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Dear Colleagues,

This is the first of what I hope will be many “special editions” of the CBDNA Report devoted to research. The intent of this compilation is to inform one another of research--particularly recent research--related to the wind band field that the members of CBDNA and their students have produced or are in the process of producing. Because there is no limit to their length, these editions will comprise all appropriate submissions including doctoral dissertations, master`s theses, and information about ongoing research projects.

The last compilation of dissertation abstracts by CBDNA appeared in the second edition of the Journal (1985); additional abstracts were published in special editions of the Journal that were devoted to proceedings of the 1997 and 1999 national conferences. Because regular production of the CBDNA Journal had been problematic for many years, with only five editions published over the last decade, the board voted this past December to discontinue the Journal and reallocate our research dollars in an effort to more directly stimulate research.

Thus, this edition of Report represents one of several new initiatives that will connect members with field-specific ideas and data through recent research. Please plan to contribute your scholarship to future editions.

Meanwhile, read away and enjoy!

Gary W. Hill, President

The College Band Directors National Association Commissioned Compositions, 1961-2001:

A Survey and Analysis

David Lawrence Kish, DMA

University of North Carolina at Greensboro, 2003

Since its founding in 1941, the College Band Directors National Association (CBDNA) has fostered the creation of original music for the wind band as part of its overall mission. Although twenty-nine works were composed as a result of the CBDNA or its membership from 1961 to 2001, many are not performed frequently and information about the commissioned music is not available in a single source. The document contains information collected for each of the works including: composer biographical information, program notes, duration, premiere performance information, publisher, cost to purchase or rent, performance considerations (to include technical, stylistic, and structural elements), instrumentation, and a selected discography.

To obtain the needed information for each of the works, personal visits were made to the CBDNA Archives, housed at the University of Maryland, College Park. In addition, commissioned composers, as well as past and present CBDNA committee members, were contacted by phone or electronic mail to obtain historical perspective, the program of each work, and other additional information. Current publisher and discography information was obtained from contacts with music retailers, and finally, performance considerations and instrumentation were determined through score analysis.

The efforts of CBDNA commissioning between the years 1961 and 2001 resulted in twenty-nine compositions. Twelve of the compositions came from the work of the national commissioning committee, four works from the various regional divisions of the CBDNA, and thirteen compositions were written as a result of consortium efforts. In accordance with the original intentions of the commissioning committee, a majority of the works were written by composers who had never written a work for band. Eleven compositions are available for purchase, nine works are available from a rental agency, five are available only from the composer, and the remaining four compositions were never published or are out of print. Information about the CBDNA commissioned works is intended to promote the performance of music for wind band by recognized composers.

The Viability of Wind Band Literature as a Medium of Serious Study in Twentieth-Century Music History Curricula

Scott Alan Stewart, DM

Indiana University, 2001

This paper promotes the acceptance of wind band and its musical repertoire as serious, artistic, and pedagogical topics worthy of study in the American university and conservatory system. It examines some historical traditions which have contributed to the general exclusion of this genre from musicological study, and argues for a re-examination and

recontextualization of the repertoire and activity based on recent trends. Using traditional viewpoints, I present an alternate viewpoint to counter the invented tradition of cultural hierarchy and present a model for inclusion of this important field of study in the contemporary school of music, college, and conservatory.

Frederick Fennell, in opening *Time and the Winds*, states that wind instrument contributions to twentieth century music are by far the most significant of the century. Indeed, the expansion of ensembles and serious compositions for winds and percussion has dwarfed music written for orchestra and opera in our own time. The founding and standardization of the new medium of the “wind ensemble” in 1952 at the Eastman School of Music opened new possibilities for composers and consumers in the second half of the 1990s.

And yet this massive proliferation of literature and performance is all but ignored by scholars and teachers of Western and American art music. Students at the conservatory and school of music receive no formal instruction in the history and literature of wind bands, unless they study at the graduate level from the performance/conducting faculty. The concert-going public considers concerts of wind bands to be more entertaining and less enlightening than orchestral or string quartet concerts. Most musicologists have not studied and researched this corpus, and therefore do not teach it as either a separate or integrated topic. Is it enough to explain this fact by excusing the “newness” of the genre and the agedness of the scholars? Or is there more at work than initially meets the eye?

The purpose of this paper is to explore potential factors which may explain why wind band music as a genre has been disregarded or devalued by scholars and the concert-going public and present an argument for the inclusion of this genre as a topic worthy of study at the collegiate level. The development of musical taste in America as it was transmitted from Europe and consequently developed on the East Coast will be analyzed in the context of the functions and repertoire development of the wind band from early America through the current time. An argument will be made for the inclusion of this important American art forming studies of music and for recontextualizing the wind band as a “serious” genre.

