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## Use of Conductor Directives in Rehearsals by Conductors of Professional Music Ensembles

David Coyner

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USE OF CONDUCTOR DIRECTIVES IN REHEARSALS BY CONDUCTORS OF  
PROFESSIONAL MUSIC ENSEMBLES

By

David Coyner

Bachelor of Arts-Music Education  
University of Nevada, Reno  
2013

Master of Music-Wind Conducting  
University of Utah  
2015

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of the requirements for the

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David Coyner

entitled

Use of Conductor Directives in Rehearsals by Conductors of Professional Music  
Ensembles

is approved in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts  
School of Music

Thomas Leslie, MME  
*Examination Committee Chair*

Anthony Labounty, MM  
*Examination Committee Member*

Zane Douglass, DMA  
*Examination Committee Member*

Shawna Pennock, DMA  
*Examination Committee Member*

Nathan Slife, Ph.D.  
*Graduate College Faculty Representative*

Kathryn Hausbeck Korgan, Ph.D.  
*Vice Provost for Graduate Education &  
Dean of the Graduate College*

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## ABSTRACT

Use of Conductor Directives in Rehearsals by Conductors of Professional Music Ensembles

By

David Coyner

Professor Thomas G. Leslie, Examination Committee Chair  
Professor of Music  
University of Nevada, Las Vegas

This descriptive study catalogues the auditory directives of eight conductors of professional ensembles and compares their rehearsal time spent on directives and ensemble response. Rehearsals of eight conductors of professional ensembles were observed through commercially available videos through rental or YouTube. The conductors are Leonard Bernstein, Karl Böhm, Frederick Fennell, Valery Gergiev, Herbert von Karajan, Carlos Kleiber, Georg Solti, and Leopold Stokowski. Conductor directives and ensemble responses are marked based on directive type, compiled into an observation log, and timed to track frequency and duration. The directive and ensemble response types are *academic*, *modeling*, *instruction*, *nonmusical*, *approval/disapproval*, and *performance*. Results are compiled into tables measuring the percentage of rehearsal time spent on conductor directives and ensemble response, average length of conductor directives and ensemble response, and performance pauses per hour. The results were

analyzed to derive which directive techniques were most frequently utilized by the conductors and if commonalities existed between the conductors' directive techniques.

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## I. INTRODUCTION

Conductors may achieve a higher level of technique by comparing their own teaching behaviors to those of conductors of professional ensembles. Worthy (2006) states that expert rehearsal techniques continue to be developed in research literature and that conductors and teachers of every level can benefit from studying the techniques of leading practitioners in the field of conducting. The goal of the following study is to discover, through observation and analysis, which directive techniques are most frequently utilized by the conductors of professional ensembles, the conductor's use of time in rehearsal, how conductors of professional ensembles verbally communicate directives to their ensembles, and organize the findings for future conductors to study and implement into their own rehearsals.

### **Conductor of professional music ensembles**

The leader of a musical ensemble is the conductor. Performers expect conductors to have a vision, knowledge of the score, and capability to convince the players under their baton to follow their interpretation and adjustments (Durrant, 2009). The conductor of a professional ensemble directs musicians hired for their abilities, possesses a vast knowledge of the repertoire, and maintains a mastery of conducting and rehearsal technique. A professional conductor studies the lines of every instrument in a score, deciphers how the different parts fit together, and crafts their own personal interpretation of the music (Hart, 1960).

### **Conductor Directive**

A conductor directive is any use of verbalization or vocalization in response to ensemble performance (Duke & Henninger, 1998). Verbal communication allows conductors to provide

information to their performers that was not grasped through visually observing baton movements.

### **The role of directive in rehearsal**

A conductor imparts their interpretation through baton movement, gesture, and directive. A directive is when “conductors communicate ideas through various means such as verbalization, modeling, gesturing, and referring to the score” (Skadsem, 1997, p. 509). A conductor’s delivery of directive affects the efficiency of their rehearsals, performer’s understanding of instruction, and the final performances (Manfredo, 2006; Cavitt 2003). Clear and concise verbal directives, score study, and effective baton technique are important aspects in the interpretive process (Ulrich, 2009).

### **Statement of purpose & Research Questions**

Previous research has examined the amount of time spent on directives in rehearsals by music educators (Goolsby, 1999, 1997, 1996; Manfredo, 2006; Worthy, 2006) and professional conductors (Whitaker, 2017; Yarbrough, 1988, 2002). This study seeks to add to the limited research that explored the use of time in rehearsal and directive techniques of conductors of professional ensembles. This descriptive study catalogues the auditory directives of eight conductors of professional ensembles and compares their rehearsal time spent on directives and ensemble response. This study will be guided by the following research questions:

1. How do conductors of professional ensembles divide their rehearsal time?
2. What commonalities exist between the directive techniques of conductors of professional ensembles?
3. What techniques do conductors of professional ensembles use to deliver directives?

4. How do professional conductors deliver different types of verbal directives to their ensembles?

### **Limitations of Study**

Although this study seeks to add to the research that examines the directive techniques of conductors of professional ensembles, there are several limitations. First, the conductors of professional ensembles chosen were limited to those who had professionally produced videos of their rehearsals. Second, some rehearsals in the videos were cut and shortened to be interwoven with interviews and performance, consequently many rehearsals were not presented in their entirety. Also, due to the editing process involved with producing the video's footage, an accurate presentation of the conductor's behaviors may not be presented. Another limitation is language. The footage of non-English speaking conductors contained English subtitles, but it is not known if the translations are of quality. The final limitation is the repertoire. Each conductor was observed rehearsing a different piece and every work may require different techniques.

### **Definition of Terms**

*Directive* - any verbal communication from conductor to ensemble

*Academic* - directives using verbalization pertaining to musical targets

*Modeling* - directives using verbalization and vocalization pertaining to musical targets

*Instruction* - verbal communication for location in the music or isolating instruments

*Nonmusical* - verbal communication that does not pertain to the rehearsal or music

*Approval/Disapproval* - verbal communication voicing pleasure or displeasure

*Ensemble Response* - performance of music by instrumentalists

*Pause* - the time between performance

## II. RELATED LITERATURE

This chapter reviews research that analysed rehearsals of expert and professional conductors. Although a wealth of research in instrumental music rehearsal analysis has been completed, the number of studies analyzing conductors of professional ensembles remains sparse.

