focus group interviews, the students offered some similar answers to the survey, and elaborated on some of their answers. The students suggested conductors help with cueing, showing dynamics and helping with timing. One student said “I reckon a conductor just helps you with the beat and not really, well maybe like when to get louder and softer, but that’s pretty much it”. Another student said, “how fast the music is going?”, and another said, “maybe pitch?” One student commented, “Well, I guess if you don’t know what the like crescendo or anything like that means on there, you see him doing it bigger then you’ll just know”. One student added, “they don’t really help”.

The students also discussed some confusion they experienced when watching conductors. “You can’t understand, they just wave their hands around in front of a group of people. Doesn’t tell you anything, just a distraction”. Another student agreed saying, “they’re trying to put you off”, and another student said, “I can’t really understand what it, what that [conducting pattern] means”.

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4.3.4 Section 4: Watching the Conductor

4.3.4.1 Please circle all words you think describe the way the 4/4 pattern is being conducted

<table>
<thead>
<tr>
<th>Staccato</th>
<th>Speeding Up</th>
<th>Legato</th>
<th>Light</th>
<th>Getting Softer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenuto</td>
<td>Short</td>
<td>Smooth</td>
<td>Decrescendo</td>
<td>Slowing</td>
</tr>
<tr>
<td>Marcato</td>
<td>Getting Louder</td>
<td>Ritardando</td>
<td>Heavy</td>
<td>Crescendo</td>
</tr>
</tbody>
</table>

For this section of the survey, the researcher demonstrated three different conducting patterns and asked the students to circle the words they thought best described the pattern they were seeing. Their answers were divided into control and intervention group, and displayed one pattern at a time. The grey lines in the tables are the correct answers and the highlighted boxes show contradictory answers provided by the students.
**Example 1. A smooth/legato pattern was conducted for the students.**

Table 4.1: Control Group Answers for Ex. 1 Pre-test (n = 14)

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Table 4.1 displays the answers the control group provided when the researcher conducted a smooth/legato pattern. Four students correctly identified the Italian term and 14 students knew the pattern was smooth. One student circled smooth and nothing else. Nine students also circled the pattern was light in appearance. Two students offered some contradictory answers, with one circling heavy/marcato and light, and the other circling getting softer/decrescendo and getting louder, and slowing and accelerando and speeding up. Although some students were able to identify the correct answers, it seems evident from the spread of selection that many students were unsure what the pattern was representing and may have guessed a few of their selections. The students may have also been unclear as to the meaning of the Italian terms, so simply selected at random what they thought may have been correct.
Table 4.2 displays the answers the intervention group provided when the researcher conducted a smooth/legato pattern. All 13 students correctly identified the pattern as smooth and seven identified the correct Italian term, legato. A further 12 students also thought the pattern was light in appearance. One student circled smooth and nothing else. Four students provided some contradictory answers. Two students circled both light and tenuto. One student circled marcato and light, and another circled crescendo and decrescendo/getter softer. Comparing with the control group’s table, it seems evident the intervention group had the same difficulties in correctly identifying the conducting pattern. While some students understood the pattern was smooth/legato, several other answers were also selected, suggesting the students may have guessed some answers, or also been unclear as to the meaning of all of the Italian terms.
Example 2. A short/light staccato pattern was conducted for the students.

Table 4.3: Control Group Answers for Ex. 2 Pre-test (n = 14)

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Table 4.3 displays the answers the control group provided when the researcher conducted a short/light staccato pattern. Nine students correctly identified the Italian term staccato, seven students circled short and four students circled light. One student circled both staccato and short, and another circled just staccato. Four students offered contradictory answers. One student circled heavy/light and marcato, and another circled slowing and accelerando. One student circled staccato and legato, accelerando and marcato. Another circled slowing and accelerando. The students had difficulties identifying this conducting pattern. The majority of the students’ ensemble music was in a legato style, so perhaps the students had simply not seen a short/light pattern previously.
**Table 4.4: Intervention Group Answers for Ex. 2 Pre-test (n = 13)**

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Table 4.4 displays the answers the intervention group provided when the researcher conducted a short/light staccato pattern. Eight students correctly identified staccato, 11 circled short and a further seven students circled light. Two students selected all the correct answers; two others came very close, circling short and staccato, and the other circling short and light. There were a lot of other mixed answers. Four students saw the pattern as slowing and two others thought it was speeding up. Five students also gave contradictory answers. Two circled legato and short, another student circled tenuto and staccato, and a third student circled heavy and light, and decrescendo and getting louder. Another student circled tenuto and short. The intervention students also had difficulty identifying this pattern, with some students selecting legato and smooth. As with the control students, perhaps these students had simply not seen a short/light staccato pattern previously.
Example 3. A legato crescendo over four bars was conducted for the students

Table 4.5: Control Group Answers for Ex. 3 Pre-test (n = 14)

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Table 4.5 displays the answers the control group provided when the researcher conducted a legato crescendo over four bars. All 14 students circled getting louder, six students also circled crescendo and four others also circled legato. One student circled only getting louder and legato. Several students associated getting louder with getting faster, with 12 students circling speeding up and nine students circling accelerando. Five students gave contradictory answers for this example. Two students circled heavy and light. One student circled getting louder and decrescendo, while another student circled short and tenuto. The fifth student circled all 16 available answers. Many of the students were able to correctly identify this pattern, however, several of these students also identified the pattern as speeding up. It is common for inexperienced musicians to speed up when the volume increases. Perhaps the students assume getting louder also means getting faster.
Table 4.6 displays the answers the intervention group provided when the researcher conducted a legato crescendo over four bars. Eight students circled crescendo, 12 circled getting louder, three circled smooth and two circled legato. One student circled all the correct answers and one incorrect one (speeding up), while three students circled only crescendo and getting louder. Five students gave contradictory answers. Three students circled ritardando and accelerando/speeding up, with the third student also circling marcato and light. A fourth student circled heavy and light and a fifth student circled getting louder and decrescendo. The intervention students had the same difficulty as the control group, correctly identifying the pattern but also suggesting the pattern was speeding up.

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Table 4.6: Intervention Group Answers for Ex. 3 Pre-test (n = 13)
4.3.5 Pre-test Survey Summary

The pre-test survey results showed that the control group and intervention group started with a similar level of musical knowledge. The majority of the students in both groups were new to participating in a music ensemble, with three students having prior experience in the control group and one student having prior experience in the intervention group.

Both groups gave very similar answers to the questions. Each group had a couple of students who had a bit of experience working with a conductor, but most students described seeing a conductor at a performance or on television. There were a couple of students in each group who had tried conducting for fun but most students had never tried it before.

When it came to discussing a conductor’s knowledge, again, these answers were quite similar for both groups. The majority of students thought conductors need to lead the ensemble and help with timing, pitch, rhythm and beat. The students also thought conductors should be able to read music and play an instrument or variety of instruments well.

Both groups thought the conducting pattern was likely to change when there was a change in the music. Students in both groups suggested these could include timing, beat, rhythm or dynamic changes. Several students from both groups also suggested the conductor uses actions to show what they want the music to sound like. Although the students suggested these answers, the focus group interviews revealed that most students were not watching the conductor or felt they would not be able to watch the conductor until they became more experienced musicians.
The answers for section four of the survey were also similar with both groups. A few students circled the correct terms but several students circled incorrect terms, and students from both the intervention and the control group provided some contradictory answers.

The focus group interviews reinforced the information gathered from the surveys and provided a bit more depth to some of the answers. The main item the focus group interviews brought forward that was not seen in the survey was the students’ lack of watching the conductor, discussed previously.

At the end of the focus group interviews there was a brief discussion of the conducting project with the students. The students were either unsure what to expect or else afraid of failure. One student said “I’m gonna fail” and a couple more thought they might learn how to conduct a bit, “We’ll at least know a little bit more on how you can conduct, a bit more than just waving your hands around”.

4.4 Post-test Survey Responses
In this section the results of the post-test survey are discussed. The answers of each survey question are discussed in individual sections and questions, and divided into control group and intervention group responses. This section concludes with a summary of the post-test survey information, comparing control and intervention group responses.
4.4.1 Section 1: Your Musical Background

4.4.1.1 A. How long have you participated in a music ensemble?

In the control group, nine students had participated in an ensemble for two terms, the duration of the class. One student participated for one term, and another student had been participating for five years. One student wrote, “too long”.

Ten students in the intervention group had participated in an ensemble for two terms, the duration of the class. One student had participated for four to five terms, one for a whole year and another for five years.

4.4.1.2 B. Describe a time you have seen a conductor

Ten students in the control group described seeing a conductor live during their ensemble practices. One student said, “at the front of our ensemble waving hands to give us tempo”. Four students discussed seeing live concerts where there was a conductor such as, “Southern Stars and school spectacular performances” and “Sydney Opera House, watching Lord of the Rings”. Four students described seeing a conductor on television including, “in a Mickey Mouse cartoon”.

Eleven students in the intervention group described seeing a conductor live during their ensemble practices, one student writing, “during music practice, the conductor stands out the front, they always know what they are doing”. One student also said “during our conducting lesson”. Three students discussed seeing conductors at live performances including, “watching the SSO”, and “I seen conductors with their orchestras at Christmas time”. Two students had seen conductors on television.
4.4.1.3 C. Have you ever tried conducting?

Twelve students in the control group had never tried conducting. One student had been shown but had not tried conducting a large group.

Fourteen students in the intervention group had tried conducting, discussing various thoughts and experiences they had. Eight students said they only tried conducting in class this year and simply described the procedure they went through. For example, one student said, “we conducted part of a piece of music in front of five other people playing the music”, and another said, “when four others were following my lead and I had to conduct them”. Three students described the experience positively, writing, “It was Epic”, “It was fun having control of the class”, and, “I have conducted two times and it is harder than it looks but it was still a lot of fun”. One student said, “it was quite repetitive”, and another said, “it was a bit difficult to conduct while showing dynamics”.

4.4.2 Section 2 - Your Thoughts about Conducting

4.4.2.1 A. What do you think a conductor needs to know?

Nine students in the control group said they thought the most important item that conductors need to know is how to read music. Five students thought conductors should know how to keep the ensemble in time, with rhythm and beat being very important. Five students also thought conductors need to know how to conduct and cue instruments. Four students said conductors should have a knowledge and understanding of several instruments and know the piece they are conducting very well. Two students thought leadership skills were important and one student said conductors need to, “have knowledge about dynamics and techniques”.

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In the intervention group, seven students thought conductors should know how to read music, with two students specifying they should be able to read a score and “know how each instrument part is meant to sound”. Six students said conductors need to know how to conduct, with two specifying, “how to conduct different time signatures”. Two students specified they should know how to cue instruments and another two said they should be able to show dynamics, including “how to raise the volume, and how to soften the volume”. Five students said conductors require a working knowledge of, and should be able to play, various instruments. Three students thought it was important for conductors to know about the piece they are conducting and what it sounds like, with one students saying, “they need an idea of how the piece needs to sound”, and another saying, “to understand how the composer wanted their songs to be played”. Two students said beat/rhythm were important, two said timing was important and one suggested a conductor should know about relative pitch. One thought a conductor should know about musical terms and concepts and another said a conductor should know how to lead an ensemble and, “keep the whole ensemble or band together”.

4.4.2.2 B. Why do you think you need a conductor?

Eleven students in the control group wrote you need a conductor, “to keep the ensemble in time”. Three students thought conductors help you avoid getting lost in the music and one student said the conductor helps the ensemble sound good. Two students said you need a conductor to show dynamics and cue instruments and another two said you need conductors to conduct.

Twelve students in the intervention group wrote that a conductor keeps the ensemble in time. Six students said they help with dynamics, “to know when to change the dynamics and/or expressive techniques”. Five students thought conductors help the ensemble with
cueing, one saying, “tell a musical group what and how to do something” and another saying “to indicate how the music is meant to be played”. One student wrote, “conductors help you when you are lost and help the group sound good”, and another wrote, “they could help fix mistakes the group is playing”.

4.4.3 Section 3: Your Reflections of Music Class and Rehearsals

4.4.3.1 A. Sometimes your teacher (conductor) changes her conducting pattern while you are playing. Why do you think she does that?

Six students in the control group said the conductor changes her pattern to indicate a change in the music of some kind. One student specified, “because the time signature has changed”. Six students said there might be a change if the tempo or timing changes, and one said because, “she is conducting a different piece”. Two students thought the conducting pattern might change if “the piece gets faster or slower”, or “to make the music louder, softer, faster”. One student said, “to confuse us”.

Six students in the intervention group suggested the conductor changes her pattern to indicate a change in the music, specifying points including, “time signature is changing”, or “the style of the music might change i.e. staccato to legato”. Five students thought there would be a change to show tempo shifts and four thought a change would show dynamic and character variations. One student said, “to try a different way of conducting to see if it suits the band”. Another student said to introduce a new section, and three students said, “to tell us to play in a different way”.

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4.4.3.2 B. *How does your teacher (conductor) help you understand the music with her conducting?*

Seven students in the control group thought the conductor helps them with timing, both by giving tempos at the start of the piece, and by showing the tempo throughout the piece. Two students said, “by moving her baton”, and one wrote, “by showing pitch?” Two students said she helps with dynamics by showing, “how fast, slow, loud, soft to play”. Two students thought the conductor, “shows us how to play the music”. One student said, “she doesn’t really help that much”.

In the intervention group, seven students thought the conductor helps by making it easier to play. One student gave the example, “make it easier to follow, you don’t necessarily need to know the special words like crescendo you just look at the conductor and you’ll get a hint”. Another students said, “she acts out how it’s meant to be played, e.g. short and detached conducting pattern for staccato pieces”. A third student said, “they use different signals to show how the music is played (small hand movements for quiet music)”. Five students thought the conductor helps with timing. One of these students said, “not sure, they keep me in time”. One student said they help with style and another said they help improve the ensemble.
4.4.4 Section 4: Watching the Conductor

4.4.4.1 Please circle all words you think describe the way the 4/4 pattern is being conducted

<table>
<thead>
<tr>
<th>Staccato</th>
<th>Speeding Up</th>
<th>Legato</th>
<th>Light</th>
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<tbody>
<tr>
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<td>Smooth</td>
<td>Decrescendo</td>
<td>Slowing</td>
</tr>
<tr>
<td>Marcato</td>
<td>Getting Louder</td>
<td>Ritardando</td>
<td>Heavy</td>
<td>Crescendo</td>
</tr>
</tbody>
</table>

For this section of the survey, the researcher demonstrated three different conducting patterns and asked the students to circle the words they thought best described the pattern they were seeing. Their answers were divided into control and intervention group, and displayed one pattern at a time. The grey lines in the tables are the correct answers and the highlighted boxes show contradictory answers provided by the students.
Example 1. A smooth legato pattern was conducted for the students.

Table 4.7: Control Group Answers for Ex. 1 Post-test (n = 13)

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Table 4.7 displays the answers the control group provided when the researcher conducted a smooth/legato pattern. All 13 students recognised the pattern as legato, and 12 also circled smooth. Ten students also identified this pattern as light. Two students circled a crescendo and another two circled accelerando. One student circled ten answers, contradicting themself a few times. This student circled ritardando/slowing and accelerando, getting louder and decrescendo/getting softer, and marcato and light. Most of the students were able to correctly identify the pattern. As most of the students’ music was in a legato style, this was an expected answer.
Table 4.8: Intervention Group Answers for Ex. 1 Post-test (n = 15)

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Table 4.8 displays the answers the intervention group provided when the researcher conducted a smooth/legato pattern. All 15 students circled both legato and smooth. Nine students also circled light and one circled heavy. Three students saw tempo discrepancies, with one student circling accelerando and two circling slowing. All of the intervention students accurately identified the pattern, with very few incorrect answers selected. As with the control group, most of the students’ music was in a legato style and this was an expected answers.
Example 2. A short/light staccato pattern was conducted for the students.

Table 4.9: Control Group Answers for Ex. 2 Post-test (n = 13)

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Table 4.9 displays the answers the control group provided when the researcher conducted a short/light staccato pattern. Eleven students identified the pattern as staccato, six as short and five as light. However, two circled smooth and one circled legato. Three students had some contradictory answers, with one student circling getting louder and decrescendo, and slowing and accelerando. Another student circled getting louder and decrescendo. One student circled nine options, with crescendo/getting louder and decrescendo, and ritardando and accelerando/speeding up. Even after two terms playing in an ensemble, the students struggled to correctly identify this pattern. While several did select the correct answer, several more selected incorrect or contradictory answers. This could have been because aside from the pre and post-test surveys, the control group students did not see a short/light staccato pattern in ensemble.
Table 4.10: Intervention Group Answers for Ex. 2 Post-test (n = 15)

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Table 4.10 displays the answers the intervention group provided when the researcher conducted a short/light staccato pattern. All 15 students identified the pattern as staccato, 14 also circled short and 12 also circled light. Six students correctly selected all three options, and a further four students selected two correct options. Three students had some contradictory answers. One student circled smooth and staccato, one student circled tenuto and staccato, and another student circled light and heavy. The majority of the intervention students were able to easily identify the correct pattern in this example. Three, however, did select contradictory answers. It is unknown if these students were simply unsure which answers to select, or if there was confusion around the meaning of the Italian terms.


Example 3. A legato crescendo over four measures was conducted for the students

Table 4.11: Control Group Answer for Ex. 3 Post-test (n = 13)

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Table 4.11 displays the answers the control group provided when the researcher conducted a legato crescendo over four bars. There were 11 students that circled getting louder and a further six students circled crescendo. Eight students thought it was legato and seven thought the pattern was smooth. Five also identified the pattern as light. There were some discrepancies, such as four students circled staccato and three circled short. Two students had some contradictory answers. One circled heavy and light, and ritardano and accelerando. Another student circled heavy and light, and staccato/short and legato/smooth. The control students had difficulty correctly identifying this pattern, as evident from the answers dispersed all over the table. While many of the students could identify the pattern as getting louder, there was much discrepancy as to the style, with some students selecting staccato and some students selecting legato. It is unknown if this was confusion over the pattern or confusion of terminology on the survey.
Table 4.12 displays the answers the intervention group provided when the researcher conducted a legato crescendo over four bars. There were 12 students who circled getting louder and a further nine circled crescendo. Thirteen students identified the pattern as legato and nine as smooth. Five students circled speeding up and three circled accelerando. One student contradicted themselves, circling ritardando and accelerando/speeding up. One student circled only getting softer and slowing. The majority of the intervention students were able to identify the pattern correctly. Although there were some incorrect answers, unlike the control group, these were generally not stylistic answers, rather students identifying the pattern as speeding up. There was, however, one student that identified the pattern as short.

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4.4.5 Post-test Survey Summary

It is clear from the post-test survey results that the control and intervention group increased their knowledge of conducting and conductors throughout the course of the intervention. However, the intervention group had slightly greater increases. The intervention students were able to provide a bit more depth to their answers, and more intervention students circled correct answers for section four than the control group.

4.5 Comparison of Pre-test and Post-test Survey Results

At the end of the intervention there were some small changes in the knowledge of the intervention group compared with the control group. When the students were asked what a conductor needs to know, both groups answered they need to be able to read music, however, the intervention group was able to take their answer a step further and specify they also need to be able to read a score and understand how a specific part is meant to sound. Both groups thought the conductor needs to know the piece they are conducting very well, but the intervention group was again able to take it further, specifying the conductor needs to understand how the composer wanted their piece to be played.

Both groups of students thought the conductor would change her pattern if something in the music changed and both groups were able to give examples. However, the intervention students provided more thorough descriptions, suggesting items including, “the style of the music changes, ie staccato to legato”. When the students were discussing how the teacher (conductor) helps them understand the music better, both groups suggested they help by moving their baton and showing how fast, slow or loud a piece gets. However, the intervention group was able to describe in a bit more detail,
especially the physical pattern, commenting, “she acts out how it’s meant to be played, e.g. short and detached conducting for staccato pieces”.

There are some clear differences looking at the tables for section four on the post-test survey. In example one, most students in both groups were able to correctly identify the pattern, however, there were more errors in the control group than the intervention group, with six students circling incorrect answers in the control group compared to three in the intervention group. The second example was similar. While many of the students in both groups circled correct answers, nine students in the control group circled incorrect answers compared with five in the intervention group. The last example (crescendo), had errors in both groups but, again, this was more prevalent in the control group. While several students in the intervention group circled incorrect answers, most of these were tempo discrepancies, as several students saw the pattern as speeding up. However, in the control group there were errors not only with tempo but also with style. The pattern was conducted in a smooth/legato style and four students circled staccato and three circled short. One student in the intervention group also circled short.

4.6 Post-Intervention Interviews

Upon completion of the intervention, students in the intervention group and Mary were interviewed. These interviews were undertaken to allow the students and teacher to speak candidly about their experiences of teaching and learning from the teaching resource. It also encouraged these participants to provide any feedback regarding content, structure, layout and teaching using the teaching resource. The students were interviewed in three groups, with just the researcher present in the room. Mary was interviewed separately with the researcher.
The interviews have been analysed and presented separately. Five overall themes emerged from the final focus group interviews with the students: Stage 4 Class and their Ensemble Experience; Teaching using the Teaching resource; Student Learning as a Result of the Teaching resource; Areas of Improvement for the Teaching resource; and Future Use of the Teaching resource. The same five themes emerged from Mary’s interview plus the addition of: Teacher Learning as a Result of the Teaching resource. The students’ interviews are presented first.

4.6.1 Stage 4 Class and their Ensemble Experience

The interviews with the students began with them providing a description of their experience playing in an ensemble, as many of these students were new to an ensemble when the intervention started. Several students said they enjoyed playing in the ensemble: “It was good”; “I reckon it was good cause like we were all playing together and it sounded really awesome”; “Um, I liked it”. One student said, “I liked it because it’s more hands on than, like, what you usually do in music. Because you usually sit in a classroom like and learn stuff, but in this class you actually play an instrument … and I think that’s what music should be about.” Several of these students commented they really enjoyed the sound of the ensemble. “I liked it because um, we played together. Like I play the flute, which is just one note, you can’t play like chords or anything … so it doesn’t sound that great. But then when you’re with all the other sections it’s really good.”

There were a few students who expressed that they did not enjoy the experience. Three students said they would not have elected to participate in music and did not intend on continuing now that the class was finished. One student said the experience was, “not fun. Trumpet’s not the best instrument and the fact that, um it’s just I’m not really that
interested in music.” Some of the students expressed a negative aesthetic response to the music they were playing. “I didn’t like Rockin’ Robin”, and another student agreed, “me too!” A third student commented, “I reckon that some of them [pieces] were a bit old and weird”, and another said, “well they were like classic, but I think it would have been more fun if they had put in modern music”.

4.6.2 Teaching using the Teaching Resource

The students were asked how they thought the teaching resource was taught and if they found the in-class lessons helpful or useful. Some of the students felt the elements they were learning in class from the teaching resource were not matching what they were learning and seeing in ensemble rehearsals. One said, “I never found it like, that useful in there [ensemble], because what we were learning in there [classroom] wasn’t really a part in there [ensemble rehearsal]. They [teachers/conductors] didn’t really use a baton and they didn’t cue people in as much and they didn’t really use as much stuff as what we’re learning in here [classroom].” A second student agreed with this saying “ya like in ensemble, they were just like counting, they weren’t really doing lots of the stuff we did in class”.

4.6.3 Student Learning as a Result of the Teaching Resource

The students were asked if they thought they noticed any changes in their musical skill as a result of learning from the teaching resource. The students made several comments. One student said, “it’s easier to know what to do in the ensemble once you know what conducting is”, and another added, “it makes you understand what the conductor is actually doing. You don’t just think they are just like, randomly waving their hands around and hope for the best.” A third student commented, “I now have some idea of what conductors are doing instead of just watching them completely lost”. Another
student said, “so even if they [conducting gestures] weren’t like as good, you could still be able to figure out the gestures that were poorly executed probably. It’s probably easier to see.”

