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New Paradigms in Band Performance: An Analysis of Three Prototypes

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NEW PARADIGMS IN BAND PERFORMANCE:

AN ANALYSIS OF THREE PROTOTYPES

by

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This document seeks to propose new paradigms in band performance through inter-, multi-, and transdisciplinarity. Initial inspirations were drawn from performance innovations shaped by the new music theater which became popular in the 20th century. Key concepts which were used throughout the creative, planning, logistic, rehearsal, and performance processes are analyzed in three recitals through prototypes of new paradigms in band performance. These concepts include accessibility and community, nonverbal/multimodal performance and instruction *versus* time, and nonverbal/multimodal communication.

The document has been organized in a manner which highlights successes and breakdowns of each process so future refinement can be made. The goal of the analyses is to provide a roadmap for conductors to envision their own inter-, multi-, and transdisciplinary performances. This will inevitably enhance the band medium's programming strategies to include projects which promote flexible collaboration akin to those found in the new music theater.

Conclusions from these experiences form the philosophical foundation which will assist the conductor/coach/leader in navigating musicians' needs when placed in unfamiliar environments than those commonly found in the

traditional paradigm. This foundation is supported by the coaching of collaborative flexibility through promoting and encouraging confidence; taking calculated risks; measuring progress and providing optimistic transparency; not overthinking minute details; and building trust among the musicians, between the musicians and conductor/coach/leader, and with collaborators. This work has highlighted the need to promote authentic programming through commissioning pieces for wind band that align with the creative processes of the new music theater.

This document is dedicated to my late grandmother, Claudia Gail Knight. Even now, I know her spirit loves unconditionally and sends guidance when needed.

Acknowledgements

Above all, this document would not be possible without the support and guidance of Dr. Carolyn Barber. Thank you for encouraging and believing in my often-wacky adventures. You continue to make such an impact on our profession and in the lives of each student who crosses your path. A hearty thank you to Professors Anthony Falcone and Doug Bush for providing such meaningful opportunities during my time at UNL.

To my fellow GAs over the years, Trevor Goody, Alan Weathers, Tyler Roquemore, Matt Smoot, Josh Cutting and Trevor Frost: may our careers be bright and our friendships even brighter.

To Laura and Jamey Covington, Lexi and Shawn Cunningham, Belinda and Bobby Walker, and Bryan Walker: Thank you for being a terrific family and support group.

I would never have made it this far without the friendship of Timothy Odom. I am so extremely proud of all that we have accomplished as our lives have intertwined for an entire decade now. As he completes his Ph.D., I hope that I can be as inspiring to him as he has been to me.

Lastly, my deepest gratitude must go to my proofreader and husband, Caleb Walker-Parker. Thank you for never letting me quit when things got tough. You have let me get away with too much, but it has made these three years so much easier.

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PREFACE

Before you begin reading this document, I want to provide insight that will help you understand the "why" behind its organization and the way it is written. In Section 2, each chapter begins with a unit titled "Preliminary Considerations." This material is what lingers in my thinking over years of research, and it is what grounded each prototype. Throughout this document, the term prototype encompasses all aspects of each event's progression. To fulfill degree requirements, I practiced a careful balance between two paradigms: the traditional and the possible future of band performance. The traditional can be viewed as a sequence which includes individual practice and group rehearsal (dictated by the conductor) which culminates in a final performance, hopefully with an audience in attendance. Frankly, I was bored of this, and it was because of the information explored in this document (adjacent to the tradition) that I envisioned a new paradigm and created prototypes for future refinement.

It is my hope that in detailing the prototypes through the proceeding sections that the material's connective tissue begins to reveal itself. The work within each prototype was not envisioned to encompass all aspects of the ideas presented within the foundational research, but instead to utilize some of the information to create a fulfilling experience for all participants in each event. These performances were not merely recitals. While they fulfilled my degree requirements as such, they are visions of pathways to new methods of performing and teaching through performance. The final section focuses on topics that will refine these prototypes, which I continue to consider after my analyses and

criticism of each process. I hope that by presenting the material and ideas as I experienced them, others will be inspired to create their own experimental performance experiences to broaden these new paradigms.

Finally, the work presented in this document could not have been possible without the knowledge and use of Dr. Carolyn Barber's pedagogy of her *Ensemble Performance Lab*.

> The purpose of the *Ensemble Performance Lab* is to identify and explore that which enables groups of individuals with different points of view, different motivations, different roles, different information, different intentions, and different values to operate together to create shared meaning.[1]

The approach of the performance lab requires the conductor/coach to release the traditional paradigm's reliance of a conductor-centered format in rehearsal and performance to promote ensembleship.

> Ensembleship is a term encompassing the skills and dispositions that enable groups of musicians to function in a deliberately creative and collaborative manner. Core aspects of ensembleship include:
> - Exercising creativity at the level of the individual.
> - Relying on divergent views and ambiguity as the infrastructure of group expression in performance.
> - Embracing interpretation as a verb rather than a noun.
> - Leveraging failure to promote growth and development.
> - Sustaining an atmosphere of playful uncertainty.[2]

Dr. Barber's research on this topic dates to 2004 and includes a vast number of resources beneficial to the prototypes discussed in this document. For a more in-

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[1] carolyn-barber.com/sample-flow
[2] carolyn-barber.com/gallery-03

depth look into her work, I highly encourage readers to visit her website, carolyn-barber.com.