### **Conductors of Professional Ensembles Observations and Analysis**

Although many studies focusing on the rehearsal behaviors of highly effective music educators exist, there are few which examine the behaviors of conductors of professional ensembles. Yarbrough (1988) observed the rehearsals of Bruno Walter, conductor of the Vienna Philharmonic and guest conductor of the New York Philharmonic, and teachers of varying experience and documented how they divided their time into directives and performance. The study found that Walter spent over half of his rehearsal allowing for performance, and only a fourth of his rehearsal on presentations of directives; far less than other teachers. Another study by Yarbrough (2002) examined the conductor of the Cleveland and Atlanta Symphony Chorus, Robert Shaw. Yarbrough observed Shaw rehearsing an auditioned chorus and specifically noted his sequencing of tasks. Yarbrough found that both Walter and Shaw used half of their rehearsal time on performance, 56.86% and 47.9% respectively, a sizeable percentage on directives, 23.14% and 33.85% respectively, and approval or disapproval, 7.64% and 11.65% respectively (Whitaker, 2017). Yarbrough tracking the frequency and length of each rehearsal segment gave an interesting perspective into professional conductor's use of rehearsal time, but the two studies do not provide a large sample size nor do they provide insight into the conductor's methods of delivering directives to their ensembles.

In addition to Yarbrough's research, several other studies observed and compared conductors of varying skill levels to discover their differences in approach to rehearsal. Goolsby (1997) compared 30 conductors of varying expertise in a series of studies that focused on the amount of time and frequency they used verbal communication with their ensembles. Through observing video recordings, Goolsby reported that novice teachers rarely stopped performance whereas expert teachers stopped more frequently and addressed multiple targets. The study also found that novice and student teachers spent less time providing verbal instruction on tone quality, intonation, expression/phrasing, articulations, and guided listening, as well as nonverbal modelings and vocalization. Bergee (2005) studied two undergraduate students, a graduate student working toward a master's degree in orchestral conducting, and an expert conductor who worked with professional, semi-professional, and university orchestras. Bergee observed each conductor rehearsing Brahms' Symphony No. 2 with a collegiate level orchestra, recorded their verbalizations on audiotape, and organized them into tables to log the frequency of their behaviors. He found the expert conductor spoke far more than the novices and gave much more directives.

Research conducted by Worthy (2006) observed both live rehearsals and video recordings of the live rehearsals of three expert conductors of collegiate band programs preparing similar repertoire. Data was collected by the author over the course of three series of rehearsals as they prepared their concert programs for performance. Following rehearsals, interviews were conducted with the subjects to confirm hypotheses made from the observations. From his data collection, he found the conductors spent approximately half of the rehearsal delivering directives and the other half for performance. He also noted that all three conductors addressed

more than one target per pause when delivering directives to their ensemble before commencing performance.

Whitaker (2017) conducted research focusing on quantifying the rehearsal techniques of professional conductors. She observed video footage of 15 professional conductors rehearsing with various orchestras around the world, marked and timed the conductors tasks, then logged them into two tables to find trends in the conductor's rehearsal methods. The first table focused the amount of time each conductor spent on task presentation and performer response, while the second table further dissected the conductor's task presentation into "percentage of time spent in musical target focus" (Whitaker, 2017, p. 171). The author found, on average, the conductors spent less than half of rehearsal providing directives and instruction and over half of the remaining rehearsal time on performance. The data on musical targets revealed the conductors spent 60 percent of their time on interpretation, considerably more than rhythm, articulation/bowing, balance/blend, conducting, nonmusical, intonation/pitch, tone, technique, and theoretical.

### **Summary and Conclusion**

Studies which observed expert level conductors and conductors of professional ensembles focused on usage of time and frequency of directives and performance (Yarbrough, 1988; Yarbrough 2002; Bergee, 2005; Whitaker, 2017), while others tracked targets in addition to time and frequency (Goolsby, 1997; Worthy, 2006). These studies found that expert conductors and conductors of professional ensembles spent approximately half of rehearsal on performance, a substantial amount of time delivering directives, and very little time on instruction and nonmusical communication. Currently, no extant studies document how conductors of

professional ensembles verbally communicate directives to their ensembles in rehearsal and if commonalities exist between their techniques. The question of how conductors communicate directives to their ensembles has yet to be investigated. This descriptive study catalogues the auditory directives of eight conductors of professional ensembles and compares their rehearsal time spent on directives and ensemble response.

### III. PARTICIPANTS

#### **Leonard Bernstein**

Leonard Bernstein was a notable American conductor of the twentieth century who directed many of the world's finest ensembles, such as the New York Philharmonic, where he enjoyed a long tenure. In his book, *Leonard Bernstein*, scholar Paul Laird (2018) covers Bernstein's life from his childhood to his years studying under conducting masters Fritz Reiner (Chicago Symphony) at the Curtis Institute of Music and Sergei Koussevitzky (Boston Symphony Orchestra) at the Berkshire Music Festival in Tanglewood to his final years guest conducting around the world. Bernstein began his professional conducting career as the assistant conductor of the New York Philharmonic under Artur Rodzinski in August 1943. Two years later, Bernstein left his post at the New York Philharmonic, replacing Leopold Stowkowski as the conductor of the New York City Symphony Orchestra. Following his three year stint with the orchestra from 1945-47, Bernstein guest conducted around the world for the next decade, including a coast to coast tour in the United States with the Israel Philharmonic Orchestra. In 1957, Bernstein became the musical director of the New York Philharmonic Orchestra; a post he held for 12 years. Following his tenure in New York, Bernstein continued to guest conduct all around the world until his death in 1990 (Laird, 2018). This study observed Bernstein's 1982 rehearsal with the BBC Symphony Orchestra performing *Enigma Variations* (Burton, 2013).