Roy Harris’ American Symphony - 1938: A Perspective on Its Historical Significance and Autogenetic Elements With a Performance of a Reconstructed Modern Wind Ensemble Edition

Brian Lamb, DMA

2001

American composer Roy Harris began writing a symphony for the Tommy Dorsey band in 1938, but the piece was never completed. This dissertation project chronicles the events surrounding the interesting collaboration between the composer and the bandleader, including problems incurred during the rehearsal process, the eventual abandonment of the project, and the discovery of the little-known band work.

The paper includes information on the composer’s life and works, an in-depth discussion of the compositional technique that Harris called “autogenesis,” and a detailed analysis of the two surviving movements of the band piece. The piece is also discussed comparatively with other significant works in Harris’ symphonic genre, most notably his *Folksong Symphony*, also known as his *Fourth Symphony*.

A significant portion of the research and preparation for the project was spent reconstructing a modern wind ensemble edition of the two surviving movements. A complete score of the reconstructed edition is included as part of this project.

Wind Ensemble Compositions of James Syler

Gregg D. Gausline, DMA

University of Miami. 2001

The purpose of the study is to examine wind ensemble repertory contributions by James Syler. The music of James Syler has been performed throughout the world and has received high critical acclaim. In 1993, he was the winner of the 17th annual National Band Association Composition Contest and winner of the annual Arnauld D. Gabriel Composition Award sponsored by the United States Air Force Band for his composition *The Hound of Heaven*. He was also selected as a finalist for the 1995 Sudler International Wind Band Composition Contest sponsored by the John Philip Sousa Foundation, and the 1998 American Bandmasters Association Ostwald Band Composition Contest for his compositions *Minton’s Playhouse* and *Symphony No. 1 “Blue”* respectively. James Syler has written five pieces for wind ensemble, all of which vary in terms of style, structure, and composer inspiration.

Desi, Bizarro, and Motown Metal: The Wind and Percussion Music of Michael Daugherty

Timothy D. McGarvey, DMA
University of Cincinnati, 1997

Desi, Bizarro, and Motown Metal occupy a unique place in the repertoire of wind bands because they are a true mixture of twentieth-century classical, rock, and jazz music. Michael Daugherty has created a new style of music with an entire concept that is different than any other works for wind ensemble. This concept is achieved through his method of composition (multitracking or layering), the musical genres of his past and present, and the influences of American popular culture.

This thesis examines Daugherty's musical background, compositional style, and method of composition. In addition, the inspiration for his compositions and his place in a world and historical context are explored. A detailed formal analysis of Desi, Bizarro, and Motown Metal is the focal point along with implications for interpretation and performance. Included in the appendices is an errata for each of the works.

From a Dark Millennium comes the Music of Amber: A comparative study of two works by Joseph Schwantner

James Popejoy, DMA

The University of North Texas, 2000

The two works of Joseph Schwantner which are the focus of this study, are quite unique for this Pulitzer Prize-winning composer. These two pieces represent the only instance in which Schwantner used the same music for two different compositions. From a Dark Millennium, and Sanctuary from the Music of Amber, are identical in musical material, form and length. While From a Dark Millennium was written for a large wind ensemble, Sanctuary was scored for a sextet of flute, clarinet/bass clarinet, violin, cello, piano, and percussion.

The comparative study of these two works, reveal the essence of the music, and explores the scoring of each version. Both the melodic and harmonic material in this music is based almost entirely on an octatonic scale of alternating whole and half steps. Very little musical material is used in these works, however the approach toward expanding this material is exceptionally creative. The music shifts abruptly from sections that are sparse and soloistic, to scoring that is very dense. While the piano is utilized as the central timbre in both versions, the wind ensemble presents a much heavier and more percussive sound throughout. The chamber version,

due to its size and instrumentation, is more ethereal, and features the performers in a soloistic environment.

In examining both of these works, many of the distinctive traits found in the music of Joseph Schwantner are exhibited. The differences between these two versions help to illustrate his unique approach to composition and orchestration. The two works have also had a significant impact in their respective performance media as well. From a Dark Millennium has become an important part of the repertoire for wind ensembles; and Music of Amber, which won the 1981 Kennedy Center Friedheim Award for excellence in chamber composition, is one of Schwantner's most performed chamber pieces.