To assist in understanding the material found in Section 2, please use the performance links provided here.

CHAMBER MUSIC THROUGH THE AGES

https://www.youtube.com/watch?v=Ek-FnDHr3Qc&t=855s

THE EXPERIENCE OF LIGHT

https://www.youtube.com/watch?v=DVkBLwZrMFs

PERSONAL CONNECTIONS

https://www.youtube.com/watch?v=8GJ9qVvC7Nk&t=3112s

SECTION 1: INITIAL INSPIRATION

CHAPTER 1: A BRIEF HISTORY OF THE NEW MUSIC THEATER

A student enrolled in the Doctor of Musical Arts in Wind Band Conducting degree at the University of Nebraska–Lincoln must complete a number of requirements, including three one-hour conducting recitals and a doctoral document. These two requirements are not required to relate to one another, but in my case, the document analyzes those recital experiences which I propose as prototypes for refinement in beginning new paradigms in band performance.

In preparing my recitals *through* prototypes, detailed in Section 2, it was believed that their inter-, multi-, and transdisciplinary (see Chapter 2) foundations were quite novel. In the band world this may be true, but certain forms of theatre have explored these paradigms for some time. The 20th century saw the popularization of a new form of theatre, the new music theater. To follow is a brief history of this medium as detailed by Eric Salzman (1933-2017) and Thomas Dési (b.1967). The review will look at this material through a certain frame which speaks to why the sub-genre came to be. Accessibility and community underscored my doctoral conducting recitals, and each directly mirrored the inter-, multi-, and transdisciplinarity of the new music theater. These elements created what are still prototype performances, and the guidance from the success of other disciplines' explorations will assist in developing new paradigms for wind bands.

The New Music Theater (2008), by Eric Salzman and Thomas Desi, both theatrical composers and directors, explores this art (by the same name) from

four perspectives, which breaks the text into four parts: “Music in Music Theater,” “Theater in Music Theater,” “Putting It All Together: *La Mise en Scéne*,” and “After the Show: Taking It Apart.” Part I details the development of the voice through technique in song and speech as well as the forces that accompany them. This section also discusses the evolution of theater music as it relates to the commonplace descriptors of the Western classical tradition. Part II, as the title suggests, explores aspects of theater and its evolution through cultural development as the world engages in political discourse and experiences the rise of technology. Part III of the text serves to give a broad view of the happenings within the new music theater including the works and influence of John Cage and Mauricio Kagel, more development of commonplace practice, societal influences, off-Broadway, the emergence of the stage director, and new media. Part IV, “After the Show,” offers the authors’ outlook on topics such as theories on the art form and the audience of this form of theater.

In search of a proper foundation for the discussion on the voice in music theater, Salzman and Désі begin by recognizing the combination of spoken language, physical movement, and sound as the bedrock of what creates music theater. Throughout this dialogue, the authors speak to the development of opera and its unique vocal technique as one of the earliest influences on this form of music theater as it gains traction in the 20th century. They offer, “the European-trained operatic voice–supported, vibrato-based vocalism–was the gold standard of singing. It dominated opera for over a century and a half and suppressed other

styles of singing or relegated them to second-class status."[3] Just as the authors recognize the origins of this operatic technique being rooted in application for various performance spaces throughout its history, the important invention of the microphone comes into the picture. It seems for these gentlemen, the relation between venue and the singing voice was the birthplace of the new music theater. Within this conversation, "intimacy" and its role in music theater becomes an important thread woven through the entire text: "Amplification and recording encourage the notion of individuality in vocalism so that identifiable (sometimes strange and unique) voices are often more appreciated than uniform or prototypical voices."[4] It is at this point in time that the music theater and the opera house become more like estranged relatives as opposed to ones that were once bound at the hip. Amplified sound allowed kinds of singing once found outside of the Western classical tradition (i.e. clubs, festivals, and recording studios) to infiltrate the composition of new musical theater and offered new ideas of musical expression.

> "The history of the development of new vocal techniques has yet to be written. It has roots in the improvisatory nature of jazz in the growing influence of non-Western or world-music styles, and in the experimental work of modernists like John Cage, Harry Partch, Karlheinz Stockhausen, Mauricio Kagel, and Gyorgy Ligeti who mixed abstract music or philosophical concepts with an expanded view of the voice."[5]

In a similar fashion, the accompanying forces to the voice, such as bands and orchestras, were heavily influenced by this newfound intimacy. As the

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[3] Salzman and Desi, 19-20.
[4] Salzman and Desi, 22.
[5] Salzman and Desi, 27.