#### **Karl Böhm**

Karl Böhm was a significant Austrian conductor of the twentieth century who worked with the world's greatest orchestras and opera companies. According to Brunner's article in the *Grove Music Online* database, Böhm studied under Eusebius Mandyczewski and Guido Adler in

Vienna, Austria before returning to his home town of Graz, to work for the Graz Opera in 1917. He made his conducting debut in the same year leading a production of Nessler's *Der Trompeter von Säckingen*. In the years to follow, Böhm studied Wagner scores with Carl Muck and was invited to conduct in Munich by Bruno Walter in 1921. After six years in Munich, he became the music director of Staatstheater in Darmstadt, Germany in 1927 where he performed many modern operas, including *Wozzeck* by Berg. Böhm first conducted the Vienna Philharmonic Orchestra in 1933, leading a production of *Tristan und Isolde* and several concert performances. In the same year, Böhm directed an equally successful production of *Tristan und Isolde* in Dresden and was named director of the Dresden State Opera in 1934. While in Dresden, Böhm became close friends with Richard Strauss and conducted the premieres of Strauss's *Die schweigsame Frau* (1935) and *Daphne* (1938). Böhm held the Dresden post until 1942 before returning to Vienna as the conductor of the Vienna State Opera in 1943. Böhm directed the Vienna State Opera for two periods, one from 1943-45 and another from 1954-56. He would spend the rest of his career guest conducting in Salzburg, Bayreuth, Vienna, Berlin, Munich, Hamburg, Milan, Paris, and New York (Brunner, 2001). This study observed Böhm's 1970 rehearsal with the Vienna Philharmonic performing Strauss's *Don Juan*, Op. 20 (Arnborn, 2008).

### **Frederick Fennell**

Frederick Fennell was an icon of the symphonic wind band world and an internationally respected conductor. In his article from *The Independent*, Anderson (2004) reports Fennell began studying conducting at the National Music Camp in Interlochen, Michigan as a teenager before continuing his studies at the Eastman School of Music where he received his Bachelor's and Master's degrees in music. Following graduation, Fennell joined the conducting faculty at

Eastman and remained there for 26 years. As the conductor of the Eastman Wind Ensemble, Fennell rose to international acclaim for his recordings, and through those recordings, he elevated the music community's perception of the wind band. Following his tenure at Eastman, Fennell left for the University of Florida, where he remained for fifteen years, and in addition, assumed conducting appointments with the Cleveland Symphonic Winds and the Dallas Wind Symphony. At age 70, Fennell became the conductor of the Tokyo Kosei Wind Orchestra and was given conductor emeritus status five years later. In addition to his wind band conducting, Fennell conducted several prestigious orchestras throughout his career including the London Symphony, St. Louis Symphony, and Boston Pops (Anderson, 2004). This study observed Fennell's 1987 rehearsal with the United States Navy Band performing Grainger's *Lincolnshire Posy* (Fennell, 2011).

### **Valery Gergiev**

Valery Gergiev is a prominent Russian conductor of the twentieth and twenty-first century. Gergiev trained at the Rimsky-Korsakov Conservatory in Leningrad with Ilya Musin. His conducting career began at the Kirov Theatre, now known as the Mariinsky Theatre, in 1977 as an assistant under Yuri Temirkanov (Roger, Bakewell, & Harrap, 2011). His debut with Kirov Theatre came in 1978 conducting a production of *War and Peace* by Prokofiev. While at the Kirov Theatre, Gergiev assumed the post of music director of the Armenian State Orchestra from 1981-85 and chief conductor of the Kirov in 1988, succeeding Temirkanov. Gergiev's first season featured a festival of five Mussorgsky operas, a practice he continued with festivals featuring Tchaikovsky in 1990, Prokofiev in 1991, and Rimsky-Korsakov in 1994 (Brabbins, 2005). These festivals were to commemorate one hundred and fifty years of Modest Mussorgsky,

one hundred and fifty years of Tchaikovsky, one hundred years of Prokofiev, and one hundred and fifty years of Rimsky-Korsakov. Gergiev has continued the festival tradition in the twenty-first century with the now Mariinsky Theatre, with a one hundred year celebration of Shostakovich in 2006, a one hundred and seventy five years of Tchaikovsky in 2015, and one hundred and twenty five years of Prokofiev in 2016. In 1995, Gergiev became the conductor of Rotterdam Philharmonic Orchestra (he remains an honorary conductor of the orchestra), but resigned the post in 2008 when he was selected to replace Sir Colin Davis as the principal conductor of the London Symphony Orchestra. Gergiev's tenure as the principal conductor of the London Symphony Orchestra ended in 2015 and since that year, has led the Munich Philharmonic Orchestra (Gergiev, 2015). This study observed Gergiev's 2015 rehearsal with the Verbier Festival Orchestra performing Tchaikovsky's "Pathétique" Symphony (Leblé, 2015).

### **Herbert von Karajan**

Herbert von Karajan was a notable conductor of the twentieth century known for his perfectionism and the smooth, transparent sound of his orchestras. Born in Salzburg, Austria, Karajan was a child prodigy on the piano and attended the Salzburg Mozarteum. Following his studies at the Vienna Music Academy, Karajan assumed his first conducting position as the assistant music director at Ulm's City Theater in 1929. He refined his craft in Ulm for five years before moving to Aachen to become the city's music director. Karajan assumed his post in Aachen in 1934 and at the behest of the local government authority, joined the Nazi party. In 1938, Karajan conducted his first performance with the Berlin Philharmonic and was appointed the music director of the Berlin State Opera's concert ensemble, the Berlin Staatskapelle, in 1941. The following year, Karajan was stripped of his positions in the Reich

due the prosecution of his agent and his wife's partly Jewish lineage and spent 1943-45 at his Austrian lakeside home until his denazification tribunal cleared him of charges. Following World War II, Karajan entered a recording contract with Walter Legge, record producer and founder of the London Philharmonia Orchestra, and produced many of his best orchestral, choral, and operatic recordings. Despite his Nazi affiliations, Karajan became the principal conductor of the Berlin Philharmonic in 1955, succeeding Wilhelm Furtwängler, and held the post until his death in 1989 (Osborne, 2015). Karajan also maintained the posts of artistic director of the Vienna State Opera from 1957-64 and music director of the Salzburg Festival for two periods, 1956-60 and 1964-1989. Karajan amassed about 800 recordings over his lifetime including four different renditions of the complete Beethoven Symphonies (Karajan, 2018). This study observed Karajan's 1965 rehearsal with the Berlin Philharmonic performing Schumann's *Symphony No. 4* (Cluzot, 1965).