Joan Tower's Fascinating Ribbons For Band: Genesis and Analysis

John M. Fletcher, DMA

University of Oklahoma, 2002

Fascinating Ribbons was Joan Tower's first composition for wind band. The purpose of this study was to analyze the work, and to examine the commissioning and compositional events leading up to its premiere. The study is additionally intended to serve as a reference for the conducting community. The commission story was compiled primarily through interviews between the author and Joan Tower, and between the author and Jack Stamp, a pivotal figure in leading the project to fruition. Tower's compositional procedures were examined, and the creation and revision phases of this work were considered within the context of those procedures.

Separate chapters contain three analyses of Fascinating Ribbons. Each type of analysis recognizes eight formal divisions in the work, and presents material in a chronological format. In the descriptive, graphic, and imagery analyses, the author combined subjective and objective approaches. Descriptive terms were assigned to numerous motives and rhythmic and melodic patterns.

Transcripts for the Tower and Stamp interviews appear in appendixes.

An Analysis of Joseph Schwantner's

A Sudden Rainbow

Kenneth Narducci, DMA

University of Oregon

This study is an analysis of the orchestral work A Sudden Rainbow, composed by Joseph Schwantner in 1984. The study begins with a survey of stylistic traits exhibited in the composer's music from 1977-1983, and serves as a

basis for comparing and contrasting the musical materials found in *Rainbow*. Included in the survey is a discussion of the composer's use of pitch, orchestration, texture, form and rhythm. With regard to pitch, Schwantner's music reveals a personal approach to serial techniques, and involves the use of pitch-class sets that are related in a variety of ways. This includes similarity relations and pitch-class invariance, the result of which is a kind of tonality through pitch centrality. Orchestration techniques, which interact with pitch manipulation, create a variety of textures, and serve as the primary vehicle by which Schwantner is able to create his distinctive sonic designs.

In the analysis, much of the background material identified in the survey is corroborated, especially the use of invariance and similarity relations. Of particular interest is the frequent use of a texture in which a melodic motive controls the transposition of a particular harmonic structure, most often found in "cycles." The work also exhibits the composer's use of compositional styles, including Baroque forms and minimalism. More importantly, the notion of symmetry and reflection, suggested by the title of the work, is evident at all levels of musical activity. This ranges from Pitch-class set materials deployed in registral symmetry, to an overall arch form that gives shape to the entire work.

From the analysis, it is clear that *A Sudden Rainbow* maintains stylistic continuity with much of Schwantner's mature output, even to today (2003!). Indeed, as a microcosm of style, the work reveals an extremely refined compositional process that is ultimately subservient to the musical goals of the composer.

Donald Grantham's Fantasy Variations
Kraig Alan Williams, DMA
The University of Texas at Austin, 2003

Donald Grantham's composition, *Fantasy Variations*, started its life as a work for two pianos, commissioned by the Race/Groves Duo. The primary motivic material is based on George Gershwin's Second Prelude from his *Piano Preludes*, Book 1. A second version was later to be commissioned by Jerry Junkin and The University of Texas at Austin Wind Ensemble for a performance in Carnegie Hall, New York, on 19 February, 1997. *Fantasy Variations* has since been honored with two awards: the 1999 Twenty-second Annual National Band Association/William D. Revelli Memorial Band Composition Contest award, and the 1999 American Band Masters/Ostwald Composition Contest award. The work has received critical acclaim and numerous performances, including two compact disc recordings.

The purpose of this treatise is to examine Donald Grantham's *Fantasy Variations* in light of those aspects relevant to the conductor and performer of the work. A brief history of George Gershwin's compositional style is examined, with particular attention given to his book of piano preludes. The compositional structure of *Fantasy Variations* is assessed, as are the issues associated with its preparation for performance.

The treatise concludes that *Fantasy Variations* successfully achieves the composer's goal of effectively communicating a personal style of expression through the unique manipulation and orchestration of existing material from a popular American composer. The treatise reflects on the possibility that, using the wind band, Grantham was able to accomplish what Gershwin only dreamed of throughout his short life—the legitimization of his works, raising them from the ranks of popular music into the elite world of art music.

"Tarantella" from Symphony No. 1 by John
Corigliano: A Transcription for Band
Jeffrey David Gershman, DMA
The University of Texas at Austin, 2002

John Corigliano is considered one of the most critically successful American composers of the past quarter century. He has received prestigious awards for both his orchestral and chamber music which have included the 2000 Academy Award for Best Original Score for *The Red Violin*, the 2001 Pulitzer Prize for his *Symphony No. 2*, and the 1996 Grammy Award for Best New Composition for his *String Quartet*. Despite his success in the instrumental genres, Corigliano has composed only one piece for band, *Gazebo Dances*, which was arranged from his 1973 four-hands piano work of the same name. In 1988, Corigliano revisited the thematic material of the final movement of *Gazebo Dances* in his *Symphony No. 1*, written as a tribute to friends that had died of AIDS. In this second movement, "Tarantella," he thematically transforms this melodic material to musically recreate a friend's decent into insanity brought on by AIDS.