Wagnerian orchestras reached their peak, the popularity of nontraditional performance venues garnered the attention of composers and directors. While the large opera halls' stage aprons became larger (hiding their musicians) other venues utilized pop and jazz ensembles to accompany theater, giving larger character roles to these ensembles on stage. These musicians are often expected to be an active influence on the narrative plot in works meant for these venues. As technology progressed, a different conversation began to brew. The capability of recording, especially to imitate live performance, has left many wondering if it is necessary for these musicians to be visible at all. The financial burdens of companies, especially smaller avant-garde groups, are of great importance for these performances to continue. To this end, Salzman and Dési note, "At this point, the need for live musicians in the popular theater has been called into question and their presence is sustained largely by union contracts."[6]

In deciphering the evolution of musical theater, this telling of history has utilized the same haphazard approach of using extra-musical terminology to characterize certain period styles. The authors mention familiar terms such as expressionism, modernism, neoclassicism, serialism, and more. Without the need to remind this readership of the 19th and 20th century progression of these eras, the focus now turns to the term "experimentalism" in the Western classical tradition. The authors offer, "There is a rigidity in that part of the classical music business known as 'the repertoire' that does not have the ability to deal with change. 'Experimental music' is a pseudo-scientific category created in traditional

[6] Salzman and Desi, 38.

middleclass society to permit the exploration of nontraditional art forms."[7] In continuation with the topic of intimacy, Milton Babbitt's 1958 article, "Who Cares If You Listen,[8]" defined the sentiments of many who began breaking from traditional forms in the middle of the century. As a response to this attitude, the return to tonality and the rise of minimalism came into the picture. This period of time breaks down the well-known terminology of "era" even further as crossover and hybrid works become more prominent. Discussing minimalism, Salzman and Désí state, "Unlike the other modernist styles, all of which originated in Europe, minimalism has an unusual history. It mixes traditional Asian reductionist styles with the complex patterns and rhythm-oriented traditions from Africa and transfers them to a European-based notation technique . . . ."[9] As intimacy shakes the traditional opera house and music theater's role in it, the societal expectations of classical music are also jolted by the rise of minimalism and other styles. Sociopolitical divisions were exacerbated in a fight to keep the European traditions prominent and take what were considered anti-American ideals out of the art form.

This argument links well with Part II of the text which devotes its entirety to exploring aspects of theater and its evolution through cultural development. "Culture is the soil in which theatrical works are planted."[10] To center this conversation, the authors bring attention to three models of opera and music

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[7] Salzman and Desi, 51.
[8] Babbit, 38-40.
[9] Salzman and Desi, 53.
[10] Salzman and Desi, 60.

theater. These are theater companies that exist for the promotion of traditional repertoire, companies who form for a specific project, and those who promote roles and pieces created for specific performers. Of course, with this segmentation, different ideals of what music theater "should be" are brought to the forefront in the discussion. Sociopolitical arguments once again become relevant as highbrow and lowbrow art find their place in each of these models. While there are clear differentiations made to better understand who and/or what the intended audiences are for these models, it is clear that the lowbrow (popular art) has had great influence on high art (opera). Our authors note, "Popular works that draw on the high-art tradition or serious works with popular elements occur in every period and style. In fact, the mixed genre testifies to the ability of opera and musical theater to cross class boundaries and plays an important role in periods of transition."[11] It is evident that the authors are convinced by this idea of segmentation-with-collusion and that it created a means for development of the art as a whole. This exploration led to a changing of roles for everyone involved, including the performers and the subject matter, both of which greatly influenced the audience's role.

One role that offers audiences a new relationship with performers is the practice of performers becoming the subject of their own performances. Those who have explored this avenue are Laurie Anderson, Pamela Diamanda Galás, Kristen Norderval, and Maja Ratke. These works and their performers/creators offered the audience a more intimate and authentic (created as intended by the

[11] Salzman and Desi, 64.

composer) relationship with the performers. This concept also led composers to form and tour with their own ensembles in an effort to promote further authenticity (performed as intended by the composer) and better control of the performance which created a sense of legitimacy.[12] The move away from traditional storytelling also opened the door for composers to create other avenues for narrative creation. These new forms utilize aspects from the visual arts and contemporary dance to tell their stories. A possible example that embodies all of the new ideas is Philip Glass' *Einstein on the Beach* (1975). The work was created for the composer's own ensemble and the narrative uses fragmented language and modern dance to propel its meaning.

One of the aspects that receives considerable attention from the authors is the influence of culture on the space in which the new music theater finds prevalence. The authors begin with, "Any space that permits actors and singers to be seen and heard by large numbers of spectators might serve as a theater, but traditional theaters define a visual space and an audience point-of-view (and point-of-listening), usually with a fixed set or backdrop that serves, among other things, to help project sound."[13] The authors provide examples of how stage designs have evolved, including stages that are below or above the audience, structures built to shift the audience around the room, and an "everywhere" stage. It seems that after multiple world wars, through social justice movements and socioeconomic shifts, the creators and the public gained a particular interest

[12] Salzman and Desi, 70.
[13] Salzman and Desi, 104.

in these new styles of intimacy. These stage concepts, while often extravagant, allowed the audience to experience works from new viewpoints to create an immediate relationship with the work that traditional opera may not achieve.