**4.6.4 Areas of Improvement for the Teaching Resource**

The students were encouraged to speak very candidly of their experience learning from the teaching resource, and asked to discuss any negative aspects they encountered or any elements they thought could be added or changed. Two students thought the teaching resource was not very relevant unless you wanted to be a conductor, with one commenting, “I didn’t really find it that helpful or useful because unless you actually want to conduct in the future”. Three students thought the teaching resource went on for too long, saying, “I think it might have dragged on a bit. Because like at the beginning we were like doing the 4/4 pattern for like the whole term. Um, we didn’t really learn anything else.” Two students said they did not really enjoy it because they were not interested in conducting.

One student suggested changing the way the listening examples were selected. He said “I reckon it would be better if some of the listening examples were pieces we were doing in ensemble”.

**4.6.5 Future Use of the Teaching Resource**

The students were asked if they thought learning from the teaching resource was beneficial and if all ensemble musicians should learn conducting. Several of the students thought conducting was important for all ensemble musicians to learn. Seven students agreed completely, saying they found it very useful and helpful. One student said “I think it like helps everyone stay in time together”, and another said, “if you get a feel for
the 4/4 pattern it’s easier to play”. A few more students agreed musicians should learn conducting, but offered some changes. One student said, “I reckon it’s goodish to learn but like, if you only did like a week of it, like learned basically how to do that and that’s pretty much all you’d really need to learn”. A second student commented, “unless you want to like go into something, like music, you just need as much so you can understand your conductor”. A third student said, “I reckon it would just be like, useful if you just learn the simple stuff. Because you’re not going to use the more advanced stuff”.

4.6.6 Post-Interview Summary – the Students

Five overall themes emerged from the final focus group interviews with the students: Stage 4 Class and their Ensemble Experience; Teaching using the Teaching resource; Student Learning as a Result of the Teaching resource; Areas of Improvement for the Teaching resource; and Future Use of the Teaching resource.

Most of the students described playing in an ensemble as a positive experience, saying they enjoyed the sound of the ensemble and the hands-on nature of ensemble participation. There were three students who did not enjoy playing in the ensemble and said they would not choose to take music again. Several of the students expressed a negative aesthetic response to the music selected for the ensemble to play.

While the students did not have a specific issue with the way the teaching resource was taught, they suggested there was little connection between the in-class conducting lessons and what they were learning and seeing in ensemble rehearsals. The students learned how to use a baton, cue people and show dynamics, however, they felt their teachers never used a baton in ensemble, and little cueing and showing dynamics occurred during rehearsals.
Generally the students felt they learned to understand the conductor better. Several
students commented they no longer felt lost watching the conductor and had a much
clearer idea of what the different conducting gestures meant.

In terms of areas of improvement, the students commented that the teaching resource
was too long. They felt it did not need to be taught over two whole semesters. One
student suggested it could be beneficial to use the piece they were playing in ensemble
as their in-class active listening examples.

Most of the students thought learning conducting was important for ensemble musicians,
and now felt better able to understand conducting gestures, rather than just guessing
what they might mean. Several suggested, however, that the students only had to learn
the really basic gestures, just enough so they could understand the conductor.

**Interview with Mary**

**4.6.7 Stage 4 Class and their Ensemble Experience**

Mary began her interview by describing the school and the Stage 4 program. She
described how each student in the Stage 4 class had the opportunity to participate in an
ensemble, which she felt students might not have the chance to do at other stages in
music. She said some students are very motivated and respond well to this opportunity,
while others do not respond as positively.
4.6.8 Teaching using the Teaching Resource

Mary was asked how she felt teaching from the teaching resource, and if there were any suggestions to improve the flow or make the outcomes more achievable. She said she found the teaching resource easy to understand and thought the students responded well, as the steps were easy to follow. The teaching resource flowed well and there were achievable outcomes. At the beginning of the teaching resource she felt it was appropriate to complete one lesson each week. As the intervention progressed and time constraints were placed upon the study, some of the lessons had to be taught together. Mary felt this was very positive for the students. “As we kind of knew more about conducting, where we had two lessons together I think … it’s good for them to see the 2/4 and 3/4 being taught”.

4.6.9 Student Learning as a Result of the Teaching Resource

Mary was asked if she noticed any positive changes in the students’ musicality as a result of learning from the teaching resource. She had several positive comments. “I have seen a huge improvement in students’ understanding of the music [since learning conducting]… [they] actually acknowledge that especially staccato and legato markings mean something, that they’re different to other notes”. She also went on to say “as a group of beginners and as a less capable group of beginners compared to what we normally have, it’s been a struggle to get them to learn the music, but musically I think they have more of an idea of the music than our more capable players in the past. I think that’s because they understand the conducting and what the symbols mean.” She also commented that the teaching resource helped with timing saying, “tempo wise they stay together as an ensemble more. I don’t know if they are actually following the conductor’s instructions or if they just understood what the things mean in their music and are able to interpret that more.” She added, “I think it’s really um, it’s really opened
the kids’ eyes I think, to interpret music, which is what we’re after, not just playing. Now they can see that we can do both, being able to be musical as well as learn an instrument.”

**4.6.10 Teacher Learning as a Result of the Teaching Resource**

Mary was asked if she felt she improved at all as a result of teaching the teaching resource to her students. Prior to starting the intervention, Mary expressed several times her lack of confidence and perceived lack of conducting ability. As a result of teaching the teaching resource she felt she learned to be more confident with her own conducting. “I was doing mostly the right things. That was good. Um, I had taught conducting briefly before when teaching tempo to the Stage 4 students, but it was just the 4/4 pattern and it was only to feel the tempo … I think it’s something I would definitely do a lot more of.”

**4.6.11 Areas of Improvement for the Teaching Resource**

Mary was asked what areas of the teaching resource she thought needed to be changed or improved. She suggested the teacher’s manual that accompanied the teaching resource needed to contain more instruction and explain the elements she was expected to teach in more detail. “At times I was unsure of some of the conducting techniques. I have never been taught how to conduct so I was nervous that I was doing some of the signals incorrectly … while some of that was in there not everything was. So there was probably some things in there that could have been added, I guess to explain how to conduct a bit more so I’m confident with conducting.” She thought perhaps an instructional video would be helpful to show exactly how the different gestures were meant to look.
She also suggested combining some of the lessons together could be beneficial for the students. Due to time constraints some of the lessons did have to be taught together, and Mary felt this was beneficial for the students. She thought having the 2/4 and 3/4 pattern taught together, and marcato and staccato taught together, allowed the students to feel the difference between the two gestures and help them better understand how to show them in their conducting.

4.6.12 Future Use of the Teaching Resource
Mary was asked if she felt conducting was important, and if this teaching resource or a variation of it would be relevant for future use. She was positive and enthusiastic about conducting in general being important in their school. “Each lesson students rehearse there is a teacher [conductor] leading them out the front.” She went on to say, “the groups are beginners and have a lot of timing and tempo issues. It’s important that the students understand the conducting signals so they can work together as an ensemble keeping in time together.”

Regarding future use of the teaching resource, Mary commented, “for what we do with the Stage 4 course definitely. Um, overall in Stage 4 teaching resource [in NSW], I think it would depend on the teachers and what they’re doing with their classes.” She said that not all schools have ensembles “so conducting might not come into a lot of teacher’s work … would only be suitable for some schools and teachers”. Mary also suggested it could be useful for older students, such as stages 5 and 6, depending on the program at the school. If the school had an ensemble, it could be useful to use.
4.6.13 Mary’s Post-Interview Summary

Six overall themes emerged from the post-intervention interview with Mary: Stage 4 Class and their Ensemble Experience; Teaching using the Teaching resource; Student Learning as a Result of the Teaching resource; Teacher Learning as a Result of the Teaching resource; Areas of Improvement for the Teaching resource; and Future Use of the Teaching resource.

Mary described the Stage 4 class as the first experience most of these students would have been given to participate in an ensemble. She said that, generally, teaching from the teaching resource was easy and the lessons were understandable and flowed well. She did suggest that combining some of the lessons together, such as 2/4 and 3/4 conducting, as was done due to time constraints, had positive influences on the students and should be done permanently.

Mary was very positive about the students’ learning. She felt the students learned to watch the conductor better and take notice of markings on their music, specifically staccato and legato markings. She also thought the students learned how to interpret music better as a result of learning from the teaching resource.

Mary did not comment on specific gestures she learned as a result of teaching the teaching resource, but she did say her confidence levels in herself increased. She recognised she was showing and teaching the gestures correctly and, as she had no previous conducting instruction, she felt this to be very reassuring.

In terms of areas of improvement, Mary commented that the teaching resource was too long. She felt it did not need to be taught over two whole semesters. She suggested
combining some of the lessons together would help alleviate this issue and provide a better learning experience for the students. Mary also suggested the teacher’s manual needed more instruction and detail about the various elements they were expected to teach, and thought an instructional video could be beneficial for the teacher.

Mary thought learning conducting was really important for ensemble musicians, saying students could now better understand conducting gestures and see the difference between markings on their music. As this was quite valuable, she suggested that schools with ensemble programs would benefit from using this teaching resource.

4.7 Overall Summary of Results
The intervention took place over 21 weeks, and the researcher undertook 22 observations in total. The implementation of the teaching resource ran smoothly aside from some school timing conflicts that arose, causing rescheduling of some lesson days. In addition to the conducting lessons in class and the ensemble rehearsals, intervention students participated in five group conducting sessions with the researcher.

Regarding the teaching resource, the theoretical, knowledge and understanding components (in-class lessons) were all taught to the students. However, due to limited music selection and the beginning nature of the students, the practical side of the teaching resources was limited to the students only learning the 4/4 pattern using staccato and legato style.

The pre-test survey responses showed the students in the intervention and control group started with a similar level of knowledge. The answers for section four of the pre-test
survey were also similar with both groups. A few students circled the correct terms but several students circled incorrect terms, and students from both the intervention and the control group provided some contradictory answers.

The post-test survey results indicated that the intervention students had gained slightly greater amounts of knowledge than the control group, which was particularly prevalent in section four of the survey.

In example one of section four, most students in both groups were able to correctly identify the pattern, however, there were more errors in the control group than the intervention group, with six students circling incorrect answers in the control group compared to three in the intervention group. The second example was similar. While many of the students in both groups circled correct answers, nine students in the control group circled incorrect answers compared with five in the intervention group. The last example (crescendo), had errors in both groups but, again, this was more prevalent in the control group. While several students in the intervention group circled incorrect answers, most of these were tempo discrepancies, as several students saw the pattern as speeding up. However, in the control group there were errors not only with tempo but also with style. The pattern was conducted in a smooth/legato style and four students circled staccato and three circled short. One student in the intervention group also circled short.

In the written answers both groups provided similar results, however, several of the intervention students were able to explain their answer with a bit more depth. For example, both groups of students thought the conductor would change her pattern if something in the music changed and both groups were able to give examples. However,
the intervention students provided more-thorough descriptions, suggesting items including, “the style of the music changes, i.e. staccato to legato”.

In the post-intervention focus group interviews most students described participation as positive. They felt they learned to understand the conductor better and had an easier time in ensemble rehearsals. They felt conducting was important for ensemble musicians, but suggested that perhaps they only needed a few lessons rather than two terms of lessons. The interview with Mary produced similar results. She said she gained greater confidence in her own conducting, and thought that if schools had ensembles, using this teaching resource could be beneficial for them.

4.8 Discussion of Results
The following section contains a brief discussion of some of the results present in the data. This discussion provides a broad overview of some of the findings in the data, which will be expanded further in the next chapter.

4.8.1 The Students’ Experience
The Stage 4 class participating in the study was a mandatory class. As such, there were some students who wanted to be there and some students who did not. Most of the students in the class were learning new instruments, many with no previous music experience. While the teaching resource was designed to technically be accessible to any level of musician, it was envisioned the participants in the study would be Year 9 or Year 10 students and have some previous music experience. As such, some items had to be re-structured to meet the needs of the students. Some of the elements could not be practiced because they were not present in the students’ music, and the structure of the group conducting sessions was altered. Additionally, some the students vocalised a
negative aesthetic response to the music, and generally engagement was low during activities that used their ensemble music.

The students initially expressed apprehension about the teaching resource. They suggested they did not understand conducting or conducting gestures and a few students commented they were afraid they might fail the program. They had to be reassured on several occasions that the teaching resource was not a test and that they could not fail the program. However, as the term progressed and students began understanding conducting gestures better, their confusion seemed to dissipate. By the end of the intervention several students commented that they understood conducting gestures better, and were less confused when they watched the conductor during ensemble rehearsals.

The students also seemed interested in the in-class conducting lessons, as five students were consistently engaged and eager to participate in class discussions. Many of these students contributed thoughtful answers to the class discussions and completed their worksheets quickly. When the students were instructed to practice conducting either in pairs or alone, these students clearly put effort into how they were conducting and tried to show the specific element Mary was teaching them. Overall, the students demonstrated reluctance to participate in the group conducting sessions.

Conducting was a different task to those that students were used to completing. It seemed evident from the first conducting session that many students were not enjoying the task and were unsure what they were meant to be doing. During the first group conducting session, Mary was also assessing how well the students could play their ensemble music. This assessment task, combined with the students’ confusion about
conducting, meant it was not very successful for most students. Generally, the students were more concerned with their assessment task and were not listening to the instructions about conducting. This, unfortunately, seemed to set the tone for the next two conducting sessions. While there were three or four students in the next two group conducting sessions who were engaged with the task of conducting, most students were not and struggled to conduct with proper technique and form. The final two group conducting sessions were slightly better for the students, as they were given a somewhat different task, but general engagement was still low. Only one student from the intervention group requested a turn to conduct the whole ensemble at the end of the intervention.

There were four students in the intervention group who were consistently disengaged with the in-class conducting component and the group conducting sessions. These students demonstrated little development of their knowledge or skills in conducting, and struggled to correctly hold the baton, stand in the correct posture and conduct a steady beat through all of the conducting lessons and group conducting sessions. These four students were also disengaged with most of the regular music classes and ensemble rehearsals. The final focus group interviews with these students revealed that they did not enjoy music and had no intention of continuing once they had completed Stage 4 music.

Lack of baton use in rehearsals was another concern the students raised during the focus group interviews. They were unsure why they talked about and used batons during in-class and group conducting, but neither teacher used them during rehearsals. Mary did explain in the first few weeks of class that she was not using a baton because the students were beginners, but intended to use one as the ensemble progressed. She felt at
times she either had to clap/snap the beat, or else show which beat of the bar the ensemble was meant to be playing by holding up corresponding fingers, so using a baton would be inappropriate at first. However, Mary never did use a baton and the students were confused why they were learning about baton use, but were not seeing a baton being used during rehearsals. While it is certainly not necessary to use a baton when rehearsing or performing with an ensemble, in this instance it would have been beneficial to use a baton. This could have helped to keep the continuity of the students’ education by demonstrating why batons are used in a real life context of the ensemble rehearsal.

4.8.2 The Teachers

Mary had a strong belief in the importance of conducting and, as such, she was very keen to participate in the study. She made time for all of the lessons to be taught in class, and was happy to ask for assistance when she had to teach elements she was unsure about. There were, however, some problems that arose from pedagogical decisions made by Mary and Steph.

From a music education standpoint, starting the students playing the C major scale as their first scale is not preferable, as it is difficult for several instruments. Specifically, the range extends high for beginning trumpet players, it requires beginning clarinet players to play over the break on the instrument, it means beginning violin students have to start playing in an uncomfortable hand position and learn awkward fingerings and it makes alto saxophones play in A major, which can be a problematic key signature for beginning musicians. The teachers, however, did not seem aware of the struggle the students were having with this scale. Every rehearsal they used this scale to warm up the ensemble, and it was only a few rehearsals before Steph expected the students to be able
to play the full range of the scale. The trumpets were unable to complete that task, as it meant they would have to play to a middle D and into the second overtone series. Most trumpet students would require a year of playing experience to reach that note. For these reasons it is not realistic to expect trumpet students to try and reach that note in their fourth or fifth week of playing.

The way in which Mary and Steph structured the Stage 4 program ensured the students participated in ensemble rehearsals once a week from the beginning of Term One. This was an excellent opportunity for students to experience ensemble participation, and it was also beneficial for the implementation of the teaching resource. Students were able to experience conducting on a regular basis, which hopefully reinforced the conducting lessons they were taking. There was, however, a main pedagogical issue that arose from ensemble rehearsals. The ensemble never completed a tuning exercise. Almost any conductor or band teacher would agree that the tuning exercise is one of the most important tasks to undertake with your ensemble. Aside from the evident benefits of improving the tuning and sound of the ensemble, tuning provides an opportunity for students to focus on listening, especially to other instruments to which they may not normally listen. Over time, this can encourage students to listen across the ensemble, not just during tuning, but also during all aspects of ensemble rehearsals, thereby helping to develop the overall balance and sound of the ensemble.

Mary and Steph worked hard to ensure their students had an authentic music experience, and cared about the success of their program. It seems likely that these decisions were made not because Mary and Steph are poor teachers or did not care about their students, but because they did not receive adequate instruction during their teacher training programs and likely did not realise the effects these decisions were having on their
students. Both teachers openly admitted several times that they had received no conducting instruction during their undergraduate degree. Several articles regarding pre-service teacher training discuss the potentially limiting nature of the programs, and concerns graduates have about their lack of conducting instruction and ensemble skills (Ballantyne & Packer 2004; McDowell 2007). If teacher training programs were more comprehensive, perhaps there would be more pedagogically sound decisions being made by teachers.

With only brief conducting lessons, there were some noticeable changes in Mary’s conducting by the end of the intervention. Her pattern was becoming more refined and clear. She also provided slightly less verbal instruction and used her conducting more to communicate musical concepts to the students. Many students were able to respond to her conducting gestures, which seemed to encourage her to use the gestures even more. She still used a lot of verbal instruction, so this change was not drastic, but it was noticeable. In the final interview, Mary said she felt more confident to conduct by the end of the intervention and pleased she had some confirmation she was already conducting and teaching most gestures correctly.

4.8.3 Conclusions

The students were initially apprehensive about participating in conducting lessons, but did seem to enjoy the in-class component. Several students regularly participated in class discussions and put noticeable thought and effort into their conducting when they practiced. Most students, however, were disengaged with the group conducting. Engagement improved slightly during the final two group conducting sessions with some students, but not with all of them.
Mary believed strongly in the importance of conducting and made time for all of the lessons. There were, however, a few issues that arose. Starting the students learning the C major scale proved difficult for them, and they struggled during both terms to try and play it. Additionally, the ensemble never completed a tuning exercise. This likely contributed to pitch and balance problems in the ensemble. Shortcomings in teacher training programs could have contributed to these decisions being made.

Despite her apprehensions, Mary made some marked improvements in her conducting throughout the course of the intervention. She was using conducting gestures more and verbal instructions less by the end. Her conducting also started becoming a bit more refined and smaller. Mary noted in her final interview that she felt much more confident to conduct now, and was happy she received verification she was teaching and conducting correctly.

### 4.9 Summary
This chapter reported and examined the data gathered during the study, providing a detailed description and chronological order of events. It began with a schedule of week-by-week events, followed by a description of the intervention, including a description of each ensemble rehearsal, in-class conducting lesson and group conducting session. This was followed by a detailed analysis of the pre-test survey distributed to the control and intervention students, with information from the initial focus group interviews to support the findings of the survey. Next was a detailed analysis of the post-test survey data and a comparison summary, and a thematic analysis of the final focus group interviews with the students and the interview with the teacher. Following this was an overall summary and then brief discussion of the results, which will be expanded upon in the next chapter.
CHAPTER 5: CONCLUSION

5.1 Introduction
This chapter will discuss the findings from this study and detail how these findings have answered the following research questions:

1. **How do students’ musicianship and ensemble skills develop through conducting instruction?**
2. **How have students’ perceptions of the role of conductors and the importance of conducting in ensembles changed after receiving conducting instruction?**
3. **What factors affected the implementation of the teaching resource?**

After discussing the findings, a brief summary will tie all three research questions together. This is followed by implications for practice derived from these findings and a discussion of the theoretical framework. The chapter finishes with limitations of the study, potential directions for further research and conclusions drawn from the findings of the study.

5.2 Research Question 1

*How do Students’ Musicianship and Ensemble Skills develop through Conducting Instruction?*

5.2.1 Development of Students’ Musicianship
This study investigated the development of musicianship through conducting instruction. According to the theoretical framework used, musicianship comprises procedural, formal, informal, impressionistic and supervisory musical knowledge (Elliott 1995). For the purposes of this project, only procedural knowledge was evaluated and will be discussed in relation to the concepts of music listed in the New South Wales Board of
Studies Year 7-10 Music syllabus (Board of Studies NSW 2003). Evidence from this study suggests that the conducting lessons implemented developed aspects of students’ procedural knowledge, with duration being the concept of music developed most predominantly in students.

5.2.1.1 Procedural Knowledge through the Concepts of Music
Procedural knowledge is defined as the ability to demonstrate musical concepts through playing an instrument while making high quality sounds (Elliott 1995). The conducting teaching resource for this research focused on developing five of the concepts of music included in the New South Wales Board of Studies Year 7-10 Music syllabus: duration; expressive techniques; tone colour; texture; and pitch (Board of Studies NSW 2003). Duration and expressive techniques are discussed first, as the students developed these concepts through in-class lessons, group conducting sessions and ensemble rehearsals. Tone colour, texture and pitch are discussed together, as the students developed these concepts predominantly through active listening exercises.

5.2.1.1.1 Duration
Mastery of the concept of duration is vital to an individual musician’s and ensemble’s success, as it enforces the importance of beat, rhythm, tempo, pulse and the significance of silences in music. As a result of conducting instruction and ensemble participation, twelve of the intervention students developed a better understanding of duration. It was evident during the first group conducting session that all of the students were unable to conduct a steady beat, commenting afterwards that it was more difficult than they had anticipated. The duration in ensemble rehearsals was also inaccurate and the students had problems conducting along with the first two active listening exercises played during the in-class conducting lessons. As accurate durations are important for musicians, the
researcher made this a main focus during group conducting sessions with the students. Mary (the teacher) also placed a strong emphasis on duration in ensemble rehearsals by consistently counting the beats aloud while she conducted. She also emphasised duration during the in-class conducting lessons, encouraging and helping students to conduct in time with the recordings to which they were listening.

This concept was developed more than any of the other concepts, which was attributed to many factors. The students may have found this an easier concept to learn, and given their beginning level of music, an easier concept to demonstrate. In the final two group conducting sessions, twelve of the intervention students were able to conduct their small group with a steady beat and conduct with ease to the active listening exercises played during the in-class conducting lessons. The other four students in the intervention group still had problems conducting in time during group conducting but were generally able to conduct in time with the recordings during in-class conducting lessons. Additionally, the emphasis the teachers placed on duration, particularly in ensemble rehearsals, could have instilled in the students an importance of this concept, so they worked to improve this in their playing. The duration in ensemble rehearsals improved markedly by the end of the intervention as the ensemble played better in time with each other and the conductor.

This improvement in duration was not surprising, and is supported by other studies. Several previous studies that examined synchronisation with a beat found that essentially synchronising with a beat is very similar to speech and talking (Stevens 2012). Speech is quite rhythmic. All words consist of syllables, and within each language we expect to hear the same emphasis of these syllables from one person to the next. As such, the rhythmic pulse of speech begins developing in humans from the moment we begin speaking and is easily transferable to music. A broad hypothesis of this research
suggested that vocal learning species, or humans, should therefore be able to synchronise with a beat easily (Stevens 2012). Previous studies that implemented conducting instruction to young musicians also saw an improvement in duration with those musicians receiving conducting instruction compared with those not receiving conducting instruction (Cofer 1998; Kelly 1997). The conducting instruction in these studies were structured similarly to the in-class conducting lessons in the current study. These studies (Cofer 1998; Kelly 1997) generally had 10-15 minute sessions where students were instructed in some gesture recognition and asked to stand and conduct as a whole ensemble. The researcher cautions that although the students in the current study likely learned and developed duration through group conducting, as they only participated in five group conducting sessions it seems reasonable to conclude that the predominant development of this concept was the result of ensemble rehearsals and in-class conducting lessons. As accurate and consistent duration is vital to an ensemble’s success, these findings, combined with the literature, suggest conducting instruction in the form of in-class lessons could be useful as a regular part of an ensemble musician’s education.