This treatise proposes to create a transcription of this "Tarantella" movement for band which would add a second work by Corigliano to the wind repertoire. This work provides a point of comparison with *Gazebo Dances* by using the shared material as a common link as well as introducing to the wind literature a composition written in the composer's more recent style. In addition to a performance score and parts, this treatise also addresses the orchestration decisions of the transcription and the specific conducting and rehearsal

challenges inherent in the work while also including a short biography, a formal analysis, and a transcribed interview with the composer.

The Published Band Compositions of Roger Nixon

Anthony P. Mazzaferro

Arizona State University, 1986.

Roger Nixon (b. 1921) is an important twentieth-century composer who has written extensively for the wind-band. His principal teachers include Arthur Bliss, Ernest Bloch, Roger Sessions, and Arnold Schoenberg. This study presents biographical material and an extended analysis of four significant compositions written for band. Biographical material was obtained through personal interviews and correspondence with the composer. Additional information was obtained through correspondence with other individuals who have played a significant role in the life of the composer. The four compositions selected for the study were the *Fiesta Del Pacifico* (1960), *Centennial Fanfare-March*

(1972), *Pacific Celebration Suite* (1976), and *Chamarita!* (1981). Each composition was subjected to an analysis of its melody, harmony, rhythmic structure, instrumentation, scoring practices, form, technical factors, level of difficulty, and compositional purpose. From this analysis, generalities regarding the composer's other works for band were presented. Appendices include errata for each of the four selected works, programs, personal letters, and amended parts for the *Fiesta Del Pacifico*.

An Examination of the Quality Rankings of Three Unfamiliar Wind Band Compositions and Selected Musical Criteria among Undergraduate Instrumental Music Education Students

and Instructors at Five Big Ten Universities

Richard Mark Heidel, Doctor of Education in Music Education

University of Illinois at Urbana-Champaign, 1999

The purpose of this study was to investigate the judgments of quality among undergraduate instrumental music education students and instructors by examining the relationship of their rankings of three unfamiliar band compositions and selected musical criteria. One hundred twenty-nine subjects including 124 music education students and 5 music education instructors at five Big Ten universities participated. Subjects were mailed a packet of materials including (a) instructions, (b) response forms, and (c) full scores and recordings of the three band compositions. The subjects were

requested to rank selected musical criteria used to evaluate each composition on the basis of relative significance, rank the three band compositions on the basis of relative quality, and provide general background data. A Kendall's coefficient of concordance revealed statistically significant agreement on the rank order of the wind band compositions and the selected musical criteria among the 124 student subjects. Although moderately high levels of agreement existed among the 5 expert subjects, their rankings of the band compositions and musical criteria were not found to be statistically significant. A series of Kruskal-Wallis ANOVA tests revealed no significant differences between the student and expert subjects' composition and musical criteria rankings.

Stravinsky's Symphonies of Wind Instruments, 1920 and 1947 versions.

Robert Spittal

Paper based on a doctoral lecture recital presented in 1992 by the author at the Cincinnati College-Conservatory of Music, with an addendum of additional research completed in 1997.

Presents 1) a history of the piece from origination to revision, 2) a comparative analysis of the two versions of the Symphonies with regard to the music's elements (timbre, harmony, rhythm, etc.) and 3) rationale for the revisions based on Stravinsky's own writings, sketches, interviews and correspondence. Available from the author (spittal@gonzaga.edu)

Three City Blocks by John Harbison

Robert Spittal, DMA

Cincinnati College-Conservatory of Music, 1995

This work is an analysis of *Three City Blocks*, a three movement work for wind ensemble by American composer and Pulitzer prize winner John Harbison. The author worked closely with the composer on this dissertation, which includes an extensive interview with Harbison on his musical background and present philosophies, as well as his ideas about this particular piece. Also included is an interview with Frank Battisti of the New England Conservatory, who was instrumental in the commissioning of the piece.

Developing Assessment Tools for the College Band

David Manuel Garcia, MA

Bridgewater State College

There is now a simple and straightforward instrument to facilitate two of the primary concerns in college band direct-

ing. Those two items, grades and motivation, can be handled with the direct approach to assessment.