In the third section of the text, the authors provide a vast overview of the new music theater's rapid evolution – especially from the middle of the 20th century. Of the earliest compositional influences during this time, John Cage and Mauricio Kagel's philosophies are paramount. One of the best statements from Salzman and Désí in relation to this sentiment is, ". . . the search for new ideas in music has been linked to a theatralization of the music itself . . . this approach comes from Cage and Kagel."[14] It is clear that the music philosophies of both composers had strong connections to society. In fact, the authors state that Kagel went as far as to call himself a critic of society. They assert that, rather than evoking narratives such as revolution or utopia, these composers bring the focus to real life. In this clear reaction to romanticism of the 19th century, the lack of sensation, according to these authors, relates to everyday life. With this argument, again, intimacy (or close personal connection) is a common denominator in the new music theater.

After composers like Cage, Kagel, and their contemporaries had enjoyed its time in the spotlight, there seemed to be an even greater segmentation within the arts. While this had existed already, the need for further classification made it difficult to call anything "music theater." From the authors' perspective, this fraying and segmentation is the reason for a lack of resources on the history of

[14] Salzman and Desi, 129.

the new music theater. In fact, this form of theater has become so niche that its home can neither be the concert hall, opera house, nor the spoken theater. Later in the text, in reference to philosophies of Luigi Nono, the following is presented: "Whenever these basic parameters have been subject to modification, there has been scandal, revolution, or at least reform movement that has had to fight its way to acceptance."[15] In Nono's theater, decentralization is the basis for the new music theater. From this time in the late 1960s up to the 1980s, Nono's influence is insurmountable on today's understanding of what the new music theater is. In speaking on the results of these happenings, Salzman and Désí offer, ". . . while "uptown" [New York] has come to signify the domain of traditional culture (Broadway, Lincoln Center), "downtown" has become virtually a category of alternate visuals and performing arts."[16] As the authors detail the art from this perspective, it would appear that the "uptown/downtown" of the off-Broadway concept is an extension of the highbrow/lowbrow sentiments of opera.

It is within these chapters that even that Salzman and Désí address the gray area in which the art form has landed. In a chapter entitled, "The Art of the In-Between," a solution attempts to clear things up. There is not a clear picture of when the stage director's job became prominent, but what is sure is the role's importance from mid-20th century and beyond.

> As the new experimental theater became less and less verbal and incorporated live music into its essential tool kit, the work of stage directors like Lavelli, Brook, Serban, Breuer, Wilson, Sellars, and Mnouchkine became closely identified with the sound of live vocal and

[15] Salzman and Desi, 177.
[16] Salzman and Desi, 229.

> instrumental music as an essential–often THE essential–element of their creations.[17]

The significance of the stage director has led to further discussion on interpretation of what the authors call "extra-musical" elements. One of the most often quoted of these is, in and of itself, direction. Direction, in this sense, refers to the organization, rehearsal, and narrative plot analysis of a work. The influence of technology discussed earlier, as well as aspects of "re-storytelling," provided many more options that had not previously been available in the opera house. Re-storytelling in this sense is those elements that are not predetermined by the composer. New media, of course, is an aspect that has added to the art of interpretation.

The new music theater usually follows the model of the traditional opera house where the text and score are the foundation of the plot. Other extra-musical elements such as stage design and costume are used to supplement the story line, while in this new form other media takes a more prominent role. "One of the characteristics of the new 'total theater' is the far more equal use, even in relatively modest contexts, of other disciplines and other media, which often operate on parallel tracks and may complement or even contradict the score and text."[18] Mixed-media is not new in the theatrical world, but the new role it plays has deeply affected the major thread of the narrative's text/plot – intimacy. The cinema, film, and video are major topics of intimacy in relation to live performances within the new music theater. As audio and visual media have

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[17] Salzman and Desi, 266.
[18] Salzman and Desi, 283.

become more culturally relevant, composers are not only implementing them as part of the performance, but also making them the sole performance. Our authors even state, "Jennifer Barnes (2002) tells us that in the United Kingdom and the United States between 1951 and 2002, more than fifty operas were commissioned for television."[19] With this trajectory, the question here becomes: is intimacy of the past?

[19] Salzman and Desi, 289.

CHAPTER 2: INTER-, MULTI-, AND TRANSDISCIPLINARITY

This chapter will utilize the definitions of interdisciplinarity, multidisciplinary, and transdisciplinarity as outlined in *Introduction to Interdisciplinary Studies* (2014) by Allen Repko, former director of the interdisciplinary studies program at the University of Texas at Arlington, to relate the communication styles discussed in the previous chapter to the recital details in Section 2.

To understand inter, multi, and transdisciplinarity, the concept of using a single discipline must first be reviewed.

> **Disciplinarity:** refers to the system of knowledge specialties called disciplines, which is little more than a century old. The disciplinary approach to addressing a complex problem is to focus on a problem or the part of a problem that the discipline is interested in.[20] That is, when solving a complex problem, the disciplinarian only focuses on solutions that can be found within their specific field while disregarding the elements better understood elsewhere.