### **Carlos Kleiber**

Carlos Kleiber was an Austrian Conductor of the twentieth century known for his unique interpretations of operas and orchestral works. Barber (2013) documents Kleiber's career from beginning to end in his book *Corresponding with Kleiber*. Raised in Buenos Aires, Kleiber had limited exposure to conductors but was able to learn by watching his father, Erich Kleiber. Kleiber made his conducting debut in 1955 while working at the Gärtnerpla, a house in Munich, Germany specializing in operetta, by leading a production of Millöcker's *Gasparone* at Potsdam's Hans-Otto Theatre. Kleiber spent the following seven years in Düsseldorf, receiving training in all aspects of directing opera. Kleiber left

Düsseldorf for Zurich in 1964 and began a two season contract with the Zurich Opernhaus as the staff conductor. Between his commitments in Zurich, Kleiber also directed the Geneva Opera and Stuttgart (Württemberg) Staatstheater. His successes in Stuttgart led to guest conducting invitations, and the inspiring performances that followed put Kleiber in high demand. Kleiber began a relationship with the Bavarian State Opera and Munich's National Theatre in 1968; two companies, along with Stuttgart, he would continue to work with regularly throughout his career. Over five decades, Kleiber worked for 16 different opera companies, including La Scala, Metropolitan Opera, Royal Opera House (London), and Vienna State Opera, and 18 symphony orchestras, including Berlin Philharmonic Orchestra, Chicago Symphony Orchestra, London Symphony Orchestra, and Vienna Philharmonic Orchestra (Barber, 2013). This study observed Kleiber's 1970 rehearsal with the Südfunk Symphony Orchestra performing Johann Strauss II's *Die Fledermaus Overture* and Weber's *Der Freischütz Overture* (Ertel, 2014).

### **Georg Solti**

Georg Solti was an influential Hungarian conductor of the twentieth century. Solti studied piano at the Budapest Liszt Academy under the tutelage of Bela Bartók and Zoltán Kodály. Following his studies, he began his career as an unpaid répétiteur at the State Opera House in Budapest. In 1936 and 1937, Solti aided conductor Arturo Toscanini with the Salzburg music festival and made his conducting debut in 1938 with a performance of *The Marriage of Figaro* (Solti, 2006). In Hungary, Jews were unable to hold any kind of paid position at the Budapest Opera, so Solti left for Switzerland in 1939 and would remain there

for the duration of World War II. Though he still desired to conduct, he mainly played piano, winning the 1942 Geneva International Piano Competition. Solti finally broke into the professional conducting realm in 1946 when he received command of the Bavarian State Opera, Germany. After six years with the Bavarian State Opera, Solti moved into the same position with the Frankfurt Opera. Solti's emerging reputation and abilities caught the eye of Covent Garden, and he left Germany to assume the post of music director at the Royal Opera House, London in 1961. He held the post for ten years and also became the conductor of the Chicago Symphony Orchestra during that period. Solti held the post with the Chicago Symphony from 1969 through 1991, as well as the principal conductor of the London Philharmonic Orchestra from 1979 through 1983 (Solti, 2018). This study observed Solti's 1966 rehearsal with the Südfunk Symphony Orchestra performing Wagner's *Tannhäuser Overture* (Ertel, 2015).

### **Leopold Stokowski**

Leopold Stokowski was an English-born conductor of the twentieth century known for transforming the Philadelphia Orchestra into a world-class ensemble and its unique, lush sound that became referred to as the "Philadelphia sound." Stokowski studied at the Royal College of Music and the University of Oxford in piano, organ, and composition. In 1905, he moved to New York City following his studies and became an organist and choirmaster for the St. Bartholomew's Church from 1905-1908. Stokowski made his conducting debut overseas in Paris and London but was appointed conductor of the Cincinnati Symphony shortly thereafter in 1909. After a three year contract, Stokowski left Cincinnati and stepped

into the role he would spend the majority of his career, conductor of the Philadelphia Orchestra. From his appointment in 1912, Stokowski led the Philadelphia Orchestra through magnificent programs which included classics but also many contemporary works (Stokowski, 2003). He left Philadelphia in 1938 to pursue new roles such as the musical supervisor and actor for Walt Disney's *Fantasia* (1940), founder of the All-American Youth Orchestra (1940-41), and conductor of the NBC Symphony Orchestra (1941-44) and New York City Symphony (1944-45). From 1955-60, Stokowski conducted the Houston Symphony and in 1962 founded the American Symphony Orchestra in New York City; an ensemble primarily consisting of young performers that he conducted until 1972. In addition to his assignments and projects, Stokowski guest conducted and recorded with major orchestras throughout his career until his death in 1977 (Stokowski, 2018). This study observed Stokowski's rehearsal with the American Symphony Orchestra performing Barber's *Adagio for Strings*, Schubert's *Unfinished* Symphony, Rachmaninoff's *Rhapsody on a Theme by Paganini*, and Beethoven's *Leonore Overture No. 3* (Slevin, 1970).

## IV. METHODS

### **Purpose of the Study**

This descriptive study catalogues the auditory directives of eight conductors of professional ensembles and compares their rehearsal time spent on directives and ensemble response. This chapter explains the equipment and procedures used in this study.

### **Participants**

For this study, rehearsals of eight conductors of professional ensembles were observed through commercially available videos through rental or YouTube. The conductors were Leonard Bernstein, Karl Böhm, Frederick Fennell, Valery Gergiev, Herbert von Karajan, Carlos Kleiber, Georg Solti, and Leopold Stokowski. Though many of the videos contained interviews and performances, only the rehearsal portions were documented and analyzed for this study. Conductors whose rehearsals were not shown in their entirety are marked with an asterisk (\*) in the tables. Approximately eight hours of video footage of the eight conductors were examined. The rehearsals varied in duration from 40 minutes to 80 minutes.