I have found success in revolving our band philosophy around a rubric tool for assessment. This rubric not only spells out expectations for performance (measured by the concrete and unavoidable semester grade), but also sets a motivational tone for the developing the students' artistic spirit (measured by the cultivated joy of the musical art). This spirit translates into what I call "musical citizenship," or being a contributing member of a musical community. We present the student taking the band course with specific and comprehensive standards for the grade; in addition, we mold the standards for our community of musicians. By following the rubric, we succeed in both endeavors—qualifying and substantiating our letter grades and creating good musical stewards.

Success is not always reflected in exponential increase in numbers. At Bridgewater State College, nestled in the college-rich region of New England, we lag behind schools offering wonderful facilities and conservatory-oriented curricula in pulling in the best players and singers. But at our niche, we offer excellent instruction, perform good literature and although the numbers are not large, the quality of the program is high. We are finding that good high school musicians respect that, and in addition to finding aspects of the liberal arts structure attractive, they are beginning to recognize the excellence of our ensembles. As well-prepared and self-motivated musical practitioners populate the ensembles, and the quality of the musical art continues to rise.

Exploration of a Sequence for Teaching Intonation Skills and Concepts to Wind Instrumentalists
James E. Latten, Ph. D. Music Education
The Pennsylvania State University School of Music,
2003

In many cognitive and psychomotor disciplines there appear to be standard sets of skills or competencies as well as generally agreed upon sequences for the introduction and successful development of those skills. In the field of music, it has been indicated that intonation and tuning are critical to fine performance, and that development of abilities related to intonation are believed to be paramount to a complete instrumental music curriculum. Development of musicians' intonation control abilities might be improved by the use of an ordered set of steps, i.e., a skill sequence.

A review of literature revealed that excellence in intonation involves aural skills related to intonation (sensitivity), an

ability to adjust performed tones (flexibility), and knowledge of various concepts related to acoustics, music theory, and intonation tendencies of instruments. Some discussions of skills, portions of skill sequences, and priorities in establishing such sequences were reported in the literature; however, no complete set of skills or skill sequence has been presented, discussed or researched.

The purposes of the present study were to generate and organize expert opinion on the order of presentation of intonation control skills in wind music education, and to identify and categorize specific exercises, materials, and techniques that are reported to work effectively as tools for the improvement of certain intonation skills. Nine skill statements, reflecting research findings and opinions found in the review of literature, were confirmed in pilot studies to be representative of a complete training curriculum in wind instrument intonation. The statements were then placed in a sequential order by each member of a 41-subject nationwide expert panel, representing high school wind conductors, collegiate wind conductors, private studio teachers, and intonation researchers and authors. Analysis of the order provided an indication of the sequence in which experts feel the nine skills of intonation control should be first introduced to student musicians. A sequence of high practical significance, with many areas of statistical significance, was reported. Nearly 600 statements regarding materials, techniques, and other resources for the teaching and refinement of intonation skills were submitted by the panelists.

The Effect of Imagery and Movement Exercises on the Ability of Students to Conduct Expressively
Douglas Charles Orzolek
University of St. Thomas, St. Paul, Minnesota, 1995

The purpose of this study was to investigate a method designed to enhance the musical expressiveness of student conductors. The method consists of exercises aimed at developing the expressiveness of the conductors' movements and gestures. The null hypothesis of the thesis was that the use of exercises aimed at developing the expressiveness of conducting movement and gestures would not result in the ability of students to conduct more expressively. Specific questions investigated included: (a) Does the integration of imagery and movement exercises into a beginning conducting curriculum enhance the development of expressive conducting techniques by college students? (b) Can imagery and movement exercises be readily incorporated into the college conducting curriculum? (c) Do students perceive these

exercises as useful in terms of benefiting their conducting skills and expression?

Subjects in this study were the members of two beginning conducting classes. To assess the expression levels of the students, a videotape of the students conducting the criterion task was reviewed and scored by a panel of three experts. Three additional adjudicators assessed the basic conducting skills of each of the videotaped performances. These scores were used to determine whether or not the experimental procedure had a negative effect on the basic purpose of the conducting class - to teach basic conducting skills. Additionally, questionnaires were used to measure the attitude of the students in both groups concerning the experimental methodology both prior to and following its implementation.

It was concluded that the use of exercises aimed at developing the expressiveness of conducting students' movements and gestures did result in the ability to conduct more expressively. The exercises related to imagery and movement aimed at developing and improving expression in beginning conductors can be readily incorporated into a beginning conducting class. The incorporation of the experimental exercises did not detract from the experimental group's learning of basic conducting skills and indeed may have enhanced the learning of basic skills by these subjects. Finally, the researcher concluded that students do perceive these exercises as useful in terms of benefiting their own conducting skills and expressive ability.