For example: The discipline of music contains a variety of nonverbal elements, especially during performance or group rehearsal. When solving issues regarding these nonverbal elements such as physical movement, the music specialist will only seek solutions found within the discipline of music even if a solution from the discipline of dance could better suit the circumstance.

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[20] Repko, 30.

The recognition of disciplinary bias[21], or the disregard of another discipline's solution to the same problem, suggests that stronger possibilities for improvement exist.

> **Interdisciplinarity:** is the study of a complex issue, problem, or question from the perspective of two or more disciplines by drawing on their insights and integrating them.[22]

When solving a music performance problem, an interdisciplinary approach would not only seek out answers found in other disciplines but would strive to create a new solution that neither discipline has used on its own. Using the example above, the interdisciplinary approach would (a) recognize the inadequacy of using solutions found only in music, (b) seek answers to similar problems found in dance, and finally (c) create a unique solution combining elements of dance with movements found in music performance. That is to say, the solution found in the discipline of dance has now been combined *and* transformed to fit a certain need within music performance.

Interdisciplinarity is not always a better solution to complex problems. Integration of ideas found in other disciplines may not always be possible or worthwhile. Therefore, another approach might be better suited to a given need.

> **Multidisciplinarity:** is the study of a complex issue, problem, or question from the perspective of two or more disciplines by drawing on their insights but making no attempt to integrate them.[23]

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[21] Repko, 53.
[22] Repko, 35.
[23] Repko, 35.

Here, the key concept is *without integration*. This approach has two threads in which it can be used: to seek a solution by placing the different solutions side by side to find answers through differentiation, or by use of metaphor. Conductors often use the latter in practice. For instance, to promote resistance in visual gestures, one might suggest imagining moving the arm through a pool of water. While often used as a superficial metaphor, this multidisciplinary concept could be explored further for deeper understanding. That is, the understanding of fluid dynamics and acoustics would greatly benefit the conductor's kinesthetic work.

One additional approach that can be used to solve complex problems is less understood due to its variety of definitions and uses. For the purposes of this document, Repko's definition is most appropriate.

> **Transdisciplinarity:** involving academic researchers from different unrelated disciplines as well as nonacademic participants, such as land managers, user groups, and the general public to create new knowledge and theory and delve into a common question.[24]

The transdisciplinarian is likely to be met with a variety of challenges. Not only must they understand and be able to utilize an interdisciplinary mindset, but also include the insight of non-academics or other individuals who might have very little knowledge of the complexities needing to be addressed. While quite superficial, an easy example of this from the discipline of music might be allowing patrons to vote on the programming of an upcoming performance.

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[24] Repko, 36.

The table below will assist in defining the various performance types available for use in programming. The discipline of music typically centers itself within a disciplinary approach with the exception of multi-media works that are presented during special programs.

Performance Type	Description
Disciplinary	Program only includes elements/art forms that are found in that field.
Interdisciplinary	Program utilizes elements/art forms outside of itself and integrates them to enhance performance.
Multidisciplinary	Program includes other elements/art forms alongside itself during a performance, but each are not influenced by the other.
Transdisciplinary	Program follows an interdisciplinary approach *AND* allows for audience engagement and/or participation.

Figure 2.1. Performance types available for use in programming.

SECTION 2: THE PROTOTYPES

CHAPTER 3: RECITAL 1 – CHAMBER MUSIC THROUGH THE AGES

Preliminary Considerations: Accessibility and Community

This chapter looks at accessibility and community in a few distinctive ways. Accessibility here refers to the ease of understanding or connection the audience has at their disposal during the performance itself. Community takes two forms: the current, local relationships of a group of people and the personal connections that will be made at the event itself.

Within the concert hall

When performers and patrons gather in a space for presentations of any sort, group interactions will take place. Within the modern Western classical tradition of instrumental performance, prevailing customs suggest any interactions not part of the production cease once the event begins. The series of events to follow requires that reverence supersede connection between audience members during performances.

Before the performance, performers and patrons are separated in their respective spaces, conversing in preparation and/or excitement for the pageantry that is soon to commence. Each with their own rituals, both groups enter the hall – one on stage and one in seats. Within moments, the hall's lights dim, and the atmosphere shifts. Silence. No matter how captivating the performers may or may not be, the custom requires stillness until intermission. Afterward, the same process is followed once again until curtain. Only if there is a reception afterward

does the custom allow for immediate discussion of the events that have just transpired with others you may not have come to the performance with.

There are great advantages to this type of performance and its relationship to reverence. It is important to note that this section is not suggesting the elimination of the custom for all performances. However, the information below will strive to reveal two additional paradigms for consideration. The first will connect the material in chapter one to describe nonverbal and multimodal communication, not only in solo performance, but also to enhance large group performances. The second will offer ways to observe reverence while also facilitating human connection during performances. The following recommendation from Bud Beyer's *Completing the Circle* serves as further support for this intention:

> My initial encouragement to musicians is that adjacent art forms may have the paradigms needed to explore processes in their own disciplines. These concepts from other sources are certainly not replacements for what musicians are being taught. They are only additions to consider as musicians attempt to unlock past patterns of response in their search for new abilities to communicate through instrument and gesture.[25]

External to the ensemble

This material focuses solely on performance venues and the influence of research that informed these prototypes. Due to the nature of a typical DMA recital, improving opportunities for intimacy within smaller audiences was important. Bobby Gibbs, research scientist for the Maryland Cochlear Implant

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[25] Beyer, 30.