5.2.1.1.2 Expressive Techniques

Having an extensive and expert knowledge of expressive techniques is fundamental to the success of the individual musician and ensemble. Knowledge of expressive techniques allows musicians to perform a piece with a precise interpretation of the composer’s intentions through accurately playing with all the stylistic markings on the score. The students’ understanding of expressive techniques such as staccato and legato showed improvement in their playing by the end of the intervention. They learned about these techniques during in-class conducting lessons and then practiced conducting them with partners during class time. While the students did demonstrate in class, through
discussion and practicing, that they understood what these techniques and gestures meant and how they should be applied to the music, generally the students did not demonstrate them during ensemble rehearsals until nearing the end of the intervention. This may be because, initially, Mary did not feel confident in her conducting and was not showing many of the gestures the students were learning in class, in her conducting during ensemble rehearsals. However, nearing the end of the intervention Mary’s conducting started improving and she began showing the specific gestures the students were learning in class in her conducting. When she demonstrated these specific gestures, about half of the ensemble responded and played according to the gestures they saw. This seemed to encourage Mary to use verbal instructions less and conducting gestures more to explain how she would like the piece to be played.

Group conducting was less successful in developing the students’ understanding of expressive techniques, however, some students were able to show techniques in their conducting in the final two group conducting sessions. Six of the intervention students were observed as demonstrating staccato and legato in their conducting, and the group responded by playing the passages staccato or legato. Three additional students attempted to show expressive techniques but were unsuccessful due to their limited conducting skills. The gesture was either unclear or they were unable to show the technique and the beat pattern at the same time, so they just stopped conducting. The remaining three students simply beat a 4/4 pattern and did not try to use expressive techniques.

The development of expressive techniques through conducting contrasts to a previous study that implemented ten weeks of conducting instruction and concluded that the students in the intervention group receiving conducting instruction did not demonstrate a
superior ability to respond to legato, staccato and dynamics compared with the control group receiving no conducting instruction (Kelly 1997). The study suggested these techniques were too advanced for young musicians, even though the musicians had two or three years of music experience. An additional study found that conducting instruction is more beneficial in developing an understanding of expressive techniques when it is taught in conjunction with appropriate repertoire that contains the techniques being taught (Cofer 1998). It may be that the current study found that young musicians, with little or no music experience, were able to learn and demonstrate these elements early on in their ensemble participation because the techniques of staccato and legato were present in their ensemble music. Although the students learned several other techniques, including marcato, rubato and accents, they only demonstrated staccato and legato, as the other techniques were not present in their music. It seems reasonable to conclude that conducting instruction could help students at any level learn about and respond to expressive techniques, but only when taught in conjunction with appropriate repertoire.

Dynamics, interestingly, showed only minor development throughout the course of the intervention. This was consistent in ensemble rehearsals and group conducting sessions. Although Mary and Steph showed little variation in the size of their pattern, they were consistent in asking the students to follow the dynamic markings in their music. This finding is in stark contrast to a previous study, which found that verbal instructions were quite effective in communicating dynamic changes to a choir (Skadsem 1997). This previous research suggested verbal instructions were more effective when delivered with eye contact and then reinforced (Skadsem 1997). Perhaps the current study saw little development in dynamics because these conditions were not met. The students rarely made eye contact with Mary or Steph, and although the teachers were consistent in
requesting dynamic contrast, when the students failed to play forte or piano, there was no
discussion of this. Mary or Steph simply proceed onto the rest of the piece.

5.2.1.3 Tone Colour, Texture and Pitch

Tone colour, texture and pitch are discussed together because the students predominantly
demonstrated development of these concepts through active listening exercises. An
understanding of these concepts allows ensembles to correctly balance while they are
playing, so melodic and harmonic lines can be heard, identify the timbre of specific
instruments, properly tune with each other and blend all the instrument sounds together,
so one sound is not heard more predominantly than another. The active listening
exercises completed during in-class conducting lessons developed a better understanding
of tone colour, texture and pitch for students in the intervention group. Initially, through
class discussion, the students could identify the instruments playing the melody and
harmony lines. After several active listening exercises, the students were able to
consistently provide in-depth answers about the music to which they were listening,
including detailed descriptions of the melody and harmony lines, the instruments they
were hearing and showing the contour of the music with their left hand while conducting
the beat pattern in their right.

While students’ understanding of tone colour, texture and pitch seemed to excel during
in-class conducting lessons, they were unable to demonstrate these concepts in group
conducting or ensemble rehearsals. In group conducting, when the students were given
the opportunity to provide feedback to their peers, the students mentioned timing
problems, never balance, blend or tuning problems. In ensemble rehearsals balance was
a constant issue, with the saxophones and trumpets often playing louder than the rest of
the ensemble. The ensemble also remained largely out of tune for the duration of the intervention.

There could be several factors that limited the students’ capacity to demonstrate these concepts in group conducting and ensemble rehearsals. Limited time was likely a significant factor for students, especially relating to the group conducting. The students only completed five group conducting sessions and seemed to concentrate solely on their own conducting and not on how their peers were playing. It could be, that if the students had more time conducting, they might have been able to focus less on their conducting pattern and more on the ensemble they were conducting. This could have allowed them to offer feedback that was not exclusively relating to timing. The students also never completed a tuning exercise. Completing tuning exercises in ensembles teaches students to listen to other instruments they may not normally listen to and adjust their pitch and sound to match other instruments. These concepts were also not shown or taught specifically in relation to ensemble performance, which if done, could have aided the students in making the connection from in-class concepts to how they work in ensemble.

Although the students only demonstrated a limited development of these concepts, this is still a significant finding. Understanding tone colour, texture and pitch can directly relate to developing better balance, blend and musicianship in ensembles, and research literature suggests musicianship is at a low level in some ensembles (Price 2006). It may be that if these concepts were taught specifically in relation to ensemble performance, the students could begin to connect the concepts of tone colour, texture and pitch they learned during active listening to their playing in an ensemble. This could help the students develop a deeper understanding of balance and blend, the importance of tuning,
how harmonic and melodic lines work, and how all these elements combine together to help the ensemble perform more musically.

5.2.2 Development of Students’ Ensemble Skills

Learning to understand and respond to conducting gestures is one of the most important ensemble skills for ensemble musicians. “The evident importance of these gestures would suggest that the development of students’ conducting knowledge and abilities should be an integral part of a complete music education” (Kelly 1999, p.3). Evidence from the current study suggests that conducting instruction can help develop students’ understanding and response to conducting gestures in an ensemble setting, thereby developing their ensemble skills. Prior to starting the intervention, most of the students expressed confusion about conducting. Whether they were watching a conductor at a concert or during their own ensemble rehearsals, the students commented they did not understand gestures as a form of non-verbal communication. Three students even suggested that conductors were only at the front of the ensemble to cause confusion. The students admitted they did not watch the conductor during ensemble rehearsals and only relied on her to keep the ensemble in time by shouting the beat aloud while she conducted.

As students’ understanding of conducting gestures developed throughout the course of the intervention, their confusion seemed to decrease. As the intervention progressed, several students were observed watching and responding to the conductor’s gestures without her having to stop and explain how she would like particular sections of the piece to be played or what the specific gestures meant. Six students were also able to demonstrate their understanding of gestures during group conducting sessions by showing legato or staccato in their own conducting patterns. At the completion of the
intervention, twelve students commented they had a greater understanding of conducting gestures and less confusion when they watched their conductor. This increase in knowledge was supported by the post-test survey, which showed a modest increase in understanding of conducting amongst the intervention group. The control group also showed an increase in their understanding of conducting, but this change was less noticeable than the intervention group. It is likely that the students’ knowledge in both groups developed simply from participating in an ensemble for two terms.

Learning to understand conducting gestures is learning a new non-verbal language for students. This is an important language for musicians to learn, as conducting is one of the main forms of communication in an instrumental ensemble (Johnson et al. 2003). The students in the current study did not possess an understanding of these gestures prior to participating in ensembles and expressed that, initially, the gestures were confusing, as the students did not know what they meant. Previous studies support this finding, stating students often do not watch conductors possibly because they do not understand conducting gestures (Napoles 2013; Price 2006; Price & Chang 2005). One study suggests that if students were better instructed in gesture recognition they would likely watch the conductor more and ensembles could potentially play more musically, rather than so mechanically (Price 2006). Another study found that students with only ten minutes of conducting instruction once a week for ten weeks showed noticeable progress, meaning teachers would not need to devote very much time to this task (Kelly 1997). Students in the current study were less confused about conducting and more eager to follow the conductor by the end of the intervention. This encouraged Mary to use conducting slightly more and verbal instructions slightly less to show how she would like the piece to be played. Overall the ensemble played with more expressive techniques at the end of the intervention than at the beginning.
5.2.3 Conclusions

Empirical research verifies that experienced musicians, especially those with some conducting experience, are better equipped to respond to conductors and understand conducting gestures (Cofer 1998; Kelly 1997; Silvey 2011; Whitaker 2011). Evidence from this project suggests the same. Most of the students benefited from conducting instruction, demonstrating a modest improvement in their musicianship and improved knowledge and understanding of conducting gestures, thereby developing their ensemble skills.

5.3 Research Question 2

How have Students’ Perceptions of the Role of Conductors and the Importance of Conducting in Ensembles Changed after Receiving Conducting Instruction?

5.3.1 Role of the Conductor

There seems to be a common consensus in the research literature that often students do not watch conductors and general musicianship is at a low level in some ensembles (Cofer 1998; Kelly 1997; Price 2006; Price & Chang 2005). The literature offers several suggestions for this occurrence, such as excessive verbal explanations on the part of the conductor during rehearsals (Blocher, Greenwood & Shellamamer 1996; Hicks 1975; Manfredo 2006; Price 2006), students’ lack of knowledge in gesture recognition (Cofer 1998; Price 2006) and conductors’ lack of expressive conducting (Durrant 2009; Mathers 2009). The initial interviews and observations in the current study also found that students were not watching the conductor. However, this seemed to be mostly because the students initially perceived the conductor’s role in an ensemble to primarily be that of timekeeper. The students admitted they did not watch the conductor, but simply listened to her shout the beats aloud while she conducted.
The students’ strong focus on the conductor as the timekeeper changed throughout the course of the intervention. By the end, the intervention students demonstrated through class discussion and the post-test survey, that they understood the conductor was also responsible for in-depth score study, having a conception of the piece in their mind before the ensemble plays it, knowing the composer’s intentions for the piece, knowing how to play different instruments, and being able to show dynamics in their conducting. Although the students still believed the conductor was vital to the accurate timing of the ensemble, these additions demonstrate a significant development in their perceptions of the role of the conductor and a sense of aesthetic awareness of the music.

Conductors are more than just timekeepers, and this was an important realisation for the students to make in the current study. Having the belief that conductors simply beat time seemed to encourage the students to not watch the conductor at the beginning of the intervention, because they could simply listen to her count the beats aloud. While much of the research literature attributes the students’ lack of watching the conductor to excessive verbal explanations on the part of the conductor (Hicks 1975; Price 2006), an additional explanation could simply be that young musicians do not know better. In the current study, the students did not initially watch the conductor for two reasons: 1. they were concerned about losing their place in their music and, 2. they thought the conductor was just responsible for keeping the ensemble in time. However, the conductor was consistently counting aloud while she was conducting so there was no need to watch her conduct. As the students’ understanding of the role of the conductor developed, six students in the intervention group began consistently watching the conductor and responding to her gestures. The conductor became more than just a timekeeper, but being also able to convey musical ideas through her conducting.
5.3.2 Importance of Conducting – Reducing the Confusion

The students also expressed confusion over their lack of understanding of conducting gestures and suggested this was another reason they were not watching the conductor. Although most of the students had watched conducting on TV or during live performances prior to the intervention starting, several stated they could not understand conducting gestures as a non-verbal form of communication. Without knowing or intent, the teachers seemed to contribute to this confusion about conducting. Prior to starting the first ensemble rehearsal, there was no explanation of conducting. Mary simply counted the ensemble in using the conducting pattern and then proceeded to count the beats aloud while she conducted. Only after several rehearsals did Mary or Steph ask the students to watch their conducting.

By the end of the intervention, the students’ understanding of conducting gestures seemed to develop, as did their appreciation for conducting and its importance in the ensemble. The students verbalised that conducting was more difficult than they first thought it would be, and realised a lot of time and effort is put into learning how to conduct. Six intervention students consistently watched the conductor during ensemble rehearsals in the final weeks of the intervention. This was in stark contrast to the beginning of the intervention where, even when students did not have music from which to play, they still chose to look at their empty music stand rather than watch Mary conduct. Six intervention students also began using expressive gestures during the final two group conducting sessions.

Conducting is a main form of communication in an ensemble and, is therefore, crucial for musicians to understand (Johnson et al. 2003). However, before these young musicians began participating in ensembles they were confused about conducting
gestures and admitted they did not watch the conductor during rehearsals. Previous research supports this finding, suggesting that musicians may not watch conductors and more ensembles are playing mechanically rather than musically (Price 2006; Price & Chang 2005). These studies suggested musicians may not watch the conductor because conductors use too much verbal communication in ensemble and do not necessarily support these verbal instructions through expressive gestures. While it is likely that verbal communication is common, and several studies have found this (Cavitt 2003; Hicks 1975; Price & Chang 2001; Skadsem 1997), perhaps this is not the only reason musicians do not watch the conductor. It may be that, as the current study suggests, musicians are confused about conducting before they begin participating in ensembles and therefore do not try and watch the conductor. If the conductor does not provide an explanation about the conducting pattern before using one in an ensemble rehearsal, as was the case in this study, this may perpetuate the confusion musicians feel about conducting and instil in them a reluctance to watch conducting from a young age.

Additionally, these studies do not necessarily take into account the complexity of the ‘normal’ classroom and ensemble environment, or the expectations placed upon music teachers. While music teachers may be considered an expert in their field that does not necessarily mean they are expert conductors. Although it is reasonable to expect specialist music teachers to be competent conductors, there is a large range between competent and expert. Furthermore, some conductors can be confusing to watch, and although conducting is meant to be a universal language, it can take time to build the communication between the conductor and the ensemble, especially if the musicians are inexperienced. If the conductor is having difficulty communicating via their gestures, they may rely more heavily on verbal explanations, as suggested by literature discussed
previously (Cavitt 2003; Hicks 1975; Price & Chang 2001; Skadsem 1997. However, this is not necessarily negative.

A further research study has suggested that clear verbal instructions are not necessarily negative in an ensemble and may be simplest for students to respond to and understand (Napoles 2013). Conducting gestures were also found to be valuable when used correctly and in conjunction with concise verbal instructions. This study examined how high school choral students would respond to a variety of conducting gestures and verbal commands via video. The students performed a choral excerpt 12 times, each with a different combination of stimuli. After evaluating their recorded performance, it was found the performances receiving the highest rating were when students were given concise verbal instructions which were accompanied by clear conducting gestures. It should also be noted that those performances in which students were given correct verbal instructions and then shown incorrect conducting gestures still scored higher than performances in which students were only shown correct and concise conducting gestures (Napoles 2013). The study suggested students may not have understood the meaning of the conducting gestures, and therefore could not respond to them properly without the aid of verbal instructions.

These are interesting findings to compare to the current study. In the current study near the beginning of the intervention, when students were given clear verbal instructions, for example to use dynamic contrast, they were observed as rarely following those instructions. However, as the intervention progressed, those students receiving conducting instruction often responded to gestures Mary was using when she conducted. The control group not receiving conducting instruction showed little change in how they responded to Mary’s gestures. This was particularly evident when the post-test was
undertaken with the students. (Refer back to tables 4.7-4.12 in the previous chapter). All of the students were presented with three different conducting gestures and they were asked to tick which box they thought best represented the gesture. Although there were some errors in how the intervention students responded to the gestures, they were significantly more errors in the control group answers.

These results, in conjunction with the previous study (Napoles 2013), could suggest the importance of educating students about gesture recognition. This does not necessarily mean all students would need to participate in conducting lessons or use a resource similar to the one used in the current study. The previous study found that when students were given concise verbal instructions that were consistently reinforced with clear and accurate conducting gestures, this produced the more desirable result in a performance (Napoles 2013). Perhaps if teachers were consistent with using accurate conducting gestures each time they provided a verbal instruction to the students, the students would continue to develop their gesture recognition skills, thereby becoming less confused when watching a conductor.

5.3.3 Conclusions
Conducting lessons developed the students’ understanding of the role of the conductor and importance of conducting in an ensemble. By learning conducting, twelve of the intervention students reported feeling less confused about conducting by the end of the intervention. These students also understood the conductor was responsible for more than just timing, and six intervention students consistently watched the conductor in the final weeks of the intervention. This finding is significant, as it could provide a potential solution to a well-documented problem discussed in the research literature. A previous study that implemented five consecutive days of conducting for Year 7 students also had
positive results (Cofer 1998). The students were better able to respond to the conducting
gestures they were seeing from their conductor through playing their instrument and
writing the correct musical terms on a sheet of paper. The findings from the current
study, combined with the research literature, suggest conducting could be beneficial if
included as a regular part of an ensemble musicians’ learning. This does not necessarily
mean participating in conducting lessons, but simple reinforcement of the conducting
gestures after receiving verbal instructions may be helpful (Napoles 2013).

5.4 Research Question 3
What Factors Affected the Implementation of the Intervention?
There are four main factors that affected the implementation of the intervention: the
structure of the school’s Stage 4 program; students’ prior musical experience and
engagement; teaching practices; and the role of the researcher. Each factor is discussed
below in detail.

5.4.1 The School’s Stage 4 Program
The pre-existing structure of the school’s Stage 4 program supported the implementation
of the intervention, as students participated in ensemble rehearsals once a week from
Week One of Term One. In Term Two, the students participated in ensemble twice a
week. As such, students were exposed to conducting regularly, and this ensemble
participation provided an opportunity for the researcher to observe if any of the
conducting lessons’ content was helping the students during ensemble rehearsals. It also
ensured the students experienced ensemble participation regularly, so when they began
to participate in group conducting sessions they may have already begun developing an
understanding of the structure of an instrumental ensemble.
The repertoire the ensemble played, however, was musically limiting and that had some

detrimental effects on the intervention implementation. None of the pieces the ensemble
played were originally written or intended for the ensemble, but were orchestrated and
arranged pop tunes such as ‘My Girl’ and ‘Rockin’ Robin’. The final focus group
interviews revealed that many of the students did not enjoy the music, suggesting it was
outdated and peculiar in sound. This was also evident in ensemble rehearsals as there
was often little progress observed from week to week and the teachers had to continually
rehearse the same sections in the music. Additionally, this music had little variation in
stylistic markings, as the music was either staccato or legato and generally marked at a
mezzo piano volume level. This meant that the students gained little experience playing
or conducting many of the different time signatures and styles they were learning during
in-class conducting, as the music contained few of them. In the final focus group
interviews, the students expressed frustration over the repetitive nature of the group
conducting sessions, questioning why they were never able to move beyond the 4/4
conducting pattern.

The warm-up undertaken at the start of each rehearsal also proved limiting. The first and
only scale the students were expected to learn was the concert C Major scale. From a
music education standpoint it is unrealistic to have beginners learn this scale first, and it
did prove challenging for the students. The range extends high for beginning trumpet
players, it requires beginning clarinet players to play over the break on the instrument, it
means beginning violin students have to start playing in an uncomfortable hand position
and learn awkward fingerings, and it makes alto saxophones play in A major, which can
be a problematic key signature for beginning musicians. The teachers, however, did not
seem aware of the struggle the students were having with this scale. Starting each
rehearsal with this scale, which the students struggled to play for both terms, seemed to set a negative tone for the duration of each rehearsal.

A previous study that implemented conducting instruction to young musicians concluded that conducting instruction was more beneficial if taught in conjunction with musically appropriate repertoire containing the concepts the students were learning (Cofer 1998). This ensured the students were able to practice and see the concepts they were learning, which helped the students develop a deeper understanding of these gestures. While the music the students learned in the current study did contain legato and staccato passages, and some dynamic variations, many of the other elements the students learned such as marcato, rubato and accents, were not included in the repertoire and, therefore, the students did not demonstrate or practice these outside of the in-class conducting lessons. In hindsight, this was a flaw in the design of the teaching resource as the researcher assumed the students would be playing some repertoire specifically written for the ensemble, rather than solely arrangements and transcriptions. This could have been corrected by including short excerpts of pieces that contained the appropriate concepts of music the students were learning during the in-class conducting lessons.

Selecting appropriate repertoire seems crucial to the success of conducting lessons. Some pieces may be better suited for teaching conducting than others. Selecting pieces that were originally written and intended for instrumental ensembles could be more beneficial, as they would likely contain more of the elements the students were expected to learn and demonstrate. It also seems probable that success would be more likely if the students enjoyed the music from which they were learning conducting and playing in ensemble. Perhaps the teacher could assemble a list of ten pieces, obtain high quality recordings of the pieces, play the recordings for the students and have them select the top
four choices they would like to perform in ensemble. Having the students select the repertoire may help improve student engagement when learning conducting and during ensemble rehearsals.

5.4.2 Students’ Prior Musical Experience and Engagement

The prior musical experience of the students was a significant factor that affected the implementation of the intervention, especially the group conducting sessions. The teaching resource was designed for use with year 9 or 10 students with some music experience, however, almost every student in the study was learning a new instrument. As such, the students seemed overly concerned with learning to play their instrument and understanding the dynamics of playing in the ensemble. This likely contributed to the students’ reluctance to watch the conductor duringensemble rehearsals, as they were focused on learning their music and how to correctly play their instrument.

Additionally, learning conducting was new to the students and their engagement as active participants affected the implementation of the intervention. Although the students indicated they enjoyed the conducting during the final focus group interviews and on the post-test survey, student engagement was generally low during group conducting sessions. Four students were consistently engaged in the group conducting sessions and seemed to enjoy it, however, it appears most of the other students did not. It is possible that, although students were encouraged to speak candidly of the experience with conducting, they said that they enjoyed conducting because they assumed that was the ‘correct’ answer. It could also be that this activity may only be successful with more-experienced musicians, as participants in previous studies that implemented conducting instruction to young musicians with successful outcomes had two or three years of music experience (Cofer 1998; Kelly 1997).
Another possibility is that students simply needed more time conducting to engage with the activity. The final group conducting session was the most successful in terms of student engagement. It could be that the students found the slightly different task more enjoyable, which had students select any piece they wished and any style in which to conduct that piece. It could also be that, by their fifth turn conducting, the students were becoming more comfortable with conducting and, therefore, able to engage more with the activity. The students also may have enjoyed the in-class component of conducting and not the group conducting sessions, but did not specify this on their post-test survey. Student engagement was generally observed as high during the in-class conducting lessons, as students participated in class discussions, filled out worksheets quickly and smiled while they conducted along with the recordings of the active listening exercises.