This abstract comes from the author's dissertation that was also published in the *Journal of Band Research*, Volume 37, Number 2, Spring 2002. For more information on the exercises, please contact the author at dcorzolek@stthomas.edu.

A Guide for Conducting Teachers: Physical Movement Taught in Six Selected Instrumental Conducting Textbooks and an Annotated Bibliography
William Geoffrey Carlton
2003

The purpose of the dissertation was to provide a comparative guide of conducting textbooks for conducting teachers and students. In order not to replicate M. Johnson's (1967) dissertation only instrumental conducting textbooks available to conducting teachers and students between 1967 and 1997 were considered. The survey determined that the most common area emphasized by textbook authors was physical movement. Six textbooks by the following authors were selected for comparison of approaches to physical movement:

E. Q. H Green (1997), D. Hunsberger and R. E. Ernst (1992), D. Kohut and J. W. Grant (1990), J. A. Labuta (1995), B. Mc Elheran (1989), and M. Rudolf (1994).

Authors' approaches to baton grips, beat patterns, dynamics, expressive gestures, changing tempo, cuing, left hand, preparatory and release motions, holds and fermatas, and body language were examined along with related warm-up, conducting, and diagnostic skills exercises. Methodology of approach and emphasis on specific techniques were compared and analyzed. An extensive annotated bibliography was included of all instrumental conducting textbooks surveyed between 1967 and 1997.

The author of the dissertation noted areas of strong agreement and disagreement among texts. He concluded that the six textbooks compared served specific types of students based on their educational level, ability, number of students enrolled in the class, course requirements, additional resources available to both the instructor and students, one- or two-semester sequence, and personal preferences of the instructor.

Undergraduate Instrumental Conducting Curricula: A Survey of the Operational Curriculum and Pedagogical Techniques Relative to Balance, Blend, and Intonation
Fred David Romines

The purpose of this study was to examine general demographics, operational curricula, and teaching methods utilized in undergraduate conducting classes. In addition, respondents were asked to outline classroom strategies used to address the ensemble concerns of balance, blend and intonation.

A questionnaire/opinionnaire was sent to 150 colleges and universities who had a minimum of 200 music majors enrolled and were accredited by the National Association of Schools of Music.

Seventy respondents (47%) completed the survey. Seventy percent of respondents had 20 or more years of teaching experience, 71% earned terminal degrees, and 40% had taken 6 or more conducting classes. Of the respondents, 84% indicated they conducted a wind band and 22% indicated they conducted a symphony orchestra.

Although 83% of respondents stated that it was essential and an additional 17% stated it was very important for students to conduct a live ensemble, 61% of students did not conduct a lab ensemble and 10% of students did not conduct a peer ensemble. Of students who did conduct a peer ensemble, 54% conducted for 10 minutes or less per week. A disparity existed between what conducting instructors believed was optimal and what they were able to provide for students.

A large percentage of respondents (77%) indicated that basic conducting technique and rehearsal procedures should be addressed in undergraduate instrumental conducting classes. Limitations identified by respondents to addressing rehearsal procedures included time constraints and references to other music courses. Of the respondents, 50% addressed instrument deficiencies, 63% addressed warm-up exercises, 69% addressed tuning procedures, and 83% addressed error detection/correction.

In the areas of balance, blend and intonation, 67% of the respondents provided instruction and 33% of respondents did not answer the questions or stated “not applicable” to their course. This differed from those who stated that presenting the concepts of ensemble tone quality (balance, blend and intonation) were essential (49%) or very important (33%) with a cumulative of 82%. Finally, respondents reported methods of conveying necessary information for developing skill in the areas of balance blend and intonation.

Several respondents indicated that it is time to consider alternative or nontraditional schedule configurations for music students that would allow for efficient progression through various competencies. One strategy that has been used by institutions is the reorganization of undergraduate classes so that education courses, instrumental methods classes, and undergraduate instrumental conducting classes are combined into a multi term offering called instrumental techniques or band/orchestra lab. Students could progress through the sequence building and developing their instrumental teaching techniques in a systematic and efficient fashion. These lab classes could meet as a band or orchestra with students playing secondary instruments. Students could conduct, learn the principles of sound instrumental educational techniques and develop strategies for teaching the various instruments within the ensemble. The utilization of team teaching is certainly a possibility when considering a class structured in this manner.