Center of Excellence, studied the psychology of intimacy within experimental music venues and found six categories that were important to consider when finding a venue that promotes intimacy: connection between audience and performers, connection with other audience members, interior/exterior/landscape aesthetics, financial considerations, physical comfort, formality/informality, and "respite space."[26]

The idea of connection is generally thought of in two ways: non-verbal and/or verbal interactions as well as shared experiences. Traditional performance practice tends to focus on the latter as the audience experiences the non-verbal/verbal connection of the performers. In the new paradigms, there are three other options: non-verbal/verbal connection between audience members, non-verbal/verbal connection between the audience and performers, and finally, non-verbal/verbal connection as well as shared experiences between all in the same space. All other categories listed by Gibbs, for the purpose of this document, assist in the goals of each performance's framework as it relates to these types of connection. To facilitate this, finding the right performance space for each prototype was one of the largest considerations and greatest challenges. Amelia Wade offers the following when discussing the impact of space on theatre performance:

> For some practitioners, found space means discovering the location first and developing the performance entirely based on this place. For others, the inspiration for the production comes first, and then they look for the space that will enhance this production. For some, the found space contains everything needed for the performance with no design-based

[26] Gibbs, 63-4.

> interventions, for others it means adapting the physical space alongside the performance.[27]

No matter the priority, this process speaks to the effect of design on performance. Important here is the implication that performance authenticity takes precedent over accessibility and community. It would be disingenuous to suggest that these prototypes prioritized performance authenticity over social considerations. That does not mean a focus was not placed on the musicianship or quality of repertoire, but those were a given.

Music Selection and Program Design

The first prototype debuted on November 19, 2021, following the height of the COVID-19 pandemic and the societal turmoil of the preceding four years. During the design process for this event, it was clear that these events would have to speak to them in some way. The first considerations were accessibility and community. Before venue selection could happen, what the performers and audience would do and how they were going to interact in the space needed to be determined. It was clear audiences around the world were hungry for connection and with COVID protocols lessening, many more options were available. With inspiration from the new music theater multi-modality and the audience's free reign of the space were paramount. The following was included in the program:

> A major component of this program, "Chamber Music Through the Ages," is community and the socialization of different cultures that have been brought together this evening. Audience members play a crucial role in the success of this program, but the job isn't difficult: just be yourselves. Harkening to early roots of the wind band, the chosen music is not all that

[27] Wade, 5.

> is on display. Although the artists and musicians certainly play a crucial role in this experience, the true product of this performance is meant to be "building a better community through the arts." Please, feel free to move around throughout the performance and discuss what you are seeing with those around you. To be reverent and quiet would be antithetical to the goal of this recital. We hope to see you afterward for a reception filled with delicious treats and continued conversation.[28]

This note was referenced in the opening statements of the event and expanded upon for those who did not have access to the program note.

The second component to this prototype was the provided prompts for the audience to begin their discussions. Artists from the University of Nebraska-Lincoln Painting Club were asked to join the performance and were placed in various spaces around the room. Their instructions were limited in scope, giving them freedom to express their craft with the least number of guidelines possible. The following is a set of clarifying questions that I received from one of the artists which illustrates the parameters in which they were to work:

Q. Should we bring a standing easel because artists will be standing while painting, or a tabletop easel because we can sit and use a table? Or will they be provided?

A. You will need to bring your own. Standing is preferrable. I can have a chair for each of you to sit when needed as well.

Q. FYI: I had a recent accident regarding my left hand. My left hand can't lift heavy objects (for now) so I will most likely need a table for my palette and materials.

A. I can provide tables; I just need to know how big.

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[28] *Chamber Music Through the Ages* program note.

Q. Will there be an audience walking around us? If so, what is an estimated size?

A. Size of the audience is an extreme unknown. I'm hoping around 50, but could be as few as 10 and as much as the place can hold. INVITE YOUR FRIENDS!

Q. Or will we be moving around? What is that pairing thing you mentioned?

A. You all will remain stationary the entire time. That will be your workspace, and do with it what you need. Pairings are not yet determined but will be on the dress rehearsal.

Q. Can we paint anything? Usually when people hear music such as military music, they expect figures in uniform or people marching.
Would painting something completely different or abstract confuse audiences?

A. There is only one march (military music) on the program, the rest is considered "art music." I will be completing the program notes soon that have some info about each of the pieces. One of them is about the sea, for instance. You can draw/paint absolutely whatever you want. It will be your impression of the environment you are in. There are no expectations. This sort of performance is vastly different than what our audiences would "expect." They will already be confused, there is no way you could confuse them more. You be you, and that's all I can hope for.