### **Procedures**

Directive and ensemble response segments were marked based on directive type, compiled into an observation log, and timed to track frequency and duration. The directive and ensemble response types were academic, modeling, instruction, nonmusical, approval/disapproval, and performance. Results were compiled into tables measuring the percentage of rehearsal time spent on conductor directives and ensemble response, average length of conductor directives and ensemble response, and performance pauses per hour. Directives that occurred simultaneously with an ensemble response were documented when

audible. The amount of time recorded for conductor directive was defined by the moment a conductor halted the ensemble to the moment the ensemble resumed playing, and the amount of time recorded for ensemble response was recorded from the moment a conductor cued performance until the moment they halted the ensemble. All documented rehearsal segments were timed to the closest full second.

Each of the eight rehearsals were different lengths; thus the percentages for each conductor were calculated by totaling the number of seconds in each category and dividing them by the total number of seconds in their rehearsal to “[allow] for equivalent comparisons among different conductors, ensembles, and rehearsals” (Whitaker, 2017, p.168).

## V. RESULTS

The purpose of this descriptive study is to catalogue the auditory directives of eight conductors of professional ensembles and compare their rehearsal time spent on directives and ensemble response. Although the results varied from conductor to conductor, commonalities were discovered through analysis of the data. The following directive and ensemble response types were used to identify common characteristics among the eight conductors: *academic*, *modeling*, *instruction*, *nonmusical*, *approval/disapproval*, and *performance*.

### **Academic directives**

The percentage of rehearsal time spent on conductor directives (Table 1) uncovered a strong focus on academic ( $m = 13.05\%$ ,  $SD = 5.64\%$ ) and modeling ( $m = 16.74\%$ ,  $SD = 11.67\%$ ) directives in rehearsal among all eight conductors, twice as much as the other three conductor directive types combined: instruction ( $m = 4.76\%$ ,  $SD = 2.51\%$ ), nonmusical ( $m = 2.58\%$ ,  $SD = 3.18\%$ ), and approval/disapproval ( $m = 1.11\%$ ,  $SD = 0.78\%$ ). Though all eight conductors employed academic and modeling techniques, the frequency varied from conductor to conductor. Stokowski, for example, spent only 1.6% employing modeling directives compared to the average of all other conductors ( $m = 16.74\%$ ,  $SD = 11.67\%$ ). In contrast, compared to the averages of all other conductors ( $m = 13.05\%$ ,  $SD = 5.64\%$ ), Gergiev spent 6% of his rehearsal using academic directives. Three conductors used academic directives more frequently than modeling: Böhm (13.4%), Karajan (25.7%), and Stokowski (13%).

**Table 1. Percentage of rehearsal time spent on conductor directives and ensemble response**

Conductors	Conductor Directives					Ensemble Response
	Academic	Modeling	Instruction	Non-musical	Approval/Disapproval	Performance
Bernstein*	12.90%	13.20%	3.40%	5.40%	2.40%	62.70%
Böhm	13.40%	9.70%	6.00%	1.40%	0.70%	68.80%
Fennell	12.00%	22.40%	7.60%	9.10%	0.60%	48.00%
Gergiev	6.00%	37.00%	3.00%	0.00%	2.00%	52.10%
Karajan	25.70%	8.30%	7.50%	0.00%	1.40%	57.10%
Kleiber	11.30%	28.40%	3.10%	2.70%	0.10%	54.40%
Solti	10.10%	13.30%	6.70%	1.50%	0.60%	67.80%
Stokowski*	13.00%	1.60%	0.80%	0.50%	1.10%	83.00%
<i>Mean</i>	13.05%	16.74%	4.76%	2.58%	1.11%	61.74%
<i>SD</i>	5.64%	11.67%	2.51%	3.18%	0.78%	11.32%

\* rehearsal not shown in entirety

An interesting observation can be seen in the three conductors, Bohm, Karajan, and Stokowski, who spent a higher percentage of rehearsal time on academic directives (see Table 1) compared to modeling. These three conductors spent the least amount of seconds delivering academic directives (see Table 2). Conductors of this study spent less average seconds delivering academic directives ( $m = 21.19$ ,  $SD = 5.44$ ) than modeling directives ( $m = 24.30$ ,  $SD = 9.90$ ).

Karajan utilized a style of academic directives that were brief, clear, and concise. Several examples of Karajan’s academic directives come from his rehearsal of Schumann’s *Symphony No. 4* with the Berlin Philharmonic: “don’t forget its forte” (Clouzot, 2011, 21:57) or “it’s piano, only just briefly touch the sforzato” (Clouzot, 2011, 22:31).

**Table 2. Average length (in seconds) of conductor directives and ensemble response**

Conductors	Conductor Directives				Approval/Disapproval	Ensemble Response
	Academic	Modeling	Instruction	Non-musical		Performance
Bernstein*	26.8	18.5	10.3	35.2	7.9	50.4
Böhm	17.4	11.4	23.3	40	6	34.1
Fennell	21.32	21.8	16.83	58.27	10.5	23.35
Gergiev	25.4	35.3	25.7	0	24	40.3
Karajan	15.6	11.7	12.5	0	5.7	20.7
Kleiber	26.35	35.9	15.9	21	8	55.2
Solti	24.2	28.8	16	16.5	6.5	58.7
Stokowski*	12.45	31	10.3	17	6.7	62.1
<i>Mean</i>	21.19	24.30	16.35	23.50	9.41	43.11
<i>SD</i>	5.44	9.90	5.66	20.07	6.09	15.97

\*rehearsal not shown in entirety

Karajan utilized modeling less than academic directives but employed modeling to support his interpretation: “I cannot stress often enough the importance of these two crescendos. So don’t bring out the note too fast; prepare it (sings) , and then don’t place one beside the other, but link them. May I please have this detail?” (Clouzot, 2011, 2:06).

Like Karajan, Böhm established a target of criticism, described what he disliked, followed by his interpretation. For example, in Böhm’s rehearsal of Richard Strauss’s *Don Juan* with the Vienna Philharmonic, he explains, “It was excellent up to that point, but you always want to treat the triplet almost like an upbeat. [Play] precisely on the downbeat throughout the piece. It’s extremely important. Three Bars before B, three before B” (Arnbom, 2008, 5:11). While Böhm employed academic directives more frequently, he, like Karajan, used modeling to

compliment his verbal directives: “a distinct forte piano from the trombone (sings) and I need a crescendo, once again” (Arnbom, 2008, 4:00).