5.4.3 Teaching Practices
Mary’s strong belief in the importance of conducting and willingness to participate in the study resulted in some positive outcomes for the implementation of the intervention. Although some lessons were combined together due to time restrictions, Mary made sure each element from each lesson was taught to the students. She was also willing to ask for help and feedback from the researcher. This was positive, as rather than potentially avoiding some elements she was less familiar with, Mary was prepared to ask the researcher for assistance and then teach those elements to her students. There were, however, other unexpected factors that surfaced during implementation that caused the researcher to modify the approach of implementing the intervention. This was to ensure Mary received the appropriate support to teach the teaching resource to her students.
Mary’s lack of prior conducting experience caused her to feel apprehensive about teaching conducting to her students. In this study, the teaching resource was prepared based on an evaluation by a panel of experts. The original intention of the study was to evaluate how well the teaching resource could be used in a classroom without any further support. As such, Mary received no training about the conducting elements included in the teaching resource prior to implementing the intervention. However, Mary’s lack of skills and prior knowledge about conducting meant that she asked the researcher for assistance prior to most lessons. To increase Mary’s confidence, the researcher changed the level of support given to Mary and discussed most lessons with her in detail and demonstrated any elements she was unsure about. While this inhibited the possibility of testing how effective and teachable the teaching resource was as an unsupported document, it was necessary to ensure Mary felt confident to teach the teaching resource to her students.

Mary’s lack of prior conducting experience also meant she relied heavily on verbal explanations and less on non-verbal explanations. Most of the directions given to the ensemble were communicated verbally, and generally these verbal instructions were not reinforced with correct or accurate conducting gestures. Previous research has suggested teachers and conductors often talk too much during rehearsals (Bloomsquist 1996; Bloch, Greenwood & Shellamer 1996; Hicks 1975). While verbal explanations certainly have an important place in ensemble rehearsals, other research has also suggested that verbal explanations are more effective when they are reinforced with accurate conducting gestures (Napoles 2013). Nearing the end of the intervention in the current study, Mary began using accurate stylistic gestures consistently in her conducting. It was at this point that the intervention students were observed to be following her conducting more often.
Mary’s limited time to devote to learning and preparing to teach the teaching resource was another factor that affected its implementation. Mary was a busy teacher and she was often unable to read ahead in the teaching resource. The researcher often provided a quick overview before each lesson to ensure Mary was clear about what she was teaching. Her busy schedule also meant that she did not have time to select most of the active listening pieces for the students. Mary had a library of pieces she played for the students, however, these pieces were intended to teach the students specific concepts, such as duration or tone colour. She was concerned that using these pieces to teach other concepts, such as pitch or expressive techniques, could be confusing for the students. At Mary’s request, the researcher selected most of the active listening pieces and provided her with a CD of the pieces.

In summary, although Mary was not able to dedicate much time to learning and reviewing the teaching resource prior to its implementation, she believed it was important and made time for each lesson. Even though Mary’s apprehension about conducting meant she requested support from the researcher before most lessons, this additional support ensured she taught almost all elements correctly. With the help of the researcher selecting the active listening pieces, the students were able to experience high quality ensemble music during active listening exercises.

5.4.4 The Role of the Researcher

The researcher being present in the classroom and discussing and teaching conducting is likely to have given many students the impression that conducting is important. This could have influenced their reactions to the program and their responses to the survey and focus group interview questions. While student engagement was generally low
during group conducting sessions, the feedback about conducting on the post-test survey and in the final focus group interviews was generally positive. It seems reasonable to conclude that the researcher’s presence in the classroom and focus on conducting instilled in students the belief that conducting was important. Although many of the students may not have actually enjoyed conducting, they felt they had to say otherwise because they assumed it was the ‘correct’ answer.

In order to provide the necessary assistance and support to Mary, the researcher was heavily involved in implementing the intervention. This was a change to the initial approach to implementing the intervention and limits any claims that can be made about the teaching resource. As discussed above, the researcher provided support to Mary before most lessons, selected the active listening pieces and completed the group conducting sessions with the students. Additionally, she taught one element Mary was unsure about during the in-class conducting lessons. As the researcher is not a teacher and has limited classroom experience, it was not initially intended that she would be teaching the students. However, Mary’s apprehension about teaching conducting became evident at the beginning of the intervention, so this added support by the researcher was necessary to ensure Mary felt confident to teach the teaching resource to her students. It seems reasonable to conclude that the lack of teaching experience on the part of the researcher could have contributed to the group conducting sessions being less successful for the students.

5.4.5 Conclusions

There were four main factors that affected the implementation of the teaching resource: the structure of the school’s Stage 4 program; students’ prior musical experience and engagement; teaching practices; and the role of the researcher. The structure of the
school’s Stage 4 program was positive in one sense, as the students participated in ensemble rehearsals regularly, but limiting in another, as none of the music the ensemble played was originally written and intended for the ensemble and contained few of the musical elements the students were learning about during in-class conducting lessons. The students’ prior musical experience meant some aspects of the teaching resource, especially the group conducting sessions, had to be altered to meet the students’ skill level. Group conducting became teacher led instead of student led to provide students with more individual instruction. Additionally, student engagement in group conducting was often low, which contributed to less-effective group conducting sessions. Mary’s belief in the importance of conducting ensured she made time for all the lessons to be taught to the students. However, her lack of conducting experience and time to devote to the teaching resource meant the researcher was heavily involved in many aspects of the project. Although this was not the original intention, it was necessary to ensure that Mary felt confident to teach the teaching resource and that the intervention could be implemented in its entirety.

5.5 Summary of Findings
Evidence from this study suggests that the conducting lessons implemented developed aspects of students’ procedural knowledge, with duration being the concept of music developed most predominantly in students. Most of the students benefited from conducting instruction, demonstrating a development of their knowledge and understanding of conducting gestures, thereby developing their ensemble skills.

Conducting instruction helped the students develop a better understanding of the role of the conductor and importance of conducting in the instrumental ensemble. By the end of the intervention, the students understood conducting as non-verbal communication and
saw the conductor as someone who was more than just a timekeeper. They understood the conductor conveyed the composer’s intentions of the piece to the musicians through conducting gestures. The students also knew that the conductor needed to be a strong leader, know how to play multiple instruments and show expression through their conducting gestures.

There were four main factors that affected the implementation of the teaching resource: the structure of the school’s Stage 4 program; students’ prior knowledge, skills and engagement; teaching practices; and the role of the researcher. The students’ musical inexperience and Mary’s lack of prior conducting knowledge and skills meant that they all required more instruction from the researcher than was expected. As such, the level of support offered to Mary and the approach to implementing the intervention had to be changed to ensure the intervention could be implemented in its entirety.

5.6 Implications for Practice
The aim of this study was to develop a practical and accessible teaching resource that teaches conducting instruction to young musicians to help develop their musicianship. The teaching resource was implemented in a New South Wales classroom to evaluate its effectiveness in achieving its stated aims and outcomes. This section develops the findings discussed in the previous section into a set of implications for practice.

5.6.1 Teaching resource needs many improvements before it could be useful
There were several positive outcomes from the teaching resource, suggesting it could be useful in the classroom, however, improvements need to be made. The teacher’s manual accompanying the teaching resource requires more information and instructions. Mary
suggested the teacher’s manual was useful for some items but, in its current form, there are several elements that are not explained as thoroughly as they could be in order to teach them, especially if the teacher has limited conducting knowledge. An instructional video with a conductor demonstrating the specific gestures used in the teaching resource would also be a beneficial addition to the teacher’s manual. If the teacher was using the teaching resource without the aid of a researcher or trained conductor and was unsure how a specific gesture looked, they could watch a trained conductor demonstrating it on the video before they tried to teach it to their students.

The teaching resource should also contain a suggested list of repertoire and active listening pieces. This study found that Mary did have a library of music to choose from, but used those pieces to teach specific concepts to her students and did not want to use the same pieces to try and teach different concepts of music. By including a suggested list of active listening pieces, teachers would not have to spend valuable free time trying to find pieces to use, or trying to determine if the pieces are of high quality. The group conducting component in this study was unable to cover all the content that was being learned in class, due in part to the limited nature of the repertoire that was programmed by the teacher. A teaching resource containing a suggested list of repertoire that included all the theoretical and practical elements and concepts of music, could help alleviate this problem for future teachers.

The lesson content and the structure needs editing before the teaching resource would be useable in a classroom. Some lessons contain lots of content and activities, whereas other lessons are short and only contain one or two activities. This needs to be adjusted so that content is spread more evenly across the lessons. It could also be more useful if the lessons were structured so they could be taught separately, rather than in its current
form where each lesson has a detailed review of the previous lesson’s activities. Research suggests conducting lessons can be more valuable for young musicians if they cover the content currently being learned by the students, such as teaching the students about legato conducting when they are playing a piece with legato passages throughout (Cofer 1998). The worksheets included in the teaching resource may also need to be rethought. While the current worksheets were engaging for the beginning students who participated in the study, more-experienced musicians may find the current worksheets too easy and non-engaging. Including some more advanced worksheets and conducting lessons may make the teaching resource more relevant to any level of ensemble.

Group conducting was not very successful, as often student engagement was low and the students seemed confused about what they should be doing. Using more-relevant repertoire, as discussed above, could help increase student engagement and cover more content. The students were annoyed that they were only able to conduct the 4/4 pattern with limited gestures that they were learning in class. The students also seemed confused at times about what and how they should be conducting. It may be that providing the students with a checklist, or more detailed instructions about conducting before they try it for themselves could provide the students with more clarity about this task. It also may be that this task simply needed more group conducting sessions to be successful. The final group conducting session was the most successful in terms of student engagement. The students were given a slightly different task, during which they conducted any piece they wished in any style of their choosing, and they were eager to participate. While it seems likely that having a new task contributed to greater student engagement, six of the students also demonstrated that they were feeling more confident with their conducting skills by showing some emotion and expression in their gestures.
If the students conducted more and their confidence improved, their engagement might have continued to increase.

The teaching resource also needs to be more aimed towards developing an aesthetic awareness in the students. While this was not a focus of the teaching resource, a generally negative aesthetic response was elicited from the students regarding their ensemble music. Perhaps if the teaching resource had some focus towards aestheticism, this could help educate both the students and the teachers about selecting high quality music, which could, in turn, increase the students’ enjoyment and therefore willingness to practice.

### 5.6.2 Future use of teaching resource could be limited

Even with the above-mentioned changes made to the teaching resource, it seems likely future implementations of the teaching resource could be limited. Without the aid of an experienced conductor, teachers may not be able to implement all aspects of the teaching resource. Mary was unsure about the content for almost every lesson, and the researcher had to provide support and instructions to her frequently. It may be that including an instructional video with a trained conductor demonstrating the specific elements used in the teaching resource, as discussed above, would help alleviate this problem, but it seems reasonable to conclude that the amount of conducting instruction a teacher received during their pre-service teacher education would likely impact on their ability to fully implement this teaching resource.

Additionally, the level of the students’ musicianship may affect the teacher’s ability to implement the teaching resource in their classroom. Although the teaching resource was designed with the intention that it could be adapted to any level of musicianship, the
students in this study had difficulties with some of the content. This was due in part to the students’ limited music experience as well as the musically limiting repertoire. If the lessons were re-structured so they could be taught separately, as discussed above, a teacher could take selected lessons and use them in her classroom to teach specific gestures to her students.

5.6.3 Some Changes may be needed to Support Pre-service and In-Service Teachers

Although this study did not directly examine the teacher or pre-service teacher education, some of the findings suggest pre-service teacher education could include additional training to be more relevant for music teachers. Although many teacher-training courses do include some conducting instruction, it would be beneficial for music teachers to receive more conducting training during their pre-service teacher education. The teachers in this study conduct ensembles on a regular basis. They stated they had to learn their limited conducting skills on their own, based on how they had seen other conductors conduct. With only minor conducting instruction, Mary’s conducting showed improvement by the end of the intervention, suggesting she would have benefited from conducting instruction, or more prevalent instruction, during her pre-service teacher education.

In addition to conducting training, instruction about selecting high quality repertoire for large ensembles could also be beneficial. Selecting high quality repertoire can be a difficult task, so adequate knowledge is vital for ensemble teachers. The repertoire used in the current study was not originally written or intended for large ensemble and, as such, had some detrimental effects on the teaching resource implementation. The students did not enjoy the music and were unable to practice several of the elements they
were learning in class as the music contained few of them. Using music specifically written and intended for the ensemble could have alleviated this problem.

In-service teachers who are required to conduct ensembles could also benefit from conducting instruction, although this may prove to be more difficult. Perhaps teachers who would benefit from conducting instruction could request that their school organise a conducting workshop during one of their professional development days and invite a professional from a local university or TAFE. Rural schools may find this difficult, as they may be located too far to have a professional visit the school and teach a workshop. Making available high quality conducting lessons on the internet could be useful to these teachers. Even components of this teaching resource may prove helpful, especially with the aid of the instructional video demonstrating conducting elements that need to be included with the next edition of the teacher’s manual.

It also seems that both pre-service and in-service teachers could benefit from learning how to relate the content of the syllabus to ensemble participation. In the current study, the students’ participation in ensemble was a significant component of their Stage 4 music education. However, the teachers seemed unsure how to relate the syllabus content to ensemble participation. Aside from the concept of duration, in which the students demonstrated proficiency, and to a lesser extent expressive techniques, the other four concepts of music were not discussed or related to ensemble participation, nor did the students demonstrate them. Including some lesson examples during per-service teacher education in which syllabus content is taught through large ensembles could help teachers make this connection when/if they teach ensembles in schools.
5.6.4 Implementing an expert-evaluated teaching resource could be problematic

This study found that implementing an expert-evaluated teaching resource was not as simple and beneficial as first thought. Despite having the content reviewed by experts and making the suggested changes, the content had to be additionally revised while implementing the intervention. There were also a few activities that the panel suggested would be inappropriate which were actually quite successful. For example, the panel suggested conducting along with recordings would be non-engaging for Year 8 students, however, Mary decided to use this activity in class and the students in this study thoroughly enjoyed the activity. While most of the suggestions the panel of experts made likely improved the content and structure of the teaching resource, each classroom is different and each panel member may have evaluated the teaching resource based on how well it would work from their own experience. Researchers should be aware of this limitation and be prepared to make any necessary adjustments while their intervention is being implemented.

5.6.5 Conducting Instruction could be a Useful Tool for Developing Students’ Musicianship

Evidence from this project suggests conducting instruction could help develop students’ musicianship. Musicianship can be difficult to teach to young musicians, and research literature suggests musicianship in some ensembles is at a low level (Price 2006). Teachers may find it beneficial to use conducting as an alternative activity to teach, or improve, students’ musicianship. Schools with instrumental ensembles could teach conducting in the same manner used in this study. The students could participate in group and class conducting lessons, and learn how the different gestures represent the various markings on the page made by the composer. The students could apply these
elements to their own ensemble repertoire and practice conducting their music. This could help the students to have a deeper understanding of the expressive markings and how they translate from the marks on their music made by the composer to the conducting gestures that show those markings, and how to appropriately play them on their instruments. Teachers without instrumental ensembles could still instruct their students about conducting, but may be able to have the students conduct along with high-quality recordings, rather than conduct a live ensemble. It would be a different experience for these students, as they would be following the recording, rather than leading an ensemble, but it could still reinforce how the expressive markings on the score relate to the music being played.

In the current study, having a deeper understanding of expressive markings and the realisation that they are the composer’s intentions for the piece encouraged many of the students to follow those markings and use them in their playing by the end of the intervention. This may have occurred because students realised how important the expressive markings were in accurately performing the piece of music. Teachers may find their students have similar reactions to the expressive markings after learning some conducting. Additionally, teachers may find that, having their students participate in a different activity to what they are used, to may help them view musicianship in a different way and, thereby, help them understand it better and apply it to all their musical endeavours.

5.7 Discussion of the Theoretical Framework
This study was conducted through the lens of the Philosophy of Praxial music education (Elliott 1995). This philosophy advocates that music education should aim to achieve ‘Musicianship’ and ‘Listenership’ through engaging students in performing, listening,
improvising, composing, arranging and conducting (Elliott 1995). A main component of this theory is advocating that students learn best and develop a deeper understanding of the concepts of music through ‘doing’ rather than only learning about the concepts. With this in mind, the teaching resource in the current study contained many opportunities for students to conduct in group sessions and not just learn about conducting during in-class lessons. This, however, presented some problems.

Generally the students did not enjoy group conducting sessions, nor did they successfully learn and demonstrate most of the concepts of music. The students were able to show duration through conducting and six students demonstrated expressive techniques, but the rest of the concepts of music were displayed during the in-class conducting lessons only. This is likely because student engagement was low in group conducting sessions and students were reluctant to volunteer to conduct. This was in stark contrast to the in-class conducting lessons, where student engagement was generally high. The students were eager to participate in group discussions and conduct along with the active listening examples. They demonstrated, through discussion and the worksheets, their developing knowledge of the concepts of music. The students also enjoyed conducting in class with partners. While there could have been a few factors that contributed to the group conducting sessions in the teaching resource being unsuccessful, such as time constraints and musically limiting repertoire, most of the students were simply not interested in participating.

Another significant facet of this theory is that students learn best from expert teachers with a deep understanding of the concepts they are teaching (Elliott 1995). While teachers likely aim to be an expert in their given field, they are also limited by what they learn in their pre-service teacher training. Some teacher’s apprehension about the lack of
conducting instruction in pre-service teacher training programs is documented in the research literature (Ballantyne & Packer 2004; McDowell 2007). So the question is, does this theory only work if teachers are expert conductors? Or, as the lack of conducting instruction is a well-documented problem in teacher-training programs, perhaps this theory is simply not applicable to conducting, as many music teachers will not be expert conductors and, therefore, not expert conducting teachers either. In the current study, Mary was honest from the beginning about her lack of conducting training and apprehension to teach conducting to her students. It seems reasonable to conclude that not having an expert conductor teaching the majority of the teaching resource was a hindrance to its success in terms of students’ conducting, but how many music teachers are expert conductors?

The philosophy of teaching resource design also had some problems in its approach. One criticism with conventional curricula design discussed in the philosophy is it conceives the learning environment as an object to be managed from afar by pre-programming the behaviours of students and teachers and, therefore, “the goal is not knowledge, nor growth, nor enjoyment, but the achievement of reductionist objectives” (Elliott 1995, p.245). To combat this problem, the philosophy suggests a four-step approach to developing curricula: orientation, preparing and planning, teaching and learning, and evaluation (Elliott 1995). These are the steps that were used to design the conducting teaching resource in the current study. In the orientation stage, several research articles and conducting textbooks were consulted, providing the researcher with a range of published material in order to gather an understanding of the basic conducting gestures and skills. The researcher also undertook several classroom observations to become familiar with the learning environment in which the teaching resource was to be implemented. In preparing and planning, a list was assembled containing the necessary
knowledge, skills and understandings students would need to learn to develop their interpretation and response to conducting, and these were developed into twelve learning experiences. The document layout was revised and adjusted for class instruction and the final draft was referred to a panel of experts for evaluation. The final stage of the teaching resource development occurred after the intervention, where the researcher analysed all the data and evaluated the effectiveness of the teaching resource in achieving its stated aims and objectives.

While these steps were useful in designing the teaching resource in this study, despite using this approach and being familiar with the learning environment, there were several factors that still had a significant impact on the implementation of the teaching resource. A major factor was that the students differed in ability, even though they were all in the same year, so the content had to be altered significantly. This is a point the philosophy is trying to make, however, using the suggested four-step approach to curriculum design did not adequately address this complexity in the learning environment. While it seems like a positive notion to design a teaching resource that is not based solely on objectives and plans for every situation and classroom scenario, this is unrealistic. Each classroom full of students is going to be different, and it should be the teacher’s responsibility to know her students well and adapt any teaching resource accordingly.

Overall, this study was unsuccessful in achieving the fundamental ideas of this theory. There could be several reasons for this. The original intention of the study was to have year 9 or 10 experienced ensemble students. However, the participants were beginning year 8 students. This may have limited the students’ ability to fully embrace conducting, as they were likely focused on learning their instruments and understanding the dynamics of playing in an ensemble. It may also be that this study did not adequately
enact this theory, causing the problems discussed above. Perhaps this study was not undertaken in an ideal situation to facilitate the students’ learning. The students were given a limited amount of time to group conduct and, during that time, the students were reluctant to participate. Additionally, the teacher was not an expert conductor. While most classroom teachers are not expert conductors, and are generally not expected to be, this theory advocates students need to learn from expert teachers in their field (Elliott 1995). Although the Philosophy of Praxial music education (Elliott 1995) makes many good points and advocates ideal learning conditions for students, it seems unlikely that most classroom situations would be able to replicate those ideal conditions. This is because the teacher would need to be an expert conductor, which most classroom teachers are not, and the students would need to be engaged with conducting, which generally students in this study were not.

5.8 Aesthetics in Music Education

Although this project did not specifically endeavour to study aesthetics in music education, aesthetics are inherent in music and there was an interesting finding in this study. In general, the students did not like the music. They were very vocal with their dislike of the music during the final focus group interviews. Additionally, as students were not motivated to practice the music, often the teachers had to rehearse the same sections in the music week-to-week during ensemble rehearsals. All of the music the ensemble played were arranged and orchestrated pop tunes. While arrangements and orchestrations are not necessarily bad to play, these arrangements were low quality and contained very few musical or aesthetic elements. There were few expressive elements or dynamic changes, all of the pieces were in 4/4 and most of the pieces were also in the same tempo. All of these musical restrictions seemed to result in low student
Engagement with activities that relied on their ensemble music, such as ensemble rehearsals and group conducting sessions.

Encouraging students to perform and listen to high quality music and talk about the beauty of the pieces can help the students begin to understand and appreciate aesthetics in music. Growth in musical knowledge, skills and appreciation can help challenge students’ minds and bring joy and satisfaction to their lives (ASME 1999a). It provides a unique way of knowing as it encourages creative expression, challenges thinking and stimulates the imagination (Paynter 2002; Music Council of Australia 2011). Music is also an abstract and creative medium, and affords students the opportunity for unique individual expression (Music Council of Australia 2011). The students in the current study seemed unable to experience most of these aesthetic experiences because the process of learning their music did not afford them the opportunity to develop an aesthetic sense.

It seems reasonable to conclude that a music education curriculum needs a balance between the aesthetics and the practical elements of music education. One obvious way to strike this balance would be selecting high quality music for the students to play. Exposing students to high quality music, rich in expressive techniques could provide an opportunity for students to experience and understand the aesthetic qualities music has to offer.

5.9 Implications for Theory
This section develops previously discussed findings into theoretical implications for music education.
5.9.1 Limited use of Praxial Music Education in the Classroom

Findings from this study suggest that the use of the Philosophy of Praxial music education in the classroom could be quite limited. While it is certainly possible to teach and assess students purely through performance tasks, this is an unlikely occurrence, especially in Australia where most music programs are not performance-based. Worksheets, booklets and other forms of assessment are common in music classrooms in Australia, which is one of the reasons worksheets were developed as a part of the teaching resource in the current study. Although conducting, similar to any instrument, could be evaluated via a performance medium, the teachers, both those examining and using the teaching resource, did not feel that performance-only tasks would have adequately assessed the students. Even though worksheets do not align with the Praxial approach, they were included as a necessary means of evaluating the students’ knowledge.

While it would be easy to conclude that the Philosophy of Praxial music education simply does not work well in Australia because the model of music education is not performance-based, this would be an incorrect conclusion. The North American model of music education is generally accepted as performance-heavy (Bowman 2005), and the researcher’s secondary school music experience in Canada was through a performance-based band class. While the majority of students’ marks in North America are granted for performance assessment tasks and attendance at rehearsals, worksheets relating to theory and history are still assessed as part of their band programs. This asks the question, would it be possible to facilitate a purely performance program, in which teachers feel comfortable assessing students via performance only with no written components? And if we were assessing students purely on their performance, how could we ensure this was an objective and not subjective measurement?
Assessing performance, in many ways, is subjective. While it is easy to objectively assess the students’ note and rhythmic accuracy, this is really only the surface level of performing and does not take into consideration the students’ musicality. This is one aspect that makes music unique and difficult to assess compared with many other subjects. How ‘well’ does the student play with expression? How ‘accurately’ has the student interpreted the composer’s intentions of the piece? Is the student conveying the ‘correct’ emotion in the piece? Those words placed in quotations are open for subjective criticism, and become challenging items for teachers to assign a mark. It can be difficult to separate ‘I didn’t like that’ with, ‘that was a poor performance’, and as a teacher assessing performance, this becomes our challenge. Setting a variety of assessment tasks can ensure a more engaging experience for the student, and a fairer assessment of that student on the part of the teacher.