Q. Can our artworks be unfinished, scrapped if we have a new idea, or not be completely filled?

A. This is completely up to you. Again, there are no expectations. The experience is what matters. If there is a completed product at the end, that's awesome; if it's half done, that's even more awesome (simply because the product isn't what matters, although I hope you are as impressed by your own work as we all will be).

Q. Will there be a timer or warning for us when the pieces cycle through? Will there be an indicator for when the performance is ending, and we should finish up our artworks?

A. This is an interesting question. The best answer I have is no. I wouldn't worry about each piece starting and ending, rather the program as a whole. The links I sent to the pieces will give you a good sense. However, there will be plenty of time between each of the pieces during which I can come around and check in with each of you and let you know about where we are within the grand scheme of things.

Q. I mostly work in oil paint and that requires using materials like paintbrushes, a glass silicoil brush cleaner, oil paint tubes, a glass palette, scrapers, and more. Are we able to bring whatever necessary, or as minimal as possible?

A. This is up to you. The sky is the limit, but only bring what you can be responsible for. Space will be limited to an extent. Best suggestion here is to try and come to the dress rehearsal to see the space.

Q. Where should completed artworks be placed (during and after the performance)? If we finish many pieces, can we set them on a table for sale or display?

A. The altar of the sanctuary has steps that lead up to the stage area. I imagine this would be a good place to set those things. I can also have someone available to get you things that you need so you don't have to leave the space during the performance (water, more drop cloths, etc.).

Q. Are we expected to paint all the time, or can we take small pauses like: Brainstorming an idea, sketching a scene in pencil first, or looking up references on our phones?

A. No expectations here. The experience is the important part and seeing you brainstorm, sketch, look up reference material are all amazing parts of the creative process to watch.

Q. We don't have to be professional artists, right? This is my first time ever doing anything like this.

A. From my perspective, you all are "professionals." To my knowledge this is the first performance of this kind within the band world, so in a sense, we're all amateurs and professionals. No expectations from me on this.

Q. I usually like painting realistically, but that takes a lot of time and planning. There is a chance I will paint something random, disformed/unproportionate, rhythmic, or average. Is that okay?

A. Absolutely! Of the folks that I know are attending, each of you will amaze them with whatever you create. We are all supportive, ridiculously so.

Q. Is there parking available? Anything else we should bring or know?

A. There is a parking lot to the side of the building as well as street parking.

Q. Also, is that dress rehearsal the same day as the performance?

A. The dress rehearsal is on November 18th at 6:30pm and the performance is on November 19th at 7:30pm (performer call time is 6:30pm).

Q. If I have more questions, I will email again. Also, if possible, can you answer these as soon as possible? I might have to order a glass palette and easels online. If you can't, that's fine. I will just have to use what's available then.

A. Great, feel free!

The program chosen for the event was a second launching point for conversation given to those in attendance. The pieces chosen were Beethoven's *March in C Major "Zapfenstreich"* (1810), *Sinfonietta, Op. 188* (1873) by Joachim Raff, *Seascape, Op. 53* (1958) by Ruth Gipps, and Jeff Scott's *Baile Si Quiere!* (2013). The prompt below was provided in the program:

> The relationship of diversity and transformation is another major framework on which this program was built. The timeline of these pieces spans 200 years, and a half century or more separates each one. This progression highlights how we think of the Western classical music tradition not only in relation to chamber works, but as a genre. One might notice the demographics of this program, and the sudden inclusion of a female composer along with a person of color halfway through. The implication of this is two-fold: 1) to celebrate what progress we have made in the visibility of composers from all backgrounds, and 2) to highlight just how far we have to go. The latter of these is of particular importance due to the questions it poses. Some of these might be: what works by diverse composers exist from the time of Beethoven and Raff? Should we seek out more of these or focus on the future as we all try to do better in recognizing the short comings of the past? The pieces selected for this program are

> stellar through and through, and this sort of inquiry is not meant to suggest the contrary. However, the questions posed here are crucial on our path to creating a better, brighter community and it is my hope that these sorts of conversations will fuel that path.[29]

Recruiting Strategies and Practices

The approach taken in regard to recruiting for this prototype was intentional and direct. The total number of musicians was thirty-three for the program. These musicians were broken into three groups: the core, the extended core, and the whole. The core members for this prototype were those who had a larger responsibility in terms of music and general time considerations. This group included eight musicians who were selected from the top undergraduate and graduate students within the school of music. This was important due to the limited number of rehearsals and the soloistic and chamber characteristics of the pieces. The extended core was made of both undergraduate and graduate students who were also intentionally chosen due to the increased responsibilities of the group. The whole group, however, was not lesser in terms of ability. The general time constraints for the preparation of this prototype required high-level abilities from all involved. These musicians also included undergraduate and graduate students. Below is a chart that illustrates the musical responsibilities of each group:

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[29] *Chamber Music Through the Ages* program note.