On average, Stokowski spent the least amount of seconds using academic directives during rehearsal. In one instance, in his rehearsal of *Paganini Rhapsody* by Rachmaninoff with the American Symphony, he stated, “Sshh, clarinets, one bar before (clarinets play), fortissimo (clarinets play again), it cannot be too loud, 1!” (Adam28xx, 2013, 2:40). This an example of how Stokowski identifies the target, has them play, administers a concise correction such as “fortissimo,” “no,” “louder,” “shorter,” and repeats the procedure until the passage matches his interpretation. Following the use of academic directive, he quickly resumed tutti performance by exclaiming the rehearsal number during his preparatory beat.

Fennell used a similar method to Stokowski in his rehearsal with the United States Navy Concert Band: “Can we have the second note of the first full bar? (trumpets play) That’s the one we need to listen for” (Fennell, 2011, 5:50). Similar to Stokowski, he identified the target, elicited performance, and administered a concise correction.

### **Modeling directives**

All eight conductors used modeling in their rehearsal ( $m = 16.74\%$ ,  $SD = 11.67\%$ ). Previous studies have found that modeling is effective in teaching music performance (Dickey, 1992) and increasing performance ability in instrumental ensembles (Woody, 1999; Sang, 1987; Rosenthal, 1984). Five of the eight conductors observed spent a higher percentage of rehearsal time on modeling compared to academic directives: Bernstein (13.2%), Fennel (22.4%), Gergiev (37%), Kleiber (28.4%), and Solti (13.3%).

**Table 1. Percentage of rehearsal time spent on conductor directives and ensemble response**

Conductors	Conductor Directives				Approval/Disapproval	Ensemble Response
	Academic	Modeling	Instruction	Non-musical		Performance
Bernstein*	12.90%	13.20%	3.40%	5.40%	2.40%	62.70%
Böhm	13.40%	9.70%	6.00%	1.40%	0.70%	68.80%
Fennell	12.00%	22.40%	7.60%	9.10%	0.60%	48.00%
Gergiev	6.00%	37.00%	3.00%	0.00%	2.00%	52.10%
Karajan	25.70%	8.30%	7.50%	0.00%	1.40%	57.10%
Kleiber	11.30%	28.40%	3.10%	2.70%	0.10%	54.40%
Solti	10.10%	13.30%	6.70%	1.50%	0.60%	67.80%
Stokowski*	13.00%	1.60%	0.80%	0.50%	1.10%	83.00%
<i>Mean</i>	13.05%	16.74%	4.76%	2.58%	1.11%	61.74%
<i>SD</i>	5.64%	11.67%	2.51%	3.18%	0.78%	11.32%

Conductors of this study spent less average seconds delivering academic directives ( $m = 21.19$ ,  $SD = 5.44$ ) than modeling directives ( $m = 24.3$ ,  $SD = 9.9$ ). The two conductors who spent the largest percentage of their rehearsal on modeling directives, Gergiev (37%) and Kleiber (28.4%), also spent the most average seconds of all eight conductors when delivering modeling directives to their ensembles (35.3s and 35.9s, respectively).

Conductors who spent a higher percentage of rehearsal time on modeling than academic directives (Bernstein, Fennell, Gergiev, Kleiber, and Solti) also spent more seconds on average delivering modeling directives than those who spent more percentage of rehearsal time on academic directives. These conductors also had fewer performance pauses per hour (see Table 3). With the exception of Fennell (73.9), Gergiev (46.6), Kleiber (35.4), Solti (41.6), and Bernstein (44.8) had the lowest pauses per hour to deliver directives in their rehearsals

**Table 2. Average length (in seconds) of conductor directives and ensemble response**

Conductors	Conductor Directives					Ensemble Response
	Academic	Modeling	Instruction	Non-musical	Approval/Disapproval	Performance
Bernstein*	26.8	18.5	10.3	35.2	7.9	50.4
Böhm	17.4	11.4	23.3	40	6	34.1
Fennell	21.32	21.8	16.83	58.27	10.5	23.35
Gergiev	25.4	35.3	25.7	0	24	40.3
Karajan	15.6	11.7	12.5	0	5.7	20.7
Kleiber	26.35	35.9	15.9	21	8	55.2
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Stokowski*	12.45	31	10.3	17	6.7	62.1
<i>Mean</i>	21.19	24.30	16.35	23.50	9.41	43.11
<i>SD</i>	5.44	9.90	5.66	20.07	6.09	15.97

**Table 3. Performance pauses per hour**

Conductors	Bernstein*	Böhm	Fennell	Gergiev	Karajan	Kleiber	Solti	Stokowski*	<i>Mean</i>	<i>SD</i>
<b>Pauses</b>	44.8	67.6	69.5	46.6	98	35.4	41.6	48	56.4	20.7

\*rehearsal not show in entirety

Gergiev utilized many of the same techniques as Böhm and Karajan. He identified a target, described the players performance, and followed with his interpretation. This is demonstrated in an excerpt from his rehearsal of Tchaikovsky's *Symphony No. 6* with the Verbier Festival Orchestra:

“You are very firm on (sings) this accent removes *espressivo*. It’s a beautiful idea from Tchaikovsky to suddenly from (sings) to (sings). It’s a religious chorale, and this is part of this, not back to the previous stuff, so don’t do (sings) don’t fix that attack (sings) light, light. Contrabassi the same. **K** please” (Leblé, 2015, 6:03).

Like Gergiev, Kleiber spent the most percentage of rehearsal time on conductor directives delivering modeling directives (28.4%). An example of his technique comes from his rehearsal of Johann Strauss II’s *Overture to Die Fledermaus* with the Südfunk Symphony Orchestra:

“There are two places here that could be played with somewhat more virtuosity. First of all, six before number **1** (sings) whether it’s successful or not, to have the courage (sings) the trombone too, if you can do it, very transparent, very light. And then the other place here (sings) that is very unpleasant for the oboe right? Play more lightly perhaps, instead risk the staccato. Perhaps nothing will come out. I’ll do **2** one more time” (Ertel, 2014, 4:00).