5.9.2 Limitations of the Philosophy of Praxial Music Education
This philosophy itself seems to have a few limitations, one of which being that students should learn from experts in their field. While this is certainly ideal, and all teachers strive to be as knowledgeable as possible, as with most subjects, music is multi-faceted and being an expert in every area of music is not possible. If the teacher was not a conducting major during their teacher-training program, according to the Philosophy of Praxial music education, they would be at quite a disadvantage conducting an ensemble, and this in turn would hinder the students’ learning.

The philosophy also advocates students learn best through doing, not just learning about. This does not take into account that students learn in a variety of ways, and not all students enjoy ‘doing’ performance. In this study, for example, student engagement was
quite low in the group conducting component of the teaching resource. While this low engagement was attributed to several factors, including poor repertoire choice and limited teaching experience on the part of the researcher, in general the students seemed disinterested in many of the performance elements but quite interested and engaged during classroom instruction. If a teacher had a class of students that were not interested in the ‘doing’ part of music, they would struggle to use this philosophy in their music program.

Teaching and assessing purely through performance also stands to lessen the musical experience on the part of the student. Performance is only one of many component of music, including listening, composition and musicology, all of which are important to study in order to have a well-rounded education. Teaching purely through performance could also limit the repertoire students experience and study, as students would not be able to perform more advanced repertoire until they became more advanced musicians. Additionally, ensembles lacking in specific instruments or vocalists would also be limited in their performance repertoire selection, as certain pieces require certain instrumentation.

5.9.3 Conflict between Philosophy of Praxial Music Education and Policy Makers

An additional concern that arose with the Philosophy of Praxial music education was the conflict that seems to occur between this philosophy and the policy makers designing and constructing school curricula documents. The New South Wales syllabus explicitly states students are expected to investigate music through non-performance means including listening tasks, compositions, research projects and viva voce presentations (NSW BOS 2003). Furthermore, an objective for Stage 4 and 5 music is to develop
students’ aesthetic awareness and tolerance in music. This was particularly prominent in the National Review of School Music Education in 2005 (Pascoe et al 2005). While each of the guidelines developed from the review suggests an important aspect of composition and performance, there was a heavy emphasis on the importance of students developing an aesthetic understanding of music. Clearly policy makers think developing a combination of performance and aesthetic skills are vital for students in music education.

This is important to view in light of the new National Curriculum in Australia. Although the Arts curriculum is still in draft form, one of the main aims of the music component is, ‘to ensure that students develop aesthetic knowledge and respect for music and music practices across global communities, cultures and musical traditions.’ (Draft Australian Curriculum: The Arts Curriculum Foundations to Year 10, p.91). The document does contain aims relating to developing performance and improvisation skills by students, but as the aesthetic value of music is clearly an important element of this curriculum, it would not be possible to solely use the Philosophy of Praxial music education in an Australian classroom and still meet all of the syllabus requirements as outlined in the new National Curriculum.

5.9.4 Limitations of using One Philosophy

It is clear from the results of this study, and comparing with policy and syllabus documents, using one philosophy in a classroom is too limiting for both the teacher and the students. The music program in the current study, for example, had a heavy focus on performance in Stage 4, with the students expected to perform an evening concert at the end of term two. This presented a challenge, so the teachers selected what they thought were simple and recognisable pieces for the students to learn. The students were vocal
about their dislike of the music and became reluctant to practice. Had the focus of this program not been so performance-heavy with the expectation of a full concert in such a short period of time, the teachers may have been able to take a step back from the music they programmed and limit the ensemble’s repertoire to only a few piece. While the students did participate in other tasks, such as compositing and listening, the primary outcome for the program was the concert at the end of term two. This intense focus on the performance made it difficult for the teachers to address the students’ dislike of the music.

As educators it is important to understand that students learn in different ways, so adopting a philosophy in a class that focuses heavily on one method of learning or producing outcomes would be consistently constraining to several students in your class. In order to provide challenging and engaging lessons it is crucial to offer a variety of activities and learning opportunities for your students including listening, composing, performing, researching, and presenting. The New South Wales syllabus (2003) emphasises the importance of this by requiring students to participate in listening, composing and performing experiences in Stage 4 and 5 music.

### 5.10 Limitations of the Study

The results of this study should be viewed in light of the following limitations. This study only investigated one class of 32 Year 8 students and two teachers, at one school. As such, the results are limiting and not generalisable to other situations. The project also only examined Stage 4 music at a selective public secondary school, so it is unknown if results in other Stage 4 programs would be comparable. Non-selective schools may have fewer resources and fewer students to draw upon. It is also unknown how the curriculum would work in other stages. Younger students may find it too
difficult, older students may find it too easy and it may be irrelevant to students if they are not participating in an ensemble with a conductor. Additionally, the students in this study were beginning year 8 students and not more advanced students as initially intended. As such, they had limited or no previous ensemble experience and in addition to learning conducting were also learning how to play their instrument and play in an ensemble.

Furthermore, this study investigated the use of the curriculum with a large instrumental ensemble and did not investigate the possible effects on smaller ensembles or choirs. Smaller ensembles do not always have a conductor, so this teaching resource would not necessarily be useful, and choral conducting is different to instrumental conducting, so it is unknown if this teaching resource could be used in those settings. The teaching resource was also only tested in one country, so it is unknown if the results would be the same if tested in another country. In Canada, for example, ensemble participation is one of the main avenues students have to participate in music; it is likely the results would be much different if this teaching resource was implemented in Canada rather than Australia.

The method of data collection was a limitation in this study. The researcher’s presence in the classroom affected how the students thought they should react to the teaching resource. This was evident in the conflicting information seen in the interviews, where many students stated that they enjoyed the group conducting but did not enjoy the in-class instruction, compared to the observations, which showed the students disengaged in most group conducting sessions and engaged during the in-class instruction.
The researcher was also a limitation in this study as she has little classroom experience, which likely impacted on the development of the teaching resource. This limited experience meant she was unsure which activities would work and which would not, as well as being unsure as appropriate way to structure the lessons. Additionally, having the teaching resource reviewed by a panel of music education experts was also limiting. While all of the members had teaching experience, and one was a current secondary school teacher, it is likely they evaluated the teaching resource based on how they thought it would work in their own classroom, not necessarily how it would work in music classes generally.

5.11 Further Research

Generally, the findings supported the implementation of some conducting in the form of in-class lessons as part of young ensemble musicians’ regular lessons. This study also highlighted the need for future research in the following areas.

Most of the research that discusses conducting instruction often suggests young, less-experienced musicians would benefit from conducting instruction but does not mention providing conducting instruction to older, more experienced musicians (Cofer 1998; Kelly 1997; Price 2006). It could be useful to research if older, more experienced musicians do benefit from conducting instruction. This could help future curriculum designers in what they include and how they structure their curriculum. If only less-experienced musicians benefit from conducting instruction, more-advanced exercises would not need to be included in any possible conducting curricula.

Mary and Steph both stated that they received no conducting instruction during their preservice teacher education. It could be beneficial to research the content and structure of
pre-service teacher education in New South Wales, and determine if, and/or which, programs offer conducting instruction. Mary’s conducting improved with only minor conducting instruction, suggesting she would have benefited from conducting instruction being included, or more prevalent, in her pre-service teacher education.

Implementing an expert-evaluated teaching resource presented many challenges and it would be beneficial to research if this is an appropriate approach to take when implementing a teaching resource in a music classroom. While every panel member in this study did make suggestions for improvements to the teaching resource, which were used to adjust the teaching resource prior to implementation, the feedback from the panel was generally positive and most of the changes were minor. The intervention, however, had many unforeseen problems, suggesting an expert-evaluated teaching resource may not be as simple and beneficial to implement as initially thought.

Further research in these areas will provide additional indications of effectiveness and use of conducting in music education by determining at which musical level conducting instruction should be focusing, be that beginning musician, experienced musician or both. Research into pre-service teacher education could help future teachers make better-informed decisions about where it would be most appropriate for them to study, and it could help current programs adjust their content to better meet the needs of music educators. Additionally, research into expert-evaluated teaching resource implementation could aid future researchers in making decisions about how to best design and implement a new teaching resource into a music classroom.
5.12 Conclusions

This study was undertaken to investigate the conducting teaching resource’s effect on developing the musicianship and ensemble skills of young musicians, and test the effectiveness of the teaching resource in a New South Wales classroom. After implementing the teaching resource in a Year 8 classroom over two terms of school, there were several key findings. They are summarised as follows:

- Conducting instruction developed students’ musicianship through their procedural knowledge and demonstration of the concepts of music. Duration was learned more predominantly than the other concepts, and students were unable to connect their understanding of tone colour, texture and pitch in the active listening exercises to ensemble rehearsals or group conducting sessions.

- Conducting instruction developed aspects of students’ ensemble skills by ensuring they could understand and respond to a variety of conducting gestures.

- Conducting instruction helped the students develop a better understanding of the role of the conductor and realise that, in addition to simply being a timekeeper, she was responsible for showing the composer’s intentions for the piece and teaching the ensemble to play more musically.

- The students’ confusion about conducting largely dissipated by the end of the intervention, as their knowledge of conducting and gestures developed. The students understood and appreciated conducting as a non-verbal form of communication.

- The teacher’s limited conducting skills and knowledge meant she required individual instruction prior to each lesson. She was keen to accept this
instruction from the researcher, which ensured she taught almost every element correctly to her students.

- The teacher’s conducting improved with some conducting instruction, suggesting conducting instruction needed to be more prevalent in her pre-service teacher education.

- Implementing an expert-designed and evaluated teaching resource into a classroom is difficult, as it does not take into account all of the factors that can affect its implementation. These can include the teacher’s knowledge and skills, students’ knowledge and skills and the current structure of their music program.

- The researcher’s heavy involvement in implementing the teaching resource may have affected the students’ reaction to conducting. Undertaking a research project about conducting and being present during every class may have instilled in the students an importance of conducting. This could have caused them to work harder during the project or speak positively about conducting on their post-test survey because they assumed it was the ‘correct’ answer.

- This study found the Philosophy of Praxial music education had several limitations in the classroom, and some significant conflict with the new National Curriculum. With the new National Curriculum having a strong aesthetic component, it seems difficult to implement a single philosophical approach, especially the Philosophy of Praxial music education, and still meet the syllabus outcomes.

- This study was unsuccessful in fully achieving the fundamental ideas of the Philosophy of Praxial music education (Elliott 1995). Although this philosophy advocates students learn best through ‘doing’ not just learning
about, generally the students were disinterested in ‘doing’ conducting in groups. The students were more interested in the in-class conducting instruction, which included class discussion, active listening and partner conducting work.

- Four intervention students were consistently disengaged with the intervention and showed little progress in their conducting skills and knowledge. In the final focus group interviews, the students stated they did not enjoy participating in Stage 4 music and had no intention of continuing in music.

- Conducting instruction needs to be taught in conjunction with musically appropriate repertoire in order to be successful. The musically limiting repertoire in this study meant that the students were unable to practice and demonstrate most of the elements of music they learned in class, and this was something they were frustrated about in the final focus group interviews.

These findings are a significant addition to the limited research literature about conducting and conducting instruction for young instrumentalists, especially with the advent of the new National Curriculum under consultation in Australia; the music curriculum is in draft form (ACARA 2011). The findings carry implications for future curricula development in secondary schools, school music education, pre-service teacher education and music education theory. The significance of musicianship to musicians, and conducting instruction’s potential to develop musicianship, should encourage further research being undertaken in this area.
REFERENCES


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**APPENDIX A - CURRICULUM DRAFT 1**

**Aims and Outcomes:**

**Aims:**

This curriculum aims for students to value the importance of conducting, and understand the role and expected abilities of the conductor. The students will gain knowledge about the various steps involved in conducting, and develop the skills and techniques required to successfully conduct an instrumental ensemble. The students will develop an understanding of conducting by relating various styles and gestures to repertoire to show musical intent. The students will gain greater proficiency in responding to the conducting gestures they experience during instrumental ensemble rehearsals.

**Outcomes:**

*Students will be able to:*

- Understand basic historical knowledge and context of conductors and conducting
- Understand what a baton is and why instrumental ensemble conductors use one
- Select an appropriate baton and grip the baton correctly
- Display correct posture and position
- Hold a steady tempo
- Conduct basic patterns (2/4, 3/4, & 4/4), with basic gestures in various styles
- Use the left hand, to cue and show musical intentions and style
- Critically analyse what was played by developing basic diagnostic skills to fix mistakes within the instrumental ensemble
Content:

**Historical/Philosophical/Contextual (Knowledge):**
- Role of the conductor on the podium
- Background and history of conducting
- Expected abilities of the conductor
- Critical analysis and diagnosis skills
- Explanation and purpose of a baton
- Quality Repertoire, including identification and selection
- Repertoire in Smooth (Legato), Short & Light (Staccato), Heavy (Marcato), Stretched (Tenuto), and Free Time (Rubato) styles

**Technical (Skills):**
- Correct posture
- Skills to fix/improve an instrumental ensemble such as active listening
- Basic right arm/hand position
- Baton selection
- Baton grip
- Preparatory beats
- Smooth (Legato) conducting, with basic patterns (2/4, 3/4 & 4/4 patterns)
- Short & Light (Staccato) conducting, with basic patterns
- Heavy (Marcato) conducting, with basic patterns
- Stretched (Tenuto) conducting, with basic patterns
- Free Time (Rubato) conducting, with basic patterns
- Conducting using accents on various beats within the basic patterns
- Basic conducting patterns, focusing on space, time and tempo
- Basic left hand skills, focusing on cueing instruments
- Applying skills by conducting a short excerpt with a full instrumental ensemble

**Musical (Understanding):**
- Through active listening
- Holding a steady beat with a recording
- Holding a steady beat with basic patterns
- Smooth (Legato) conducting, with basic patterns
- Short & Light (Staccato) conducting, with basic patterns
- Heavy (Marcato) conducting, with basic patterns
- Stretched (Tenuto) conducting, with basic patterns
- Free Time (Rubato) conducting, with basic patterns
- Basic conducting patterns, focusing on musical effect in combination with specific gestures
- Musical phrasing and musical effect with basic left hand skills
Learning Experience One

Activity A

Approximate Time
15-20 minutes

Materials
• Whiteboard
• Computers with internet access
• PowerPoint projector
• Overhead Projector

Students will learn:
• What a conductor is
• Why instrumental ensembles have conductors
• Historical knowledge about conductors
• Some current expectations of conductors

Introduction:

▪ On the board write these two questions, but do not ask the students to answer them yet:
  o What is a conductor?
  o Why do we need them?

Body/Development:

▪ Display videos of conductors (*a cd with videos of conductors will be included with the final curriculum*).

▪ Facilitate a class discussion. Ask the students to answer the questions on the board and give their feedback about the videos shown. These questions will be addressed in more depth in a later activity.

▪ Split the class into groups and ask the students to research the following questions using the internet (see teaching information page attached to this activity. You may photocopy this page as a transparency for the class):
  1. Which instrument leaders conducted the first larger music ensembles?
  2. When was the London Philharmonic Society founded and what did it do?
  3. What is one current expectation of conductors?

Summary:

▪ Facilitate a class discussion and ask students to share their findings with the rest of the class.
L. Ex. 1 Act. A:

What is a Conductor and why do we use one?

- The first conductors of ensemble were usually the keyboard or violin player in the ensemble. It often turned into a battle between these two players as to who would lead the group.

- The London Philharmonic Society was founded in 1813. This society encouraged hiring actual conductors, who would just conduct and not play in the ensemble, to lead the group.

- By the 1820’s, conductors were being hired to come in and take rehearsal in London. This was already customary in France and Germany.

- Conductors were meant to serve the purpose of the composer, however power, prestige and money shifted from the composers to the conductors.

- Conductors now serve many purposes:
  - Study the score and realize the composers intentions
  - Show these intentions to the ensemble through their conducting gestures
  - Ensure all members of the ensemble begin together by giving a clear preparatory beat (which will be discussed in a later activity)
  - Manage rehearsals, listen to the performance of the ensemble and correct anything which does not correspond to the conductors concept of the music
Learning Experience One

Activity B

Approximate Time
15-20 minutes

Materials
• Whiteboard/Chalkboard
• Markers or Chalk
• Overhead projector

Students will learn:
• What correct posture looks and feels like
• Practice conducting a 4/4 pattern standing in correct conducting posture
• How to correctly position the right arm/hand for conducting

Introduction:
• Facilitate a class discussion. Ask the students:
  o Do you think that posture is important when conducting?
  o What do you think are some elements of correct posture?

Body/Development:
• Write students’ ideas on the board or overhead projector. Include any of the points on the information page attached to this activity if students do not mention them.
• Ask one of the students to stand and demonstrate correct conducting posture.
• Hand out the conducting warm-up sheet attached to this activity (This is not yet available and will be included with the final version of the curriculum). Have the students practice a few of the warm-up exercises.
• In partners, have students conduct a 4/4 pattern similar to what they have seen from their teacher/conductor. You may demonstrate this first for your students.
• Teach the students basic right arm/hand position. Notes for this exercise are attached to this activity

Summary:
• Practice conducting the 4/4 pattern using the correct right arm/hand position
Correct posture when conducting:

- Stand at ease in an upright position with feet slightly apart
- Knees relaxed but not bent, weight carried on hips,
- Elbows bent with hands at waist level,
- Breathe regularly and in relaxed fashion,
- The conductor should be able to see the eyes of all the performers
- Relaxation is very important – shoulder/back/neck injuries happen frequently because of tension
- Doing various warm up exercises can help relax the body

Correct right arm/hand position when conducting:

- In rest position the right arm should be in an approximate line with the right shoulder
- An almost straight line can be drawn from its tip along the fingers and the length of the thumb on through the wrist and the elbow joints
- Lift the right arm up from the elbow and make a 90° angle
- The palm of the right hand should be facing the floor, with the fingers slightly bent and together, the thumb in line with the inside of the arm
- The wrist should remain straight
Learning Experience One

Activity C

Approximate Time
15-20 minutes

Materials
- CD Player
- CD Track 1
- Whiteboard/Chalkboard
- Markers or chalk

Students will learn:
- About keeping a beat with a recording
- How to practice conducting with a recording

Introduction:

- Facilitate a class discussion. Ask the students:
  - Do you have any comments about what we have learned so far?
  - What are you finding difficult?
  - What are you finding easy?

Body/Development:

- In partners, have the students practice conducting a 4/4 pattern using the correct right arm/hand position and correct conducting posture. Ask the student not conducting to comment on the other student’s technique.

- Have all the students stand. Tell them you are going to put on a piece of music. Put on Track 1 of the audio CD included with this curriculum (a cd with preselected pieces will be included in the final version of the curriculum).
  - Ask the students to clap along with the beat of the music (Observe the students and see if anyone is struggling with this task).
  - After a short time (perhaps 30 seconds) ask the students to conduct along with the piece of music.

Summary:

- Facilitate a class discussion. Ask the students:
  - Was it difficult/easy to conduct with the recording
  - Was it difficult/easy to clap along with the recording
  - Does anyone have any comments about what we did during this activity?
# Learning Experience Two

## Activity A

<table>
<thead>
<tr>
<th>Approximate Time</th>
<th>15-20 minutes</th>
</tr>
</thead>
</table>

## Materials
- Whiteboard/Chalkboard
- Markers or chalk
- Computers with internet

## Students will learn:
- About the role of the conductor in the music ensemble
- About the expected abilities of the conductor

### Introduction:
- Review. Ask the students:
  - What have we learned so far?
- If they cannot remember, remind them:
  - Correct conducting posture
  - Correct right arm/right hand position
  - Basic 4/4 pattern
- Have the students stand and practice these three items.

### Body/Development:
- Ask the students to get into groups of three or four. (Using computers?)
  Ask the students to brainstorm about the following questions:
  - What is the role of the conductor within the music ensemble?
  - What are the conductors expected abilities?

### Summary:
- Facilitate a class discussion. Ask the students to share their ideas with the whole class. Write their responses on the board. Add any points from the information sheet attached to this activity if students do not mention them.
What is the role of the conductor within a music ensemble?

- To know the music in great detail and have the technique to communicate this knowledge
- Ensure the members of an ensemble begin together at the same tempo
- Understanding background, context and composers intentions of the piece and communicate this to the ensemble
- Manage rehearsals, listen to the ensemble and correct anything which does not correspond to the conductors concept of the music

What are the expected abilities of the conductor?

1) Play several instruments
2) Have a working knowledge of every instrument
3) Easily read a full score
4) Understand the structure and meaning of a score
5) Decide what the composer wants and achieve the vision
6) Technique and memory to assimilate a new work
7) Have absolute pitch and/or an ear for wrong notes
8) Compose and orchestrate
Learning Experience Two
Activity B

Approximate Time
15-20 minutes

Materials
• Overhead Projector
• Transparency of notes attached to this activity

Students will learn:
• To use correct posture and right arm/hand position while conducting
• How conductors fix errors and improve the sound of an instrumental music ensemble

Introduction:
• Have the students stand and practice conducting a 4/4 pattern. Remind them to use:
  • Correct conducting posture
  • Correct right arm/right hand position

Body/Development:
• Remind the class of the last activity discussing the expected abilities of the conductor of an instrumental music ensemble. One of the points brought up was he needed to help fix/improve the pieces the ensemble performs. Today you are going to teach them about this.
• Ask the students:
  • How does a conductor decide what needs to be fixed?
  • What tools does a conductor use to fix these errors?
  • What are the main problems a conductor needs to fix?
• Put up the transparency of notes on the overhead. See how many of the points the students suggested and go over any they did not mention.

Summary:
• Facilitate a class discussion. Ask the students to think back to their last ensemble rehearsal and give some examples of how their music director fixed mistakes within the ensemble.
Diagnostic to fix/improve

- Most problems ensembles have fall under three categories:
  1. Timing
     a. Does the group start and stop together?
     b. Does the group play in tempo with each other?
  2. Pitch
     a. Does the ensemble tune correctly during warm-up?
     b. Are the members actively listening and adjusting tuning throughout rehearsal?
     c. Can the ensemble hear intonation problems happening while they are playing?
  3. Musicality
     a. Is the ensemble playing with the correct dynamics, articulations, accents, or other musical elements that may need attention?
     b. Is the balance of the ensemble correct?

- **Always be listening intently and critically while the group is playing!!**

- Conductors need a very clear idea in their head about how the music should sound. This combined with adequate score reading enables the conductor to fix mistakes within the ensemble

- Ideally, most of the mistakes should be able to be fixed with conducting gestures alone. However, verbal commands are often necessary

- Criticisms spoken by the conductor should always be constructive and linked with encouragement, not directed at specific individuals

- If the ensemble is having problems, stop and ensure the mistakes are corrected

- Be clear and concise when requesting changes as it can be annoying for you and the ensemble to have to repeat yourself

- Never stop an ensemble without saying why, and restart playing as soon as possible
Learning Experience Two

Activity C

Introduction:

- Review
  - How does a conductor decide what needs to be fixed?
  - What tools does a conductor use to fix these errors?
  - What are the main ensemble problems a conductor needs to fix?

- From this activity the students learned critical listening is very important to be a successful conductor

Body/Development:

- Tell the students we are going to practice listening right now. Put on CD Track 2 and let it play for 3 or 4 minutes.
  - Facilitate a class discussion and ask the students what they heard
    - Can anyone sing the bass line?
    - How many singers were there?
    - How many versus did you hear?
    - Did you hear a bridge?
    - What was the percussionist doing? Was he just using drum kit or were there other percussion instruments in there?
- Tell the students you are going to play the piece again
- Once the piece is finished ask the students:
  - Did you hear it differently this time because you were actively listening?