There is a need for further research in the area of curriculum content/development related to undergraduate instrumental conducting. Research into effectiveness and practicality of implementing alternative teaching strategies and integrated curricula could prove to be beneficial. Perhaps ways can be found to guarantee that undergraduate conducting students will be exposed not only to the basics but also to effective rehearsal procedures and important pedagogical techniques relative to ensemble balance, blend and intonation.

The Spring 2003 edition of the ABA Journal of Band Research contains the complete article outlining Dr. Romines’ research related to undergraduate conducting curricula.

The Legacies of Kalman Bloch: The Los Angeles Philharmonic and Beyond

Stephen Martin Rochford, DMA

Claremont Graduate University, 2000

Kalman Bloch served as Principal Clarinetist of the Los Angeles Philharmonic Orchestra from 1937-1981. Employed in 1937 by Otto Klemperer, at the age of 24, Bloch arrived in Los Angeles at a time of tremendous musical opportunity. He became one of many who were pivotal in the region’s growth into a respected center of cultural activity.

In addition to the Philharmonic he performed with the Columbia Symphony Orchestra, the Evenings On The Roof and Monday Evening Concerts Chamber Music Series, in the movie studios, and on numerous premiere performances and recordings. Of particular mention are his West Coast Premieres of Aaron Copland’s Concerto for Clarinet and Orchestra, Alban Berg’s Four Pieces for Clarinet and Piano, with Leonard Stein, piano, the Los Angeles Premiere of Béla Bartók’s Contrasts for Violin, Clarinet and Piano, with Manuel Compinsky, violin and Frances Mullen Yates, piano; and the 1940 premiere recording of Arnold Schoenberg’s *Pierrot lunaire* conducted by the composer.

Kalman Bloch was also an important teacher. A list of a few of his more well-known students include Merritt Buxbaum, Los Angeles Philharmonic Orchestra; Gary Gray, Los Angeles Chamber Orchestra; Debra Kanter, Pacific Symphony Orchestra; Jerry Kirkbride, Dorian Woodwind Quintet, Richard Lesser, Israel Philharmonic; Timothy Paradise, Saint Paul Chamber Orchestra; Richard Pickar, Houston Symphony Orchestra; Jazz clarinetist Perry Robinson, Franklyn Sabin, Pasadena Symphony Orchestra; Chris Schubert, Houston Symphony Orchestra; Joaquin Valdepeñas, Toronto Symphony Orchestra; Richard Waller, Cincinnati Symphony Orchestra; and his daughter, Michele Zukovsky, Los Angeles Philharmonic.

An accounting of Kalman Bloch’s cultural legacy is necessary and overdue. It is a legacy rich with insights and lessons. It is a legacy that should be measured and recognized both for his career as a professional performer as well as through those whom he touched as a teacher.

This paper includes research from contemporary documents and anecdotal information derived from interviews and conversations, as well as personal experience gained

by the author during his five years of clarinet study and over twenty-three years of professional and personal association with Kalman Bloch.

The community contributions, recruitment, and retention practices of select adult community bands in Eastern Massachusetts.

Gregg P Thaller

University of Cincinnati, 1999

The purpose of this study was to investigate select community bands with respect to (a) contributions of community bands to their communities, (b) beliefs about and practices of member recruitment, and (c) beliefs about and practices of member retention. Examination of this purpose suggests consideration of the following general questions:

1. What are the ways in which community bands contribute to their community?
2. How do community bands recruit members?
3. How do community bands retain their current members?

Eighteen specific Study Questions, based upon the currently available research, were posed within the framework of these three general questions.

A Pilot Study of 13 bands throughout eastern Massachusetts was conducted to obtain a representative sample of a variety of bands and to validate the instruments to be used in the Actual Study. Two categories, age and affiliation, were established according to which a stratified sample of six bands was selected for the Actual Study.

Various data sources were used including the following: (a) questionnaires, (b) interviews, (c) field notes, and (d) review of intentional documents. Respondents included band members, conductors, local high school band members, and local community employees. The obtained data were analyzed and compared in order to build a profile of each band, to find any similarities among them, and to address the Study Questions.

Among the conclusions are the following: (a) Most persons believe that the greatest community contribution of a community band is to serve its local band musicians, (b) word of mouth appears to be the most effective recruitment method, (c) the conductor's role--either teaching personality or musicianship--seems to be the most significant component for band member retention, and (d) the selection of music is an extremely important factor in the retention of band members.

Some of the recommendations include the following: (a) If community bands desire to have a continual addition of new

members, they should seek to establish connections with both town employees and the local high school band director; (b) conductors of community bands should take a more active role in recruitment; and (c) in order to retain membership, conductors should strive both to be musically demanding and to have good rapport with their members.