Kleiber also frequently utilized a technique similar to Gergiev, Böhm, and Karajan by stating how a passage was performed, followed by how he would like it to change: “You’re doing (sings) and that’s not good. It must be very light, otherwise it doesn’t work (sings) ... let’s do **5** again” (Ertel, 2014, 11:38).

Solti also employed a similar technique by contrasting performance to interpretation in his rehearsal of the *Tannhäuser Overture* by Wagner with the Rundfunk-Symphonieorchester:

“The sixteenth note is not quite clear enough. Don’t misunderstand me ... I don’t want the sixteenth note accentuated. I didn’t mean it like this (sings) nor like that (sings), [but] (sings) a clear sixteenth but not emphasized” (Ertel, 2015, 9:11). Similar to Böhm, Karajan, Gergiev and Kleiber, Solti described to the performers what aspects of their performance he disliked, and like Gergiev and Kleiber, modeled how he wished it performed. Solti also employed imagery by describing a scene from the opera in combination with modeling to augment his directive: “I have one request for the trombones ... the sound should be big but not crude. Can we get the marcato to sing? (sings) The pilgrims are returning from Rome, absolved of their sins. The song is full of joy, exultant. It’s not sad (sings)” (Ertel, 2015, 17:42).

In his rehearsal of *Lincolnshire Posy* with the United States Navy Band, Fennell utilized modeling directives by stating his interpretation through analogies followed by modeling: “You must be an intrusion (sings). You must be a surprise. A kind of a jazz gutbucket eighth-note (sings). Once again” (Fennell, 2011, 6:31). Fennell would also state a target and model his interpretation: “it’s not long enough (sings). Longer than you think you can hold it (sings). One more time” (Fennell, 2011, 15:43).

Like Fennell, Bernstein immediately identified the target followed by describing and modeling the correction like in his rehearsal with the BBC Symphony Orchestra performing Elgar’s *Enigma Variations*: “Good! More, and more on the forte piano when you come too (sings) really drop right away, subito, not diminuendo, but subito piano” (Burton, 2013, 18:24). Similar to his contemporaries, Bernstein also employed modeling to demonstrate his interpretation in contrast to how the target was performed: “In six but flowing and don’t neglect the 16th notes (sings) not (sings), because we lose the songfulness of it” (Burton, 2013, 19:26).

## Performance

As a collective, the eight conductors spent the largest percentage of their rehearsal time on performance ( $m = 61.74\%$ ,  $SD = 11.32\%$ ). Every conductor, except Fennell, spent over half their percentage of rehearsal time on ensemble response with Stokowski (83%) the most and Fennell (48%) the least (see Table 1).

Conductors also spent more seconds on average on performance during rehearsal than all conductor directives. The four conductors with the longest average seconds of performance during rehearsal, Bernstein (50.4s), Kleiber (55.2s), Solti (58.7s), and Stokowski (62.1s), also maintained the fewest performance pauses per hour (Table 3), Bernstein (44.8), Kleiber (35.4), Solti (41.6), and Stokowski (48).

**Table 3. Performance pauses per hour**

Conductors	Bernstein*	Böhm	Fennell	Gergiev	Karajan	Kleiber	Solti	Stokowski*	Mean	SD
Pauses	44.8	67.6	69.5	46.6	98	35.4	41.6	48	56.4	20.7

\*rehearsal not show in entirety

Conductors of this study used academic, modeling, instruction, and approval/disapproval directives during performance segments. In his rehearsal of Wagner's *Tannhäuser Overture*, Solti delivered directives during performance segments:

“(performance) violas *vibrato*, too, in harmony. Don’t play loud, but very intensely. It’s not a cello solo, it should be in harmony (performance) now I want the cellos to swell a bit, to flourish (performance) a slow sixteenth (sings) very good (performance) you lead (performance) “Alas, the burdens of my sins weigh me down.” Sing it! (performance) this is different, you start the crescendo here, in contrast to the celli (performance) a bit more here. Here you can start getting higher (performance) now the violas *marcato* (performance) make the pizzicato on the forte side. That's it. Now you come in. (performance) it's a hymn (performance) now you in front take the lead (performance)” (Ertel, 2015, 6:48).

Bernstein conducting the BBC Symphony Orchestra through “Nimrod” of Elgar’s *Enigma Variations* is another example of using directives during performance: “(performance) a little more intensity as the harmony changes (performance) not too soon, not too soon (performance) keep it alive, keep it alive (performance) and this Ab with such sensitivity when it comes (performance) too soon clarinets, too soon (performance)” (Burton, 2013, 29:04).

In his rehearsal of Schubert’s “Unfinished” Symphony with the American Symphony, Stokowski delivered quick directives in reaction to the players performance: “(performance) tenuto, tenuto, longer, subito! (performance) longer (performance) shhhh, shhhh, tender (performance)” (Adam28xx, 2017, 4:45).

Like his contemporaries, Kleiber was reactive throughout a performance segment of *Der Freischütz*: “(performance) not stronger here please (performance) much too much bass

(performance) and don't emphasize one, right? (performance) only now crescendo (performance) Clarinet! (performance) Let it finish completely (performance)" (Ertel, 2014, 3:39).

### **Instruction, Non-musical, and Approval/Disapproval directives**

The percentage of rehearsal time spent on conductor directives (Table 1) uncovered a strong focus on academic ( $m = 13.05\%$ ,  $SD = 5.64\%$ ) and modeling ( $m = 16.74\%$ ,  $SD = 11.67\%$ ) directives in rehearsal among all eight conductors, twice as much as the other three conductor directive types combined: instruction ( $m = 4.76\%$ ,  $SD = 2.51\%$ ), nonmusical ( $m = 2.58\%$ ,  $SD = 3.18\%$ ), and approval/disapproval ( $m = 1.11\%$ ,  $SD = 0.78\%$ ).

From the data set, no conductor in this study spent more than 8% of their rehearsal time giving instruction, and only Böhm (23.3s) and Gergiev (25.7s) averaged more than 20 seconds on instruction directives (see Table 2).

Though Böhm and Gergiev had the highest average length of instruction directives, Fennell (9.1%) and Karajan (7.5%) had the largest percentage of their rehearsals occupied with instruction. Stokowski and Bernstein had the lowest average length of instruction directives (10.3s), and Stokowski only spent 0.8% of his rehearsal giving instruction directives.