Summary:

- Hand out the homework assignment and go over it with the students. This assignment is attached to the activity.
Active Listening Take-Home Task

Name: __________________________

Instructions:

Go home and listen to some recordings. It does not matter which genre you choose to listen to (Pop, Rock, Disco, Classical etc). Critically listen to the music the same way we did during the Active Listen Exercise in class.

Piece/Song Title: __________________________________________

Group/Band Name: __________________________________________

Answer the following questions:

1. Can you sing the bass line?

2. Can you sing the melody line?

3. How many singers/instruments were there? __________________

4. How many versus did you hear? ____________________________

5. Did you hear a bridge?____________________________________

6. What was the percussionist doing? Was he just using drum kit or were there other percussion instruments in there? __________________________

7. Do you hear any mistakes with notes or pitches? ________________

_________________________________________________________
Learning Experience Three

Activity A

<table>
<thead>
<tr>
<th>Approximate Time</th>
<th>Students will learn:</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-20 minutes</td>
<td>• About batons</td>
</tr>
<tr>
<td></td>
<td>• When a baton is used</td>
</tr>
<tr>
<td></td>
<td>• Why instrumental ensemble conductors use batons</td>
</tr>
<tr>
<td></td>
<td>• How to select an appropriate baton</td>
</tr>
</tbody>
</table>

Have a variety of batons laid out on a few tables for the students to experiment with later in the lesson. Be sure there is a variety of grips and weights for the students to choose from.

Introduction:

- Put the following questions on the board for the students to look at while they are coming in:
  - What is a Baton and why do we use one?
  - Do all conductors use batons?
  - Why do some use batons and not others?

Body/Development:

- Facilitate a class discussion and ask the students to answer the above questions. Place the transparency of notes on the overhead and discuss them with the students.
- Depending on your class size split the class into three or four groups and have each group go to a different table of batons. Have the students try the batons one at a time, and ask them to go over the checklist discussed earlier in the lesson:
  - Is the baton the correct length?
  - Is the baton the appropriate weight? Will the student be fatigued after conducting for a short period of time?
  - Is the handle the right size to allow minimal movement within the hand and still comfortable to hold?

Summary:

- Once the students have selected a baton, have them stand and briefly practice conducting a 4/4 pattern with the baton.
- Remind students they will need to bring their baton to every class
What is a Baton and How to select one?

- Selecting the correct baton is extremely important. It is meant to become a natural extension of your arm and should be no longer than your forearm (measured from the palm side of the finger tips to the inside of the elbow)
- Batons should be straight and white, and between 12 & 16 inches long depending on the arm length and height of the student. Different students will need different length batons
- Fiberglass and graphite are most common and durable for the shaft
- Weight of the baton should not produce fatigue when conducting. The point of balance should be between the handle and about a quarter of the way up the shaft of the baton (holding it too close makes it inflexible, and too far makes it difficult to control)
- The handle of the baton should be comfortable in the hand, and should be small enough to allow minimal movement within the palm of the hand
- The handle can be made of many materials including wood and cork.

Do all conductors use batons? Why do some use batons and not others?

- The tip of the baton gives the clearest possible beat point for the ensemble to see
- Generally speaking, batons are used for instrumental ensembles and not vocal ensembles. The baton can show the most articulated and defined beat point, and specific gestures not achievable with the hand alone. Vocal ensembles generally use hands because they show a softer attack, as well as a clear shape and size for the sound.
APPENDIX B - QUESTIONS TO PANEL OF EXPERTS

Questions about Aims:
1. Are the aims realistic and encompassing? Please comment on the strengths/weaknesses.
2. Do the aims provide sufficient direction or purpose for the curriculum?
3. Are the intentions of the aims clear?

Questions about Outcomes:
1. Do the outcomes clearly indicate what the students should understand as a result of completing this curriculum?
2. Do the outcomes clearly indicate the skill set students should develop as a result of completing the curriculum?
3. Are the outcomes comprehensive in outlining what the students should have learnt as a result of completing the curriculum?

Questions about Knowledge Section:
1. Is the Historical/Philosophical/Contextual (knowledge) section of the content comprehensive? Please explain.
2. Could anything be added to this section? Please explain.

Questions about Skills:
1. Does the technical (skills) section of the content address the skills required for a beginning conductor? Please explain.
2. Could anything be added to this section? Please explain.

Questions about Understanding:
1. Does the Musical (understanding) section of the content address the musical aspects required for a beginning conductor? Please explain.
2. Could anything be added to this section? Please explain.

Questions about Overview of Learning Experiences (Scope and Sequence):
1. Is the sequence of content logical?
2. Would you change anything about the order? Please explain.
3. Are there an adequate number of learning experiences?
4. Do the activities of each learning experience balance with each other?
5. The curriculum provides students with time to practice. Do you think there is enough time allotted for student practice?

Questions about the Seven Activities:
1. Do you think the seven activities are appropriate for secondary students?
2. In your experience, do you think students will be engaged by these activities?
3. Do you think the activities cover the learning outcomes?
4. Are the Philosophical/Historical/Contextual notes attached to the specific activities adequate and correct?
5. Is the layout of the activities clear and easy to understand? If not, can you suggest a different layout?

Questions about Reference list:
1. Do you think appropriate references were selected for this project?
2. Are there any books or texts you feel do not need to be included?
3. Are there any important books or texts you think are missing? If so, which ones?

Overall questions:
1. Which elements of the curriculum do you find are the strongest?
2. Which elements of the curriculum do you find are the weakest?
3. Is this curriculum appropriately aimed at secondary school students?
4. Will this curriculum adequately enable students to understand, learn and develop basic conducting skills?
5. How does this curriculum help students gain greater proficiency in responding to the conducting gestures they experience during instrumental ensemble rehearsals?
Aims and Outcomes:

**Aims:**
This curriculum aims for students to value the importance of conducting, and understand the role and expected abilities of the conductor. The students will gain cognitive abilities regarding the various steps involved in conducting. The students will develop an understanding of conducting by relating various styles and gestures to repertoire to show musical intent. Students will gain greater proficiency in responding to the conducting gestures they experience during instrumental ensemble rehearsals, and should gain a greater sense of intuitive performance practice through a deeper understanding of the conducting process. Through this, students will develop a basic understanding of the skills and techniques required to successfully conduct an instrumental ensemble.

**Outcomes:**

**Students will be able to:**
- Understand basic historical knowledge and context of conductors and conducting
- Understand what a baton is and its purpose for conductors
- Select an appropriate baton and grip the baton correctly
- Display correct posture and position
- Hold a steady tempo
- Conduct basic patterns (2/4, 3/4, & 4/4), with basic gestures in various styles
- Use the left hand, to cue and show musical intentions and style
- Critically analyse what was played by developing basic diagnostic skills to fix mistakes within the instrumental ensemble
Content:

**Historical/Philosophical/Contextual (Knowledge):**

- Background and history of conducting
- Role of the conductor on the podium
- Expected abilities the ensemble members have of the conductor
- Critical analysis and diagnosis skills
- Explanation and purpose of a baton
- Repertoire in Smooth (Legato), Short & Light (Staccato), Heavy (Marcato), Stretched (Tenuto), and Free Time (Rubato) styles

**Technical (Skills):**

- Correct posture
- Skills to correct/improve an instrumental ensemble such as active listening
- Basic right arm/hand position
- Baton selection
- Baton grip
- Preparatory beats
- Smooth (Legato) conducting, with basic patterns (2/4, 3/4, 4/4 patterns)
- Short & Light (Staccato) conducting, with basic patterns
- Heavy (Marcato) conducting, with basic patterns
- Stretched (Tenuto) conducting, with basic patterns
- Free Time (Rubato) conducting, with basic patterns
- Conducting using accents on various beats within the basic patterns
- Basic conducting patterns, focusing on space, time and tempo
- Basic left hand skills, focusing on cueing instruments
- Applying skills by conducting a short excerpt with a full instrumental ensemble

**Musical (Understanding):**

- Through active listening
- Holding a steady beat with basic patterns
- Smooth (Legato) conducting, with basic patterns
- Short & Light (Staccato) conducting, with basic patterns
- Heavy (Marcato) conducting, with basic patterns
- Stretched (Tenuto) conducting, with basic patterns
- Free Time (Rubato) conducting, with basic patterns
- Basic conducting patterns, focusing on musical effect in combination with specific gestures
- Musical phrasing and musical effect with basic left hand skills
Learning Experience One

**Approximate Time**
30 - 40 minutes

**Materials**
- 5-6 batons (1 for each group)
- Students’ Instruments
- Piece in 4/4 for students to conduct/play
- The What’s and Whys of Batons sheet and student worksheet

**Students will learn:**
- A basic 4/4 pattern
- General information about batons
- How to correctly hold a baton
- And experience firsthand how to conduct a small ensemble

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**Introduction:**
- Ask students to stand and conduct a 4/4 pattern (demonstrate for students if they are unsure how to do this)

---

**Body/Development:**
- Batons
  - Talk about batons and their use. Refer to The What’s and Whys of Batons
  - Demonstrate correct baton grip and then have students copy you
  - Hand out The What’s and Whys of Batons student worksheet
- Break students into groups and ask them to measure their arm length and fill in sheet
- Break students into small groups (4-5 students preferably)
  - Give each group a baton. Distribute exercise one and allow each student the opportunity to conduct his or her peers through this example. *(The object here is to have students conducting right away. Form and posture may be incorrect but do not be too concerned with this)*

---

**Summary:**
- Facilitate a class discussion and ask students to share their first impressions about conducting with their peers
The What’s and Whys of Batons

(Teacher’s Manual)

What is a Baton and How to select one?

- Selecting the correct baton is extremely important. It is meant to become a natural extension of your arm and should be no longer than your forearm (measured from the palm side of the finger tips to the inside of the elbow)
- Batons should be straight and white, and between 12 & 16 inches (30.5 – 35.5 cm) long depending on your arm length
- Fiberglass and graphite are most common and durable for the shaft
- Weight of the baton should not produce fatigue when conducting. The point of balance should be between the handle and about a quarter of the way up the shaft of the baton (holding it too close makes it inflexible, and too far makes it difficult to control)
- The handle of the baton should be comfortable in the hand, and should be small enough to allow minimal movement within the palm of the hand
- The handle is most commonly made with wood and cork.

Do all conductors use batons? Why do some use batons and not others?

- The tip of the baton gives the clearest possible beat point for the ensemble to see
- Generally speaking, batons are used for instrumental ensembles and rarely with vocal ensembles. The baton can show the most articulated and defined beat point, and specific gestures not achievable with the hand alone. Vocal ensembles generally use hands because hands show a softer attack, as well as a breathe, clear shape and size for the sound of vocal production

Assessment:

- Did students correctly measure their arm length? Yes/No
- Did students hold batons correctly? Yes/No
- Are students able to conduct using a baton? Yes/No
Learning Experience Two

Activity A

Approximate Time
30 - 35 minutes

Materials
- Whiteboard
- Do’s and Don’ts of Conducting Posture and Position
- 4/4 Pattern Sheet and student worksheet

Students will learn:
- Why Batons are used in instrumental conducting
- What correct posture looks and feels like
- How to correctly position the right arm/hand for conducting

Introduction:
- Facilitate a class discussion/review about batons. Ask students question such as:
  - What is the purpose of a baton?
  - Do all conductors use batons?
  - Do you think there are benefits to using/not using a baton to conduct?

Body/Development:
- Correct posture and basic right arm/hand position, including elbow and wrist position
  - Ask if one of the students would stand and demonstrate what they think is correct conducting posture. Ask the rest of the peers in the class to comment
    - Do you agree this posture is correct? Why?
    - If not, what do you think should change?
  - Using the Do’s and Don’ts of Conducting Posture and Position, take students through correct conducting posture
- Demonstrate correct 4/4 pattern for the students. Discuss and demonstrate the preparatory beat with the students
- Handout student worksheet about 4/4 pattern and preparatory beat and students complete this. In partners, have the students practice conducting a 4/4 pattern using the conducting posture and position. Have students practice preparatory beat in partners as well

Summary:
- Briefly summarize today’s lesson:
  - Batons and their purpose
  - Correct posture and basic right arm/hand position

Approximate Time
30 - 35 minutes

Materials
- Whiteboard
- Do’s and Don’ts of Conducting Posture and Position
- 4/4 Pattern Sheet and student worksheet

Students will learn:
- Why Batons are used in instrumental conducting
- What correct posture looks and feels like
- How to correctly position the right arm/hand for conducting

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- Briefly summarize today’s lesson:
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30 - 35 minutes

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Body/Development:
- Correct posture and basic right arm/hand position, including elbow and wrist position
  - Ask if one of the students would stand and demonstrate what they think is correct conducting posture. Ask the rest of the peers in the class to comment
    - Do you agree this posture is correct? Why?
    - If not, what do you think should change?
  - Using the Do’s and Don’ts of Conducting Posture and Position, take students through correct conducting posture
- Demonstrate correct 4/4 pattern for the students. Discuss and demonstrate the preparatory beat with the students
- Handout student worksheet about 4/4 pattern and preparatory beat and students complete this. In partners, have the students practice conducting a 4/4 pattern using the conducting posture and position. Have students practice preparatory beat in partners as well

Summary:
- Briefly summarize today’s lesson:
  - Batons and their purpose
  - Correct posture and basic right arm/hand position
Assessment: Are students able to demonstrate correct conducting position/posture? Yes/No? Are students able to conduct a 4/4 pattern successfully? Yes/No?

Additional Comments/Concerns?

Do’s and Don’ts of Conducting Posture and Position

(Teacher’s Manual)

Correct posture when conducting:

- Stand at ease in an upright position with feet slightly apart
- Knees relaxed and slightly bent, weight carried on hips
- Elbows bent with hands at waist level
- Breathe regularly and relaxed
- The conductor should be able to see the eyes of all the performers
- Relaxation is very important – shoulder/back/neck injuries happen frequently because of tension
- Doing warm-up and stretching exercises can help relax the body

Correct right arm/hand position when conducting:

- In rest position the right arm should be in line with the right shoulder
- An almost straight line can be drawn from the tip of the baton or fingers, along the fingers and the length of the thumb, past the wrist and the elbow joints
- Lift the right arm up from the elbow and make a 90° angle
- The palm of the right hand should be facing the floor, with the fingers slightly bent and together, the thumb in line with the inside of the arm
- The wrist should remain straight
The 4/4 Conducting Pattern
(teacher's manual)

Visual representation of a 4/4 pattern:

The first beat is approached by a downward stroke then rebound up and slightly to the right.

The second beat is to the left.
The third beat is placed to the right.
The fourth beat is placed near the center of the pattern and rebounds up in preparation for the first beat of the next bar.

The Prep Beat and its Importance

- A conductor needs to ensure all members of an ensemble begin together at the same tempo
- Each performer requires information about point of entry and tempo. This is communicated by means of a prep beat.
- Prep beat should be in tempo and consist of two distinct movements, travelling in opposite directions
- Downbeat is the attack half of the beat and always in a downward motion
- Upbeat cues the ensemble’s timing and sets the tempo of the work, downbeat confirms tempo an dads info on dynamics and point of entry
- Conducting extra beats before the prep beat is unwise as it can cause confusion and some members may play before they should
- A short, rhythmic intake of breath helps to communicate your intentions to the players
- Speed, character and direction must be done in tempo of work
- The prep beat should act as a kind of code to lead players
Learning Experience Two
Activity B

<table>
<thead>
<tr>
<th>Approximate Time</th>
<th>Students will learn:</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 - 30 minutes</td>
<td>• About the importance of critical listening</td>
</tr>
<tr>
<td></td>
<td>• How to actively listen</td>
</tr>
</tbody>
</table>

Materials

- CD Player
- Active listening piece
- Active Listening Take-home Assignment

Introduction:

- Discuss listening with your students
  - Why are listening skills important for conductors?

Body/Development:

- Active Listening
  - Put on a piece and let it play for 3 or 4 minutes
  - Facilitate a class discussion and ask the students what they heard (change questions if you select a classical piece with no singing)
    - Can anyone sing the bass line?
    - How many singers were there?
    - How many verses did you hear?
    - Did you hear a bridge?
    - What was the percussionist doing? Was he just using drum kit or were there other percussion instruments playing?

- Play the piece again. Depending on the level of your students, ask questions such as:
  - What you hear differently the second time?
  - Was it easier to hear the different layers in the music?

Summary:

- For homework, ask students to do this exercise at home with a piece of their choice
Learning Experience Three  

**Activity A**

<table>
<thead>
<tr>
<th>Approximate Time</th>
<th>Students will learn:</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 - 30 minutes</td>
<td>- About the role of the conductor in the music ensemble</td>
</tr>
<tr>
<td></td>
<td>- About the expected abilities of the conductor</td>
</tr>
<tr>
<td></td>
<td>- And experience conducting an ensemble</td>
</tr>
</tbody>
</table>

**Materials**
- 5-6 batons (1 for each group)
- Whiteboard/Chalkboard
- Markers or Chalk
- Conductor’s Job Worksheet
- Students’ Instruments
- Piece in 4/4 for students to conduct/play

**Introduction:**
- Review what has been covered so far:
  - Correct conducting posture
  - Correct right arm/right hand position
  - Basic 4/4 pattern
  - Active Listening

**Body/Development:**
- Break students into groups of 4 or 5. Ask the students to brainstorm about the following questions:
  - What is the role of the conductor within the music ensemble?
  - What are the conductors expected abilities?
- Handout The Conductor’s Job student worksheet. Facilitate a class discussion and ask students to share their ideas with the whole class.
- Break students into small groups (4-5 students preferably)
  - Distribute piece in 4/4 and allow each student the opportunity to conduct his or her peers through this example.

**Summary:**
- Briefly summarize the activity
  - Reviewed what has been done so far
  - Discussed role of the conductor
  - Practiced and experience conducting peers
The Conductor’s Job
(Teacher’s Manual)

What is the role of the conductor within a music ensemble?

- To know the music in great detail and have the technique to communicate this knowledge
- Ensure the members of an ensemble begin together at the same tempo
- Understanding background, context and composers intentions of the piece and communicate this to the ensemble
- Manage rehearsals, listen to the ensemble and correct anything which does not correspond to the conductor’s or composer’s concept of the music

What are the expected abilities of the conductor?

9) Play several instruments
10) Have a working knowledge of every instrument
11) Easily read a full score
12) Understand the structure and meaning of a score
13) Decide what the composer wants and achieve the vision
14) Technique and memory to assimilate a new work
15) Have relative pitch (rather than perfect pitch*) and be able to hear wrong notes and tuning issues
16) Compose and/or orchestrate

*Relative pitch means you are able to hear wrong notes and have a strong sense of tuning and pitch. Perfect pitch means you can also hear wrong notes but you are also able to hear and identify specific pitches without any other musical support.
Learning Experience Three

Activity B

<table>
<thead>
<tr>
<th>Approximate Time</th>
<th>Students will learn:</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 - 30 minutes</td>
<td>• What skills conductors need to correct/improve a music ensemble</td>
</tr>
<tr>
<td></td>
<td>• Items conductors listen for when conducting</td>
</tr>
<tr>
<td></td>
<td>• And experience conducting an ensemble</td>
</tr>
</tbody>
</table>

Introduction:

- Review last activity. Discussed role and expected abilities of the conductor. Link this to today’s activity. One of the expected abilities of the conductor is to have the skills to correct/improve an ensemble.

Body/Development:

- Diagnostics to correct/improve the ensemble. Ask the students:
  - How does a conductor decide what needs to be fixed?
  - What tools does a conductor use to fix these errors?
  - What are the main problems a conductor needs to fix?
- Hand out Conductor’s Musical Checklist worksheet to the students and discuss.
- Break students into small groups (4-5 students preferably)
  - Distribute piece in 4/4 and allow each student the opportunity to conduct his or her peers through this example. Ask the students to listen more intently to their peers while conducting and offer some musical suggestions to the ensemble.

Summary:

- Briefly summarize the activity
  - Discussed diagnostic skills to correct/improve a music ensemble
  - Practiced and experience conducting peers
Conductor’s Musical Checklist

(Teacher’s Manual)

Most problems ensembles have fall under three categories:

1. Timing
   a. Does the group start and stop together?
   b. Does the group play in tempo with each other?

2. Pitch
   a. Does the ensemble tune correctly during warm-up?
   b. Are the members actively listening and adjusting tuning throughout rehearsal?
   c. Are ensemble members playing correct notes?
   d. Can the ensemble hear intonation problems happening while they are playing?

3. Musicality
   a. Is the ensemble playing with the correct dynamics, articulations, accents, or other musical elements that may need attention?
   b. Is the balance of the ensemble correct/accurate?

- **Always be listening intently and critically while the group is playing!!**
- Conductors need a very clear idea in their head about how the music should sound. This combined with a good score reading ability enables the conductor to fix mistakes within the ensemble
- Ideally, most of the mistakes should be able to be fixed with conducting gestures alone. However, verbal instructions are often necessary
- Comments spoken by the conductor should always be constructive and linked with encouragement, not directed at specific individuals
- Be clear and concise when requesting changes as it can be frustrating and time consuming for you and the ensemble to have to repeat yourself
- Never stop an ensemble without saying why, and restart playing as soon as possible
Learning Experience Four

Approximate Time
25 - 30 minutes

Materials
- 5-6 batons (1 for each group)
- CD Player
- Listening example of Smooth music
- Students’ Instruments
- Piece in 4/4 in Smooth style for students to conduct/play

Students will learn:
- To identify Smooth (Legato) style music
- Conduct in a Smooth (Legato) style
- And experience conducting an ensemble

Introduction:
- Review last activity. Discussed the skills conductors required to correct/improve an ensemble.

Body/Development:
- Smooth (Legato) Music and Conducting
  - Play an example of a Smooth (Legato) style piece. Ask the students to comment on the characteristics of the music. Is it loud, soft, smooth, short, flowing, etc....
  - Demonstrate Smooth (Legato) conducting for your students using a 4/4 pattern. Be sure to make your pattern as smooth as possible.
  - Break students into small groups (4-5 students preferably)
    - Distribute piece in 4/4 in a Smooth style and allow each student the opportunity to conduct his or her peers through this example. Encourage students to conduct this example very smoothly.

Summary:
- Briefly summarize the activity
  - Discussed and listened to Smooth (Legato) style music
  - Practiced and experience conducting peers using a Smooth (Legato) style and technique
- Assessment: Are students able to identify characteristics of Smooth (Legato) music? Yes/No
  Are students able to conduct their peers using a Smooth (Legato) conducting pattern? Yes/No?
  Addition comments/concerns?
Learning Experience Five

**Approximate Time**

30 - 40 minutes

**Materials**

- 5-6 batons (1 for each group)
- CD Player
- Active listening piece
- Students’ Instruments
- 3/4 Conducting Pattern worksheet
- Piece in 3/4 in Smooth style for students to conduct/play
- 4/4 piece from previous LE

**Students will learn:**

- And reinforce Active Listening
- To identify a 3/4 conducting pattern
- To conduct a 3/4 conducting pattern
- Reinforce Smooth (Legato) conducting
- Reinforce showing dynamics
- Experience conducting an ensemble

**Introduction:**

- Review last activity. Discussed Smooth (Legato) music, listened to an example of this style of music, and practiced conducting peers using a Smooth (Legato) conducting pattern

**Body/Development:**

- **Active Listening**
  - Remind students what active listening is and then put on a piece
  - Facilitate a class discussion and ask the students what they heard
    - Can anyone sing the bass line?
    - What was the percussionist doing? Was he just using drum kit or were there other percussion instruments playing?

- **3/4 Conducting Pattern**
  - Ask one of your students if they can demonstrate a correct 3/4 conducting pattern
  - Hand out *The 3/4 Conducting Pattern* sheet to students
  - Have students stand and practice conducting this pattern.