The Effect of Laban Effort/Shape Instruction on Young Conductors' Perception of Expressiveness Across Arts Disciplines

Erica Neidlinger, Ph.D. in Music Education

University of Minnesota, 2003

The purposes of this study were (a) to determine if Laban Effort/Shape instruction affects young conductors, ability to perceive expressiveness in movement, (b) to determine if Laban Effort/Shape instruction affects young conductors, comfort level with the task of evaluating expressive movement, (c) to determine if differences exist in young conductors, expressive evaluations across four artistic disciplines (conducting, dance, figure skating, and mime), and (d) to discover trends that may emerge in subjects, motivations when making evaluative decisions.

Subjects (N = 54) were enrolled in two different sections of an undergraduate conducting course at a large Midwestern university. For the purpose of scheduling the study within the pre-existing syllabus, section 1 was designated the control group and section 2 the treatment group. The treatment period consisted of four 50-minute class periods of Effort/Shape instruction that occurred within a two-week period. A Solomon design was used to control for testing effects.

Measurement instruments included a pre-course questionnaire and a test of videotaped examples with answer sheet. The videotape consisted of twelve silent examples of expressive movement representing the disciplines of conducting, dance, figure skating, and mime. An expert panel was used to determine the expressive levels of the examples (low, medium, and high) and for comparison against the ratings of subjects. Three randomized orders of videotape were used for the pretest, posttest, and re-posttest. The corresponding answer sheet provided scales for subjects to rate the expressiveness of each videotaped example. Subjects also rated their level of comfort with the task and wrote a short response about what motivated them when making evaluative decisions.

After Effort/Shape instruction subjects were better able to distinguish between levels of expression and used a broader range of expressive ratings. Treatment subjects became more critical of conducting examples than of other

disciplines. Effort/Shape training significantly increased the comfort level of subjects over time. The treatment group also used specific Laban terms and referred to use of the torso, while the control group responded using general terms. The use of Laban vocabulary coincided with an increased comfort level and heightened ability to distinguish between levels of expressive movement.

Effort/Shape instruction made subjects highly critical of conductors, but also more able to detect differences in levels of expression.

The increased comfort level along with the development of a critical eye can play an important role in the development of expressive skills. As previously discussed, one must recognize and be comfortable with expressive movement before mastering kinesthetic execution

Their willingness to be highly critical of conducting examples could be beneficial when planning the training of young conductors. A critical eye could improve student evaluations of themselves and others, and possibly lead to higher self-expectations and greater expressive development. Conducting teachers could also benefit from a critical eye, making them more aware of their students, strengths and weaknesses.

Subjects in section 1 were randomly assigned to groups 2 and 4. Subjects in section 2 were randomly assigned to groups 1 and 3. Because of the Solomon design, only groups 1 and 2 took the pretest. All four groups took the posttest and re-posttest.

HELP WANTED!

Charles Conrad is writing a book about the history of circus music. It will focus on the accomplishments and contributions of about 45 individual composers and bandmasters. It should be published sometime in 2004 by Scarecrow Publishers. Some of the important circus bandmasters and composers who will have chapters are: Russell Alexander, Fred Jewell, William Sweeney, Ned Kendall, George Ganweiler, Merle Evans, Bill Pruyn, Karl King, Carl Clair, Henry Fillmore, Park Prentiss, PG Lowery, Henry Kyes, Charles Tinney and about 30 others. Input is welcome if any members are aware of collections with specifics about these musicians. I am also aware of books in progress about two of my subjects, PG Lowery and William Sweeney. I am also contracted to write on the instrumentation of bands in the late nineteenth and early twentieth centuries, with particular attention to the use of new and unusual instruments.

You can email Charlie at cpconrad@indy.net

Darius Milhaud's "The Creation of the World" Historic Ballet Performance

Dear friends,

I'd like to present a long term project to you and to ask you for your help. I think the following project could be of some interest for you.

Project: Reconstruction of the original ballet performance with the original stage and costume design by famous French painter Fernand Léger. (An Arts Class is willing to do the job). Performance of the ballet in its original historic environment. Performance of a newly composed ballet (or several new compositions) using the same instrumentation as in Milhaud's work and being performed with the same stage and costume design. DVD production, documenting the process of reconstruction and the performance. Maybe with additional historic information on the artistic situation in Paris of the Twenties. Early use of Jazz in music of high artistic value etc.

Wanted: Historic and analytic information on the music and the ballet performance. Information on the original choreography etc. Your comments on my plan.

Please send all available information and comments to:

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