Of the eight conductors, Fennell spent the largest percentage giving nonmusical directives (9.1%) and was slightly more than Bernstein, 36.7s to 35.2s, in average length of nonmusical directives. In contrast, both Gergiev and Karajan spent 0% of their rehearsal time on nonmusical directives.

Whether the directive was approval or disapproval was not noted for this study. Like nonmusical directives, Bernstein had the largest percentage of the conductors giving approval/disapproval directives (2.4%), but kept his comments short as his average length of

approval/disapproval directives was 7.9s. The average length of Gergiev's approval/disapproval directives were 24s in length, but only 2% of his rehearsal time was spent on approval/disapproval directives.

## VI. DISCUSSION

Given the amount of research conducted on developing and refining rehearsal techniques and delivery of directives in music education, there is very little research to be found related to the rehearsal techniques and delivery directives of professional conductors. Worthy (2006) states that conductors and teachers of every level can benefit from studying the techniques of leading practitioners in the field of conducting, and the conductors of this study certainly can be considered leading practitioners as they have worked with the finest musicians in the world.

All eight conductors of this study possessed a strong focus on academic ( $m = 13.05\%$ ,  $SD = 5.64\%$ ) and modeling ( $m = 16.74\%$ ,  $SD = 11.67\%$ ) directives in rehearsal and spent very little on instruction ( $m = 4.76\%$ ,  $SD = 2.51\%$ ), nonmusical ( $m = 2.58\%$ ,  $SD = 3.18\%$ ), and approval/disapproval ( $m = 1.11\%$ ,  $SD = 0.78\%$ ) directives (see Table 1). Seven of the eight conductors allowed for over half of their rehearsal time for ensemble response ( $m = 61.75\%$ ,  $SD = 11.32\%$ ). Allowing for more than half of rehearsal time for performance has been noted as a trait of expert conductors (Goolsby, 1996; Grechesky, 1985; Whitaker, 2011; Worthy, 2003, 2006; Yarbrough, 1988). The average length of ensemble response ( $m = 43.11s$ ,  $SD = 15.97$ ) demonstrates an emphasis of allowing almost double the amount of performer response to academic ( $m = 21.19s$ ,  $SD = 5.44s$ ), modelling ( $m = 24.3s$ ,  $SD = 9.9$ ), instruction ( $m = 16.35s$ ,  $SD = 5.66$ ), nonmusical ( $m = 23.5$ ,  $SD = 20.07$ ), and approval/disapproval ( $m = 9.41$ ,  $SD = 6.09$ ) directives (see Table 2).

The conductors allowing over half of rehearsal spent on performance may be attributed to several factors: the talent of their musicians and the ability of the conductor to impart their vision through visual gesture alone and professional musicians require fewer pauses for directives to

achieve performance level of the repertoire. However, one could argue that the amount of rehearsal given to performance depends on the amount of knowledge and interpretation a conductor wishes to convey to the ensemble. For example, Karajan conducted the highly regarded Berlin Philharmonic and his rehearsal contained 98 pauses (see Table 3). In addition, professional ensembles typically have fewer rehearsals to prepare a large amount of music, thus it is logical that more rehearsal time be spent on performance.

Analysis of observation logs identified two directive patterns commonly present in rehearsals. All eight conductors regularly employed varying portions of the following sequence: identify the musical target and explain how to change the target either through verbalization or vocalization. Seven of the eight conductors regularly employed varying portions of the following directive pattern: identify the target, describe how the target was performed either through verbalization or vocalization, and explain how to change the target either through verbalization or vocalization.

This catalogue of auditory directives by eight conductors of professional ensembles and their rehearsal time spent on directives and performance may be valuable for conductors of all levels. Conductors may benefit from employing both academic and modeling directives more than instruction, nonmusical, and approval/disapproval directives; reserving over half of rehearsal for performance; averaging almost double the length of ensemble response to conductor directives; and employing the common directive pattern used by the conductors of this study.

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## CURRICULUM VITAE

**DAVID COYNER**

dacoyner@gmail.com

### EDUCATION

**University of Nevada, Las Vegas**

D.M.A. Instrumental Conducting 2021

**University of Utah**

M.M. Instrumental Conducting 2015

**University of Nevada, Reno**

B.A. Music Education; Principal Instrument: Horn 2013

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### PROFESSIONAL EXPERIENCE

**Graduate Associate (UNLV), 2018-present**

- Assist the Director of Bands with the UNLV Wind Orchestra, selecting high-quality literature, providing feedback to performers, and organizing sectional rehearsals
- Serve as the assistant conductor of the UNLV Symphonic Winds
- Assist professors with beginning conducting courses
- Work directly with the Associate Director of Bands, constructing marching band rehearsal schedules, show design, and executing rehearsals
- Write and arrange the drill and music for the UNLV Star of Nevada Marching Band halftime shows
- Manage semesterly scholarship allocations for undergraduate music students

**Director of Bands (North Valleys High School; Reno, NV), 2015-2018**

- Director of band program with creative and administrative oversight of marching and concert ensembles and guitar and digital music programs
- Fundraised over \$20,000 for new marching band uniforms and over \$10,000 for the purchase of new instruments through grants, donations, and organized student fundraising campaigns
- Amplified recruiting efforts within school zone through campus visits, guest workshops, and joint concerts, leading to a 33% increase in program enrollment
- Increased annual budget by \$15,000 through new, innovative fundraising initiatives
- Expanded ensemble offerings from one concert band to two concert bands and a percussion ensemble
- Developed curriculum for digital music and beginning guitar elective courses
- Identified regional marching band competitions of interest and organized annual travel to out-of-state competition with over 70 students and staff

**Graduate Associate (University of Utah), 2013-2015**

- Assisted the Director of Bands and Director of Athletic Bands with the direction of the University of Utah Wind Ensemble and Symphonic Band
- Directed the Utah Pep band at all home gymnastics meets, volleyball matches, women's basketball games, and select men's basketball events
- Identified learning objectives and developed lesson plans to improve music and visual technique for the Pride of Utah Marching band
- Actively recruited music students from surrounding areas through regular contact and solicitation at marching band competitions, honor band clinics, and in-class workshops