- Break students into small groups (4-5 students preferably)
  - Distribute piece in 3/4 in Smooth style and allow each student the opportunity to conduct his or her peers through this example.
  - Once each student has conducted 3/4 exercise, have students conduct exercise from previous lesson again, focusing on Smooth conducting and this time adding dynamics (smaller pattern for quieter music, bigger pattern for stronger music).

**Summary:**

- Students’ Instruments
- 3/4 Conducting Pattern worksheet
- Piece in 3/4 in Smooth style for students to conduct/play
- 4/4 piece from previous LE

**Approxi...**
• Briefly summarize the activity
  • Reviewed Active Listening and Smooth (Legato) conducting
  • Practiced and experience conducting peers using a 3/4 conducting pattern, and Smooth (Legato) style and technique

• Assessment: Are students beginning to grasp the concept of active listening? Yes/No?
  Are students able to conduct using a 3/4 pattern? Yes/No?
  Are students able to conduct a Smooth 3/4 pattern? Yes/No?

The 3/4 Conducting Pattern
(Teacher’s Manual)

Visual representation of a 3/4 conducting pattern:

1

2

3

The first beat is approached by vertical downward movement, with rebound up and slightly to the left.

The second beat placed to the right and rebounds right

The third beat occurs near centre of the pattern and its rebound passes upwards to prepare for first beat of next bar
# Learning Experience Six

<table>
<thead>
<tr>
<th>Approximate Time</th>
<th>Students will learn:</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 - 40 minutes</td>
<td>• To identify Short &amp; Light (Staccato) style music</td>
</tr>
<tr>
<td></td>
<td>• To conduct in a Short &amp; Light (Staccato) style using a 4/4 and 3/4 pattern</td>
</tr>
<tr>
<td></td>
<td>• And experience conducting an ensemble</td>
</tr>
</tbody>
</table>

## Materials
- 5-6 batons (1 for each group)
- CD Player
- Listening example of Short & Light music
- Students’ Instruments
- Piece in 4/4 and 3/4, in Short & Light style for students to conduct/play

## Introduction:
- Review last activity. Discussed and practiced 3/4 conducting pattern and practice Smooth (Legato) conducting

## Body/Development:
- Short & Light (Staccato) music and conducting
  - Play an example of a Short & Light (Staccato) style piece. Ask the students to comment on the characteristics of the music. Is it loud, soft, smooth, short, flowing, etc....
  - Demonstrate Short & Light (Staccato) conducting for your students using a 4/4 pattern. Be sure to make your pattern as Short & Light as possible
  - Ask students to stand and practice Short & Light (Staccato) conducting using a 4/4 conducting pattern
  - Break students into small groups (4-5 students preferably)
    - Distribute piece in 4/4 in Short and Light style and allow each student the opportunity to conduct his or her peers through this example. Encourage students to conduct this example very Short & Light
    - After each student has conducted, distribute piece in 3/4 in Short & Light style and have students conduct.

## Summary:
- Briefly summarize the activity
  - Discussed and listened to Short & Light (Staccato) style music
  - Practiced and experience conducting peers using a Short & Light (Staccato) style and technique, with a 4/4 and 3/4 pattern
- Assessment: Are students able to identify characteristics of Short & Light (Staccato) conducting? Yes/No?
  Are students able to conduct using a Short & Light style with a 4/4 and 3/4 pattern? Yes/No?
# Learning Experience Seven

## Approximate Time
30 - 40 minutes

## Materials
- 5-6 batons (1 for each group)
- CD Player
- Active listening piece
- Students’ Instruments
- 2/4 Conducting Pattern sheet and student worksheet
- Piece in 2/4 for students to conduct/play
- Short & Light piece from previous LE

## Students will learn:
- To identify a 2/4 conducting pattern
- To conduct a 2/4 conducting pattern
- And reinforce Short & Light (Staccato) conducting
- And reinforce showing dynamics
- And experience conducting an ensemble

## Introduction:
- Review last activity. Discussed Short & Light music, listened to an example of this style of music, and practiced conducting peers using a Short & Light (Staccato) conducting pattern

## Body/Development:
- **Active Listening**
  - Remind students what active listening is and then put on a piece
  - Facilitate a class discussion and ask the students what they heard
    - Can anyone sing the bass line?
    - What was the percussionist doing? Was he just using drum kit or were there other percussion instruments in there?
  - **2/4 Conducting Pattern**
    - Ask one of your students if they can demonstrate a correct 2/4 conducting pattern
    - Hand out The 2/4 Conducting Pattern worksheet to students
    - Have students stand and practice conducting this pattern.
    - Break students into small groups (4-5 students preferably)
      - Distribute piece in 2/4 and allow each student the opportunity to conduct his or her peers through this example.
      - Once each student has conducted the 2/4 exercise, have students conduct Short & Light piece from previous lesson, this time adding in dynamics (smaller pattern for quieter music, bigger pattern for stronger music)

## Summary:
- Briefly summarize the activity
• Reviewed Short & Light (Staccato) conducting
• Practiced and experienced conducting peers using a 2/4 conducting pattern, and Short & Light (Staccato) style and technique

Assessment:
Are students beginning to grasp the concept of active listening? Yes/No?
Are students able to conduct using a 2/4 pattern? Yes/No?

The 2/4 Conducting Pattern
(Teacher’s Manual)

Visual representation of a 2/4 conducting pattern:

Consists of a vertical downward approach to the first beat, a short rebound being taken to the right.

The second beat is placed near the first with an upward vertical movement to the top of the pattern.

Make sure the first rebound is not taken too high, as this could make it appear like another beat one.
Learning Experience Eight

Approximate Time
30 - 40 minutes

Materials
- 5-6 Batons (1 for each group)
- CD Player
- Listening example of Stretched and Free Time music
- Students’ Instruments
- Piece in 4/4 and 3/4, in Stretched and Free Time style for students to conduct/play

Students will learn:
- To identify Stretched (Tenuto) and Free Time (Rubato) style music
- Conduct in a Stretched (Tenuto) and Free Time (Rubato) style using a 4/4 and 3/4 pattern
- And experience conducting an ensemble

Introduction:
- Review last activity. Discussed and practiced 2/4 conducting pattern and practiced Short & Light (Staccato) conducting

Body/Development:
- Stretched (Tenuto) and Free Time (Rubato) music and conducting
  - Play an example of a piece using Stretched (Tenuto) and Free Time (Rubato)
  - Ask the students to comment on the characteristics of the music. Is it loud, soft, smooth, short, flowing, etc....
- Demonstrate Stretched (Tenuto) and Free Time (Rubato) conducting for your students using a 4/4 pattern.
- Ask students to stand and practice Stretched (Tenuto) and Free Time (Rubato) conducting using a 4/4 conducting pattern
- Break students into small groups (4-5 students preferably)
  - Distribute piece in 4/4 and allow each student the opportunity to conduct his or her peers through this example. Encourage students to conduct this example using a Stretched and Free Time style
  - After each student has conducted, distribute piece in 3/4 and have students conduct. Encourage students to conduct this example using a Stretched and Free Time style

Summary:
- Briefly summarize the activity
  - Discussed and listened to a piece using Stretched (Tenuto) and Free Time (Rubato) conducting
  - Practiced and experience conducting peers using Stretched (Tenuto) and Free Time (Rubato) style, with a 4/4 and 3/4 pattern
- Assessment: Are students able to identify characteristics and conduct using Stretched and Free time music? Yes/No?
Learning Experience Nine

Approximate Time
30 - 40 minutes

Materials
• 5-6 Batons (1 for each group)
• CD Player
• Listening example of Heavy music
• Students’ Instruments
• Piece in 4/4 and 3/4, Heavy style for students to conduct/play

Students will learn:
• To identify Heavy (Marcato) style music
• To identify accents in music
• Conduct in a Heavy (Marcato) style using a 4/4 & 3/4 pattern
• Conduct using accents
• Experience conducting an ensemble

Introduction:
 Review last activity. Discussed and practiced Stretched (Tenuto) and Free Time (Rubato) using 4/4 and 3/4 conducting pattern

Body/Development:
 Heavy (Marcato) music and conducting plus accents
  • Play an example of a piece using Heavy (Marcato) conducting with accents
  • Ask the students to comment on the characteristics of the music. Is it loud, soft, smooth, short, flowing, etc....
  • Demonstrate Heavy (Marcato) conducting using accents for your students using a 4/4 pattern.
  • Ask students to stand and practice Heavy (Marcato) conducting with accents using a 4/4 conducting pattern
  • Break students into small groups (4-5 students preferably)
    • Distribute piece in 4/4 and allow each student the opportunity to conduct his or her peers through this example. Encourage students to conduct this example very Heavy (Marcato) and demonstrate accents when they appear in the music
    • After each student has conducted, distribute piece in 3/4 and have students conduct. Encourage students to conduct this example very Heavy (Marcato) and demonstrate accents when they appear in the music

Summary:
• Briefly summarize the activity
  • Discussed and listened to a piece using Heavy (Marcato) and accented conducting
  • Practiced and experience conducting peers using Heavy (Marcato) and accented style and technique, with a 4/4 and 3/4 pattern

Assessment: Are students able to identify characteristics of Heavy music? Yes/No? Are students able to conduct using Marcato and accented styles with 4/4 and 3/4 pattern? Yes/No

Additional Comments/Concerns:
Learning Experience Ten

**Approximate Time**
- 30 - 40 minutes

**Materials**
- 5-6 Batons (1 for each group)
- CD Player
- Active listening piece
- Students’ Instruments
- Left Hand’s Responsibilities sheet and student worksheet
- Piece in 4/4 requiring some left hand cueing

**Students will learn:**
- And reinforce Active Listening
- And practice basic left hand skills focusing on cueing and musical expression
- And experience conducting an ensemble

**Introduction:**
- Review last activity. Discussed Heavy (Marcato) and accented music, listened to an example of this style of music, and practiced conducting peers using a Heavy (Marcato) and accented conducting pattern in 4/4 and 3/4

**Body/Development:**
- **Active Listening**
  - Remind students what active listening is and then put on a piece
  - Facilitate a class discussion and ask the students what they heard
    - Can anyone sing the bass line? Etc...
- **Basic Left Hand Skills (use The Left Hand’s Responsibilities Manual)**
  - Ask your students what purpose they think the left hand has in regards to conducting
  - Hand out The Left Hand’s Responsibilities worksheet and have students complete it
  - Have students stand. Have them start conducting a 4/4 pattern. When students have the 4/4 pattern established, ask them to raise and lower their left hand in time with the conducting pattern – 4 beats up and 4 beats down.
  - Break students into small groups (4-5 students preferably)
    - Distribute piece and allow each student the opportunity to conduct his or her peers through this example. Encourage students to use their left hand to cue instruments and show musical expression

**Summary:**
- Briefly summarize the activity
  - Reviewed Active Listening and Heavy (Marcato) conducting
  - Practiced and experience conducting peers using a 4/4 conducting pattern, and the left hand for cueing and musical expression
Left Hand’s Responsibilities

(Teacher’s Manual)

1. Musical Expression
   • Dynamics – show upward motion for a stronger sound and downward motion for a softer sound
   • Phrasing – continuous motion can show musicians a smooth, flowing phrase.
   • Articulations – Smaller, sharper movements can show musicians Short & Light or accented expressions. Smooth movements can show Smooth expression
   • Long notes – Use the left hand to show long pause to all the musicians. The left hand can show held notes in some instruments while the right hand can show the movements of the other instruments

2. Cueing
   • Use the left hand to cue musicians when they should start. Use eye contact when cueing to reassure musicians they have started in the correct spot.

3. Mirroring
   • (When the left hand copies the pattern of the right hand) – Use sparingly, only when players are separated on either side of the baton or in a large group when conductor could be difficult to see

4. Hand Position
   • At rest, the left hand should hang relaxed at the side of the body, not be placed in your pocket or sitting on the hip/waist. When in use, arm should be at a 90-degree angle, similar to the right arm. The fingers should be together and slightly curled. Avoid excess movement in the fingers or wrist

5. Sparing Use
   • Sparing use of the left hand means more notice will be taken when it is used. Being able to use and not use the left hand without disrupting the time beating, and being able to show particular movements or stops in motion while right hand continues to beat, takes lots of practice. Do not be discouraged if it is difficult at first.
Learning Experience Eleven

**Approximate Time**
30 - 40 minutes

**Materials**
- 5-6 Batons (1 for each group)
- CD Player
- Active listening piece
- Students’ Instruments
- Piece in any time signature that has multiple conducting styles in it (Smooth, Heavy etc.)

**Students will learn:**
- And reinforce Active Listening
- And practice all conducting styles and patterns covered during the term
- And experience conducting an ensemble

**Introduction:**
- Review last activity. Discussed basic left hand techniques and practiced using the left hand while conducting pattern in 4/4

**Body/Development:**
- **Active Listening**
  - Remind students what active listening is and then put on a piece
  - Facilitate a class discussion and ask the students what they heard
    - Can anyone sing the bass line?
  - Break students into small groups (4-5 students preferably)
    - Distribute pieces and allow each student the opportunity to conduct his or her peers through this example. Encourage students to follow the musical instructions on the sheets. These examples will take students through all the conducting styles covered, and encourage the use of the left hand

**Summary:**
- Briefly summarize the activity
  - Reviewed Active Listening
  - Practiced and experience conducting peers using all the patterns and styles covered, and using the left hand for cueing and musical expression
- **Assessment:** Are students able to successfully conduct in the various styles using various patterns? Yes/No
  - Are students able to correctly hold and conduct with a baton? Yes/No
  - Are students demonstrating a better grasp of basic conducting gestures while they are playing? Yes/No

**Additional Comments/Concerns:**
Learning Experience Twelve

**Approximate Time**
30 - 40 minutes

**Materials**
- 1 baton
- CD Player
- Active listening piece
- Students’ Instruments
- Final conducting piece

**Students will learn:**
- And reinforce Active Listening
- And practice all conducting styles and patterns covered during the term
- And experience conducting an ensemble

**Introduction:**
- Review last activity. Discussed and practiced all styles and patterns covered this term, as well as using the left hand for cueing and musical expression

**Body/Development:**
- Active Listening
  - Remind students what active listening is and then put on a piece
  - Facilitate a class discussion and ask the students what they heard
    - Can anyone sing the bass line?
  - For those students wanting the opportunity, allow them to take turns conducting the whole ensemble.

**Summary:**
- Briefly summarize the activity
  - Reviewed Active Listening
  - Practiced and experience conducting peers using all the patterns and styles covered, and using the left hand for cueing and musical expression
### Overview of Learning Experiences:

<table>
<thead>
<tr>
<th></th>
<th>Learning Experience 1</th>
<th>Learning Experience 2</th>
<th>Learning Experience 3</th>
<th>Learning Experience 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical/Philosophical/Contextual Knowledge</td>
<td>• Discuss batons and their purpose, including who uses them, and why they are used.</td>
<td>• Investigate and describe the role of the conductor and their expected abilities.</td>
<td>• Discuss and explore repertoire in a Smooth (Legato) style.</td>
<td></td>
</tr>
</tbody>
</table>
| Technical Skills        | • Demonstrate and practice 4/4 conducting (purpose is to have the students conducting right away and not be overly worried about correct positions or posture.)  
                          |                                                                                       | • Demonstrate and practice posture and basic right arm/hand position, including elbow and wrist positions.                                                                                                                   | • Discuss and demonstrate skills necessary to correct/improve an instrumental ensemble.  
<pre><code>                      |                                                                                       |                                                                                       | • Demonstrate and practice a correct 4/4 pattern, focusing on time, space and tempo.                                                                                             | • Discuss and demonstrate Smooth (Legato) conducting, focusing on time, space and tempo.                                                                                 |
</code></pre>
<p>| Musical Understanding   | • Break students into small groups and have them conduct exercise 1 (in 4/4) while peers play instruments. | • Active Listening exercise* (This activity is designed to emphasize active and critical listening. Intended to be repeated several times over in hopes that the students will begin to develop their ears. An example of how this activity may be structured has been included.) | • Break students into small groups and conduct exercise 2 (in 4/4) while peers play instruments. | • Break students into small groups and practice Smooth (Legato) conducting, focusing on musical effect.                                                                                           |</p>
<table>
<thead>
<tr>
<th>Historical/Philosophical/Contextual/Knowledge</th>
<th>Learning Experience 5</th>
<th>Learning Experience 6</th>
<th>Learning Experience 7</th>
<th>Learning Experience 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Discuss and explore repertoire in a Short &amp; Light (Staccato) style. Examples may include <em>Lincolnshire Posy mvmt 1 – Lisbon</em> by Grainger</td>
<td>• Discuss and demonstrate a 3/4 pattern, focusing on time, space and tempo</td>
<td>• Discuss and demonstrate Short &amp; Light (Staccato) conducting, focusing on time, space and tempo</td>
<td>• Discuss and demonstrate a 2/4 pattern, focusing on time, space and tempo</td>
<td>• Discuss and explore repertoire in a Stretched (Tenuto) and Free Time (Rubato) style. Examples may include <em>October</em> by Whitacre</td>
</tr>
<tr>
<td>Technical Skills</td>
<td>• Discuss and demonstrate a 3/4 pattern, focusing on time, space and tempo</td>
<td>• Discuss and demonstrate Short &amp; Light (Staccato) conducting, focusing on time, space and tempo</td>
<td>• Discuss and demonstrate a 2/4 pattern, focusing on time, space and tempo</td>
<td>• Discuss and demonstrate Stretched (Tenuto) and Free Time (Rubato) conducting, focusing on time, space and tempo</td>
</tr>
<tr>
<td>Musical Understanding</td>
<td>• Break students into small groups and have them conduct exercise 3 (in 3/4) while peers play instruments • Practice Smooth (Legato) conducting • <em>Active listening exercise</em></td>
<td>• Break students into small groups and have them practice Short &amp; Light (Staccato) conducting, focusing on musical effect</td>
<td>• Break students into small groups and have them conduct exercise 4 (in 2/4) while peers play instruments • <em>Active listening exercise</em></td>
<td>• Break students into small groups and have them conduct exercise 5 (in 4/4) using various styles learned to this point • *Practice Free Time (Rubato) and Stretched (Tenuto) conducting, focusing on musical effect</td>
</tr>
</tbody>
</table>

305
<table>
<thead>
<tr>
<th>Historical/Philosophical/Contextual/Knowledge</th>
<th>Learning Experience 9</th>
<th>Learning Experience 10</th>
<th>Learning Experience 11</th>
<th>Learning Experience 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Discuss and explore repertoire using Heavy (Marcato) conducting. Examples may include <em>Summer mvmt 3 – Presto</em> by Vivaldi</td>
<td>Practice conducting, using left hand for cueing</td>
<td>Practice conducting all elements covered to this point: Stretched, Free Time, Smooth, and Short &amp; Light styles, focusing on time, space and tempo</td>
<td>Practice conducting the full ensemble</td>
<td></td>
</tr>
</tbody>
</table>
| Technical Skills                            | • Discuss and demonstrate accents, focusing on time and space  
• Discuss and demonstrate Heavy (Marcato) conducting, focusing on time, space and tempo | • Discuss, demonstrate and explore basic left hand skills | Students conduct the full ensemble, focusing on tempo and preparatory beats |
| Musical Understanding                       | • Break students into small groups and have them conduct exercise 6 using all elements covered to this point: Stretched, Free Time, Smooth, and Short & Light styles, focusing on musical effect. Practice Heavy (Marcato) conducting, focusing on musical effect | • Break students into small groups and have them conduct exercise 7 using all elements covered to this point: Stretched, Free Time, Smooth, Heavy, and Short & Light styles, using left hand for style and musical effect.  
 • *Active listening exercise* | Students conduct the full ensemble, focusing on style and musical elements  
• *Active listening exercise* |
|                                             | • Break students into small groups and have them conduct exercise 8 using all elements covered to this point: Stretched, Free Time, Smooth, Heavy, and Short & Light styles, using left hand for style and musical effect  
• *Active listening exercise* | • Break students into small groups and have them conduct exercise 8 using all elements covered to this point: Stretched, Free Time, Smooth, Heavy, and Short & Light styles, using left hand for style and musical effect  
• *Active listening exercise* | Students conduct the full ensemble, focusing on style and musical elements  
• *Active listening exercise* |
The 2/4 Conducting Pattern

Student Worksheet
Name:________________

Visual representation of a 2/4 conducting pattern:

Consists of a vertical downward approach to the first beat, a short rebound being taken to the right.

The second beat is placed near the first with an upward vertical movement to the top of the pattern.

Make sure the first rebound is not taken too high, as this could make it appear like another beat one.
The 3/4 Conducting Pattern

Student Worksheet

Name:_____________

Visual representation of a 3/4 conducting pattern:

The first beat is approached by vertical downward movement, with rebound up and slightly to the left.

The second beat placed to the right and rebounds right

The third beat occurs near centre of the pattern and its rebound passes upwards to prepare for first beat of next bar
The 4/4 Conducting Pattern

Student Worksheet

Name:____________________

The first beat is approached by a downward stroke then rebound up and slightly to the right.
The second beat is to the left.
The third beat is placed to the right.
The fourth beat is placed near centre of the pattern and rebounds up in preparation for the first beat of the next bar.

The Prep Beat and its Importance

Play (3) Prep Beat (Breathe, 2)

Ready (1)

What does the prep beat communicate to the musicians in the ensemble?

__________________________________________________________

True or False:
1. The prep beat should be in the same tempo as the opening of the piece  T/F
2. The conductor does not need to breathe in-time with the prep beat  T/F
3. The prep beat communicates the tempo and style of the piece to the musicians  T/F
4. It is okay for the conductor to beat an entire empty measure before the ensemble plays  T/F
Active Listening Take-Home Task

Instructions:

Go home and listen to some recordings. It does not matter which genre you choose to listen to (Pop, Rock, Disco, Classical etc). Critically listen to the music the same way we did during the Active Listening Exercise in class.

Piece/Song Title: __________________________________________

Group/Band Name: _________________________________________

Answer the following questions:

a. Can you sing the bass line?

b. Can you sing the melody line?

c. How many singers/instruments were there? ________________

d. How many verses did you hear? __________________________

e. Did you hear a bridge? _________________________________

f. What was the percussionist doing? Was he just using drum kit or were there other percussion instruments in there?

_____________________________________________________________________________________________________

_____________________________________________________________________________________________________

_____________________________________________________________________________________________________

g. Do you hear any mistakes with notes or pitches?

_____________________________________________________________________________________________________

_____________________________________________________________________________________________________

_____________________________________________________________________________________________________
The What’s and Whys of Batons

Student Worksheet

Name:________________

What is a Baton and How to select one?

• How do you correctly measure your arm to find out what length your baton should be? ________________________________________
  ____________________________________________________________
  ____________________________________________________________

• What is the correct length (in inches or cm) of baton for you? _________________________________________________________

• What kind of materials are the handle of the baton commonly made of? ______________________________________________
  ____________________________________________________________
  ____________________________________________________________

• Any other interesting facts to add?

  1. 
  2. 

Instrumental vs. Choral conducting

• What are two reasons instrumental conductors use batons and choral conductors often do not?

  1. __________________________________________________________
  __________________________________________________________
  __________________________________________________________
  __________________________________________________________

  2. __________________________________________________________
  __________________________________________________________
  __________________________________________________________
  __________________________________________________________

Please draw and label a baton. Be sure to include the materials the baton and handle are made of, as well as the appropriate length of the shaft for you.
Conductor’s Musical Checklist

Student Worksheet

Name:____________________

Most problems ensembles have fall under three categories:

1. Timing
   • Does the group start and stop together?
   • Does the group play in tempo with each other?

2. Pitch
   • Does the ensemble tune correctly during warm-up?
   • Are the members actively listening and adjusting tuning throughout rehearsal?
   • Are ensemble members playing correct notes?
   • Can the ensemble hear intonation problems happening while they are playing?

3. Musicality
   • Is the ensemble playing with the correct dynamics, articulations, accents, or other musical elements that may need attention?
   • Is the balance of the ensemble correct/accurate?

   • **Always be listening intently and critically while the group is playing!!**

   • Conductors need a very clear idea in their head about how the music should sound. This combined with a good score reading ability enables the conductor to fix mistakes within the ensemble

   • Ideally, most of the mistakes should be able to be fixed with conducting gestures alone. However, verbal instructions are often necessary

   • Comments spoken by the conductor should always be constructive and linked with encouragement, not directed at specific individuals

   • Be clear and concise when requesting changes as it can be frustrating and time consuming for you and the ensemble to have to repeat yourself

   • Never stop an ensemble without saying why, and restart playing as soon as possible
The Conductor’s Job

Student Worksheet

Name: ____________________

What is the role of the conductor within a music ensemble...

• From a musical perspective?

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

• From a leadership perspective?

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

True or False?

What are the expected abilities of the conductor?

A conductor needs to:

• Only play one instrument  T/F
• Be able to hear wrong notes when the ensemble plays  T/F
• Be able to read just one clef of music  T/F
• Be able to orchestrate parts  T/F
• Have perfect pitch  T/F
• Know the composer’s intentions of the piece  T/F
• Ensure members of the ensemble begin together

A conductor does not need to:

• Be able to compose  T/F
• Know the background of the piece  T/F
• Use a baton  T/F
Left Hand’s Responsibilities
Student Worksheet

Name: ________________

A. Name four responsibilities of the left hand:
   i. ____________________________________________________
     ____________________________________________________
     ____________________________________________________
   ii. ____________________________________________________
     ____________________________________________________
   iii. ____________________________________________________
     ____________________________________________________
   iv. ____________________________________________________
     ____________________________________________________

B. True or False:

   1. The left arm should also be at a 90 degree angle ready to conduct T/F
   2. The left hand should always be doing the same thing as the right hand T/F
   3. It is better to use the left hand sparingly rather than all the time T/F
   4. It is very helpful to cue entries using the left hand T/F
   5. When not in use, the left arm/hand should be hanging relaxed at the side of your body T/F

C. Define ‘left hand mirroring’ and discuss when it is useful to use.

   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
APPENDIX D - ETHICS APPROVAL FROM DEC

Ms Kristine Miller
PO Box U34
WOLLONGONG UNIVERSITY
NSW 2500

Dear Ms Miller

SERAP NUMBER 2010130

I refer to your application to conduct a research project in NSW government schools entitled “Secondary School Students’ Interpretation and Response to Conducting.” I am pleased to advise that it has been approved and that the approval remains valid until 14 October 2011.

You may now contact the principals of the nominated NSW government schools to seek their participation. It is recommended that you include a copy of this letter with the documents you send.

The following researchers or research assistants have fulfilled the Working with Children screening requirements to interact with or observe children for the purposes of this research for the period indicated:

Name          Approval expires
Kristine Miller    14-10-2011

The following requirements also apply:
• principals have the right to withdraw the school from the study at any time. The approval of the principal for the specific method of gathering information for the school must also be sought
• the privacy of the school and the students is to be protected
• the participation of teachers and students must be voluntary and at the school’s convenience; and
• any proposal to publish the outcomes of the study should be discussed with the Research Approvals Officer before publication proceeds.

When your study is completed, please forward your report to the Manager, Schooling Research, Department of Education and Training, Student Engagement and Program Evaluation Bureau, Locked Bag 53, Darlington, NSW 2010.

Yours sincerely

Dr Max Smith
Senior Manager
Student Engagement and Program Evaluation

K S

NSW Department of Education & Training – Student Engagement and Program Evaluation Bureau
Level 1, 1 Oxford St. Darlington NSW 2010 T 9244 5619 F 9288 8233 E serje@det.nsw.edu.au
APPENDIX E - ETHICS APPROVAL FROM UNIVERSITY OF WOLLONGONG

INITIAL APPLICATION APPROVAL
In reply please quote: HE10/309
Further Enquiries Phone: 4221 4457

17 November 2010

Ms (Kristine) Alex Miller
Bldg 23.122
Faculty of Education
University of Wollongong
NSW 2522

Dear Ms Miller,

Thank you for your response dated 2 November 2010 to the HREC review of the application detailed below. I am pleased to advise that the application has been approved and forwarded to the Department of Education and Training for approval of your SERAP application.

Ethics Number: HE10/309
SERAP No: 2010130
Project Title: Secondary school students’ interpretation and response to conducting
Researchers: Ms (Kristine) Alex Miller, Dr Steven Capaldo, Dr Sarah O’Shea
Approval Date: 4 November 2010
Expiry Date: 3 November 2011

The University of Wollongong/SESIAHS Humanities, Social Science and Behavioural HREC is constituted and functions in accordance with the NHMRC National Statement on Ethical Conduct in Human Research. The HREC has reviewed the research proposal for compliance with the National Statement and approval of this project is conditional upon your continuing compliance with this document. As evidence of continuing compliance, the Human Research Ethics Committee requires that researchers immediately report:

- proposed changes to the protocol including changes to investigators involved
- serious or unexpected adverse effects on participants
- unforeseen events that might affect continued ethical acceptability of the project.

You are also required to complete monitoring reports annually and at the end of your project. These reports are sent out approximately 6 weeks prior to the date your ethics approval expires. The reports must be completed, signed by the appropriate Head of School, and returned to the Research Services Office prior to the expiry date.

Yours sincerely

[Signature]

A/Professor Steven Roodenrys
Chair, Human Research Ethics Committee

Cc: Dr Steven Capaldo, Education
APPENDIX F - LETTER TO PRINCIPAL

Dear Principal,

As part of my PhD study, I plan to undertake an investigation in the area of music and conducting through a project entitled ‘Secondary School Music Students’ Interpretation and Response to Conducting’. The focus of my research is to investigate secondary school students’ interpretation and response to conducting in a music ensemble setting. As such, I am looking to involve one year 7 – 12 music teacher and his/her ensemble and I am hoping that your school will be willing to participate.

If you are interested, participating will entail:

- A visit to your school once or twice a week for term one and two in 2011.
- Researcher observing music ensemble rehearsals (these observations will be video recorded).
- Administering a survey at the beginning and end of the term asking students confidentially their thoughts, feelings and concerns about conducting.
- Ensemble will be split into two groups, as lines up with your timetable. One group will receive the intervention for term one, and if deemed successful, the other group will receive the intervention for term two. Students not wishing to participate in this project will be placed in group two and no data will be collected from them.
- Teacher facilitating a 20-minute activity about conducting once a week for the intervention group (activity provided by the researcher). This will mean a time commitment of 20 minutes/week for ten weeks.
- Focus group interviews of 15 students to collect more in-depth thoughts and ideas from the students (at the beginning and end of term one). These interviews will be audio recorded.
- Interview with the teacher at the end of term to find out their thoughts/feeling/impression about the curriculum and hear any advice they may have to improve the curriculum.

Findings from this research seek to develop understandings about students’ interpretation and response to conducting, and the benefit, if any, of enabling students to learn and experience conducting. In addition, the project will produce a conducting curriculum easily accessible for teachers in NSW. Findings from this study will be presented in a thesis, possibly in educational journal and used to present at educational conferences.

The research will be conducted under the auspices of the University of Wollongong and has the approval of the NSW Department of Education and Training (see other attached letter).

The participants and/or school have the right to withdraw from part, or all, of the project at any time without explanation or penalty, up until identifying features have been removed.

Faculty of Education
University of Wollongong
from the data. If there are any ethical concerns you can contact the Ethics Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457

Yours sincerely,

(Kristine) Alex Miller
PhD Candidate
Faculty of Education University of Wollongong
Bldg 23.122
km452@uowmail.edu.au
4221 3465
Appendix G - Parent/Caregiver Information Sheet

Dear Parents / Caregivers

As part of my PhD study, I will be researching music and conducting. I am seeking support for my research project entitled ‘Secondary School Music Students’ Interpretation and Response to Conducting’. Your child’s teacher has agreed to participate in the project and your child is invited to participate.

Why am I doing the research?
Conducting is one of the primary methods of communication in a music ensemble. The majority of secondary school students are not taught conducting or conducting gestures, and according to the research literature, this is inhibiting their music ensemble experience. Through this project, I am investigating students understanding of conducting before and after conducting instruction, and examining if conducting instruction develops your child’s interpretation and response to conducting.

What will the research involve and possible risks of participating?
If you and your child agree to participate, your child will be asked to fill out a survey at the beginning and end of term, asking questions about conducting, their experience conducting and their understanding of conducting. At this point the class will be split into two groups of students and your child will be placed randomly in one of these groups and complete the following activities:

Group One: This group will receive 20-minute activities per week relating to conducting. This will occur for ten weeks in a row. These activities will have students conducting each other through various styles and gestures, and listening and analysing various genres of music. Ten students will be asked to participate in group interviews, which will be conducted on school grounds during class time at the convenience of the students and teacher. These interviews will be audio recorded.

Group Two: This group will attend rehearsal as normal. Five students will be asked to participate in group interviews, which will be conducted on school grounds during class time at the convenience of the students and teacher. These interviews will be audio recorded. If the intervention is successful in term one, this group will be offered the intervention during term two of the 2011 school year.

The group interviews will be audio taped. They will be asked questions such as: Tell me about your experiences with conducting/conductors & Tell me about your music ensemble experiences.

Initially only group one will be receiving the conducting instruction, however, once all data has been collected, the conducting instruction will be administered to group two if the intervention is deemed successful.
The researcher will be observing all ensemble rehearsals during the term, and these rehearsals will be video recorded. The purpose of the video recordings is to aid the researcher’s notes made during observation. The video footage will remain securely in the researchers possession, and will not be viewed by anyone except the researcher and her supervisors. If you or your child does not wish to participate, they will be placed in group two and attend class as normal. Video recordings of ensemble rehearsals will not collect data of your child.

_How will your child’s rights be respected?
_
The research will be conducted under the auspices of the University of Wollongong and has the approval of the NSW Department of Education and Training. Your child’s interests will be respected at all times. Data will not be individually identified and your child’s participation and confidentiality is assured.

The data gathered during the project will appear in a published thesis and may be used in academic publications, related educational journals or conferences (with due regard for confidentiality). As identified in the consent forms, your child is able to withdraw from the project at any time without fear of penalty, up until identifying features have been removed from the data. If you or your child wish to withdraw, simply send the researcher an email, phone her office, or speak to her during one of the intervention sessions, and the information will easily be removed from analysis and destroyed.

The Human Research Ethics Committee, University of Wollongong, has reviewed this study. If you have any concerns or complaints regarding the research or conduct of the researcher, you can contact the Ethics Officer on (02) 4221 4457

_What are the benefits of the research?
_
This research will inform us about the effect of conducting instruction on secondary school students and if that instruction develops students’ interpretation and response to conducting. We hope the activities may be able to assist your child to be able to work more successfully within a music ensemble.

Thank you for your interest and support with this study.

Yours sincerely,

(Kristine) Alex Miller
PhD Candidate
Faculty of Education University of Wollongong
Bldg 23.122
km452@uowmail.edu.au
4221 3465
APPENDIX H - STUDENT CONSENT FORM

Faculty of Education
University of Wollongong

Student Consent Form

Research Project: Secondary school music students’ interpretation and response to conducting
Researcher: (Kristine) Alex Miller
Parent/Primary Caregiver Consent:
I have been advised that my child has been invited to participate in a research project. I have had the opportunity to ask any questions about the project and my child’s involvement in the project with my child’s teacher and the researcher, Alex Miller. I also understand that my child has had the opportunity to discuss the project with his/her teacher, the researcher Alex Miller and myself. I have also been provided with information about this research project in a parent information sheet.

I understand that:

• My child will be asked to fill out a survey regarding conducting, at the beginning and end of the term.

• My child may volunteer to participate in focus group interviews

• These interviews will be audio taped

• In either term one or term two, my child will participate in an intervention containing activities about conducting a music ensemble

• My child will be observed and video taped by the researcher during ensemble rehearsals

• My child will not be able to be identified in any way

• My child’s teacher has agreed to take part in this research

• My child’s participation in this research is voluntary and that he/she is free to withdraw from the research at any time up until identifying features are removed and data analysis starts

• Material will be used in a thesis, with the possibility of use in educational journals and as part of presentations at educational conferences
• If the intervention is deemed successful, group two will receive the intervention during term two of 2011

I also understand that if I have any inquiries about the research I can contact Alex Miller (42213465). If I have any complaints regarding the manner in which the research is or has been conducted, I can contact the Complaints Officer, Human Ethics Department, University of Wollongong on (02) 4221 4457.

By signing below I am indicating my consent for my child ______________ (name) to participate in the research project as described to me.

Date:____________ Name (Please print): ________________________________

Signature- Parent/Guardian: ________________________________
Student: ________________________________
APPENDIX I - STUDENT INFORMATION SHEET

Faculty of Education
University of Wollongong

Student Information Sheet

Dear Student,

You are being invited to take part in a project with the University of Wollongong. The project will be investigating the music ensemble and conducting and is entitled ‘Secondary School Music Students’ Interpretation and Response to Conducting’. The whole ensemble is being invited to participate, with half of the ensemble receiving conducting instruction in term one, and the other half receiving conducting instruction in term two. This will help teachers to understand how well you as ensemble musicians understanding conducting before and after you have some conducting lessons.

What will you be asked to do and possible risks of participating?
You are free to choose whether you take part in the project and you can change your mind and withdraw from the project at anytime. If you choose to participate in the project, you will be placed in one of two groups. Group one will participate in conducting activities for term one, and if this is successful for group one, group two will participate in conducting activities for term two. At the beginning and end of the term, everyone participating will be asked to fill out a survey. This survey will ask you questions about conducting, any knowledge you may have, or perhaps experience conducting. The conducting activities you will be participating in will occur once a week, for about 20 minutes, over a ten-week period. You will be given the opportunity to conduct your peers in varied styles and genres, and listen to and analyse some musical recordings.

An additional 15 students will be asked to participate in focus group interviews. Focus group interviews mean that you and four of your classmates will sit and have a discussion with myself for about 30 minutes, at the beginning and end of term. These interviews will be undertaken on school premises, during class time, at the convenience of the teacher and students. These interviews will be audio recorded for ease of transcribing and analysis. The researcher will be present for all ensemble rehearsals throughout the term and these will be video recorded for ease of analysis.

The researcher will be observing all ensemble rehearsals during the term, and these rehearsals will be video recorded. The purpose of the video recordings is to aid the researcher’s notes made during observation. The video footage will remain securely in the researchers possession, and will not be viewed by anyone except the researcher and her supervisors. If you do not wish to participate, you will be placed in group
two and attend class as normal. Video recordings of ensemble rehearsals will not collect data of you.

What will the findings of the research be used for?
The findings from this research will be published in a thesis, perhaps educational journals and used to present at conferences. We will not use your name, your teacher’s name or your school, so you will not be identified in any way. This means your identity will remain confidential.

If at anytime you no longer wish to participate in the project, yourself, your parent or your teacher can inform the researcher of this decision and your information will be removed and destroyed. There will be no penalty for asking to have your information removed, and you are free to do this at anytime up until analysis has began and identifying features have been removed.

If you have any worries about the research you can tell your teacher and/or parents so they can contact the University Ethics Officer on (02) 4221 4457.

Thank you for your interest in this study.

Yours sincerely,

(Kristine) Alex Miller
PhD Candidate
Faculty of Education University of Wollongong
Bldg 23.122
km452@uowmail.edu.au
4221 3465
APPENDIX J - TEACHER CONSENT FORM

Faculty of Education
University of Wollongong

Teacher Consent Form

Research Project: Secondary school music students’ interpretation and response to conducting

I have been provided with information about this research project and have had the opportunity to discuss and ask questions about the project with the researcher, Alex Miller. I understand the researcher is conducting this research as a Doctoral Candidate.

I have been advised that my involvement with the research entails participation in one 30-minute interview, observations of my music ensemble and weekly instalments of the conducting curriculum provided by the researcher. Data collection of the students’ focus groups and interviews with myself will be audio taped and the intervention sessions and ensemble rehearsals will be video taped. However, both the students and myself will not be identified in the data, the transcripts or in the written findings. The researcher will also be collecting surveys completed by the students at the beginning and end of the term.

I understand that my participation in this research is voluntary and that I am free to withdraw from the research at anytime, and my decision to withdraw consent will not affect my relationship with the University of Wollongong. I have also been advised that this material will be used in a thesis, with the possibility of use in educational journals and as part of presentations at educational conferences.

If the intervention is deemed successful, I understand this will be offered to the control group during term two of 2011.

I understand that if I have any inquiries about the research I can contact Alex Miller (4221 3465). If I have any questions or complaints regarding the manner in which the research is or has been conducted, I can contact the Ethics Officer, Human Ethics Department, University of Wollongong on (02) 4221 4457.

By signing below I am indicating my consent to participate in the research project as it has been described to me.

Date:____________________________________

Name (Please Print):_______________________________________

Signature:_______________________________________________
APPENDIX K - TEACHER INFORMATION SHEET

Faculty of Education
University of Wollongong

Teacher Information Sheet

Dear Teachers,

As part of my PhD program, I plan to undertake an investigation in the area of music and conducting through a project entitled ‘Secondary School Music Students’ Interpretation and Response to Conducting’. The focus of my research is to investigate secondary school students’ interpretation and response to conducting in a music ensemble setting. As such, I am looking to involve one year 7 – 12 music teacher and his/her ensemble who would be interested in participating in the research.

Why am I doing this research?
Conducting is one of the primary methods of communication in a music ensemble. The majority of secondary school students are not taught conducting or conducting gestures, and according to the research literature, this is inhibiting their music ensemble experience. Through this project, I am investigating students understanding of conducting before and after conducting instruction, and examining if conducting instruction develops your students’ interpretation and response to conducting.

What will the research involve?
The research will involve working with your music ensemble once a week over the course of two terms. The research will involve a survey, intervention sessions, observations, focus group interviews, and an interview with you.

Survey will be administered at the beginning and end of term one to all those willing to participate in the study. This survey will ask the students about their knowledge and background about conducting.

Intervention Sessions will occur once a week and will be administered to only half of those participating in the project. (Group two will receive the intervention during term two once all the data has been collected). The intervention is designed to be administered by you. It will involve teaching your students one, 20-minute activity provided by the researcher. The researcher will answer any questions you have about the content beforehand, and be present during all intervention sessions to assist if needed. (The researcher will administer the intervention to group two during term two unless you are keen to take them through it).
Focus Groups will be administered at the beginning and end of term, and consist of three groups of five students each. These will be approximately 30 minutes long and will be administered by the researcher.

Interview with you will occur at the end of term one at a time convenient for you. The purpose of this interview is hear your thoughts about the intervention and how successful or unsuccessful you felt it was and why. Your comments will aid the researcher in a final revision of the conducting curriculum.

Observations will take place of the intervention sessions as well as ensemble rehearsals for all of term one. The purpose of these observations is to help the researcher draw meaningful conclusions once all the data has been collected. The data from observations will inform the data collect with other methods. These sessions will be video recorded.

Any students not wishing to participate will be placed in group two and attend class as normal. Video recordings of ensemble rehearsals will not collect data on these students.

How will your rights be protected?
The research will be conducted under the auspices of the University of Wollongong and has the approval of the NSW Department of Education and Training.

What you should know:
• Your participation in the research would be confidential
• In both the analysis and reporting of the data you will not be individually identified
• As noted on the consent form, you would be free to withhold consent or withdraw consent to participate at any time without penalty
• The data gathered during the project may appear in academic publications and in related educational journals or conferences (with due regard for confidentiality and anonymity).

The research commitment plan is outlined in the following table:

<table>
<thead>
<tr>
<th>Tasks</th>
<th>When?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre test survey (10-15 minutes)</td>
<td>Week 1 or 2, term 1, 2011</td>
</tr>
<tr>
<td>Intervention Sessions (20 minutes/week for 10 weeks)</td>
<td>Once a week for term 1</td>
</tr>
<tr>
<td>Classroom Observations (by researcher, 45 minutes/week for 10 weeks)</td>
<td>Ongoing – Term 1</td>
</tr>
<tr>
<td>Intervention Observations (by researcher, 20 minutes/week for 10 weeks)</td>
<td>Ongoing – Term 1</td>
</tr>
<tr>
<td>Focus Group Interviews – 1 (undertaken by researcher - 30 minutes)</td>
<td>Week 1 or 2, term 1, 2011</td>
</tr>
<tr>
<td>Focus Groups Interviews – 2 &amp; 3 (undertaken by researcher – 30 minutes each)</td>
<td>Week 9 or 10, term 1, 2011</td>
</tr>
<tr>
<td>Interview with Teacher (30 minutes)</td>
<td>Week 10, term 1, 2011 (as convenient for the teacher)</td>
</tr>
<tr>
<td>Post test survey (10 – 15 minutes)</td>
<td>Week 10, term 1, 2011</td>
</tr>
</tbody>
</table>
If you have any concerns or complaints regarding the research or the conduct of the researcher, you can contact the Ethics Officer on (02) 4221 4457.

Thank you for your support in assisting with this study. If, at any time you should have questions about this research, please do not hesitate to contact me.

Yours sincerely,

(Kristine) Alex Miller
PhD Candidate
Faculty of Education University of Wollongong
Bldg 23.122
km452@uowmail.edu.au
4221 3465
APPENDIX L - PRE AND POST-TEST SURVEY

‘Music Ensembles & Conductors’ Worksheet  Name:_________________________

Section 1. Your Musical Background
a. How long have you participated in a music ensemble? ________________
b. Describe a time you have seen a conductor.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Section 2. Your Thoughts About Conductors
a. What do you think a conductor needs to know?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

b. Why do you think you need a conductor?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Section 3. Your Reflection of Music Class & Rehearsals
a. Sometimes your teacher (conductor) changes her conducting pattern while you are playing. Why do you think she does that?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

b. How does your teacher (conductor) help you understand the music with her conducting?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Section 4. Watching the Conductor

Please circle all words you think describe the way the 4/4 pattern is being conducted

Ex. 1  Staccato  Speeding Up  Legato  Light  Getting Softer
       Tenuto  Short  Smooth  Decrescendo  Slowing  Accelerando
       Marcato  Getting Louder  Ritardando  Heavy  Crescendo

Ex. 2  Staccato  Speeding Up  Legato  Light  Getting Softer
       Tenuto  Short  Smooth  Decrescendo  Slowing  Accelerando
       Marcato  Getting Louder  Ritardando  Heavy  Crescendo

Ex. 3  Staccato  Speeding Up  Legato  Light  Getting Softer
       Tenuto  Short  Smooth  Decrescendo  Slowing  Accelerando
       Marcato  Getting Louder  Ritardando  Heavy  Crescendo
APPENDIX M - FOCUS GROUP INTERVIEW PROTOCOL

Tell me about your experiences in music ensemble…

Do you like the music you are playing?

Tell me about your experiences with conductors…

Do you notice other members of the ensemble watching the conductor?

How does your teacher (conductor) show change in the music?

In what ways do you think your conductor helps you understand the music with their conducting?

Final Focus Group Only Questions:

Have you noticed any changes in the ensemble since the conducting project started?

Tell me about the conducting lessons….

  Do you think they were useful/helpful?

  What was good about them?

  Did you practice? Why or why not?

  Do you think this is something all ensemble musicians should get to do?
APPENDIX N - TEACHER INTERVIEW PROTOCOL

Tell me about yourself

Where did you go to school?

What is your main instrument?

How long have you been teaching?

How long have you been teaching at this school?

What is it like teaching music at this school?

What do you want students in year 8 to get out of music?

How does conducting fit in?

Do you think conducting helps students understand music better?

How did you find teaching the curriculum?

What were the strengths of the curriculum?

What were the weaknesses/difficulties with the curriculum?

Are there things you thought would change in your conducting or student responses but didn’t? Why do you think that is?

What challenges did you come across teaching from the curriculum?

Did you notice any positive changes in ensemble rehearsal as a result of the students learning from the curriculum?