Musician #	Instrument	Beethoven	Raff	Gipps	Scott
1	Flute and Piccolo	X	X	X	X
2	Flute		X	X	X
3	Oboe and EH	X	X	X	X
4	Oboe	X	X	X	X
5	Bassoon and Contra	X	X	X	X
6	Bassoon	X	X		
7	Bassoon	X			
8	Bb and A Clarinet	X	X	X	X
9	Bb and A Clarinet	X	X	X	X
10	Bb Clarinet				X
11	Bb Clarinet				X
12	Bass Clarinet				X
13	Alto Sax				X
14	Alto Sax				X
15	Tenor Sax				X
16	Bari Sax				X
17	Trumpet	X			X
18	Trumpet	X			X
19	Trumpet				X
20	Horn	X	X	X	X
21	Horn	X	X	X	X
22	Horn				X
23	Trombone				X
24	Trombone				X
25	Bass Trombone				X
26	Euphonium				X
27	Tuba				X
28	Percussion	X			X
29	Percussion	X			
30	Percussion	X			X
31	Percussion	X			
32	Double Bass			X	X
33	Piano				X

Figure 3.1. Recital 1: Musical responsibilities.

Initial recruiting began during my first year at the University of Nebraska-Lincoln. This included developing trust among musicians as we worked together in various roles. It was important to build these relationships and determine who would be the best fit for this prototype. The prominent attractor for this prototype was to create enthusiasm for the unique experience of the event. By sharing early thoughts on the program design, even in their sketched forms, finding musicians who had a certain level of buy-in was made simpler.

Recruiting collaborators, in this case artists, was a bit of an accidental grassroots effort. Initially, I reached out to professors within the art department at UNL, to no avail. With access to groups of students spanning many disciplines throughout my work as a graduate teaching assistant, I decided it might be best to find an art major with connections throughout the art department. I was successful in finding a student who knew of the UNL Painting Club and directed me to their Instagram account. I reached out through the app and received a positive response. A poll needed to take place during their next meeting, but I was told that regardless of the poll, I would have at least two artists interested. After the meeting, a total of 5 artists collaborated and performed for this prototype.

Rehearsal Scheduling

The following schedule was used in preparation for the performance and distributed to performers in advance:

10/20/21 – 5:30- 7:30pm – ALL (Westbrook Music Building, room 119)

10/28/21 – 5:30-7:30pm – Core with extension (WMB, room 119)

11/4/21 – 4:45-6:15pm – Core with extension (WMB, room 119)

11/11/21 – 4:45-6:15pm – ALL

11/12/21 5:45-7:30pm (109) – ALL – CANCELLED

11/17/21 – TBD – Not used

11/18/21 – Dress Rehearsal – 6:30-8:00pm (First United Methodist)

11/19/21 – Performance at 8:30pm (First United Methodist)

To minimize scheduling conflicts the full group only met three times, with the extended core meeting every session. The following blurb was included on an email correspondence send on September 27th, 2021:

> Note – everyone will need to be at the first rehearsal, no matter if you are performing on every piece or not. That rehearsal will determine how often we should rehearse the piece that includes Wind Ensemble (the more prepared everyone is for "Baile Si Quiere" will mean less rehearsals for those of you who only play that piece). Another helpful tip: I am not one to linger on things in rehearsal, they move quick. If we are done early, we leave early; but this depends on where the group is technically each week. *If these dates and times present a conflict for you, please let me know ASAP.*

The full group met on October 20, 2021, with ample preparation to follow the schedule planned and shown above.

Due to various scheduling conflicts and illness, the rehearsal planned for the full group on November 12, 2021, was cancelled. This diminished the total number of times the full group met to three, including the dress rehearsal. This unfortunate circumstance created a need to rely heavily on the trust I had built with these musicians and faith in the ensemble development strategies detailed in the section below.

Working With the Performers

Ensemble development

As a part of the DMA in Wind Band Conducting program at the University of Nebraska–Lincoln, it is necessary for the conductor to recruit all musicians that participate in their recitals. There are no built-in incentives for students as one would typically see in a university's standing large ensemble (course credit,

travel, consistent rehearsal schedule, etc.). This provides a particularly unique experience for the conductor, as they must place emphasis on other motivations that lead musicians to commit to their performances. For the prototypes in Section 2, the balance between performance-driven and socially- driven musicians was a major focus. Similarly, the audience experience of these performances tends to be quite different. Frankly, attendance is typically lower, and the audience-performer connection is diminished in larger halls because of the expansive space between each person. Elements of the new music theater and two other sources provided the underpinnings for each process in rehearsal.

The innovative nature of these performances required the recognition of the wide pool of musical experience within these ensembles. To this end, Anita Kumar's "A Theoretical Framework of Trust in Large Community Ensembles" became significant. Kumar specifically builds a framework of trust for large community ensembles, but this model is certainly applicable to all large ensembles in general, especially in a university setting. This article highlights a new relationship practiced in these prototypes, requiring the performers to build trust within groups without any external incentives. A prerequisite for this, which is not dissimilar to that of a university's standing ensembles, is trust in the conductor "to plan appropriate activities to their ability, to give them a good musical experience, and to operate with respect and collegiality."[30] Once this trust is recognized, established, and practiced, the focus can shift to the trust between musicians.

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[30] Kumar, 14.

To foster a trusting environment, Kumar speaks on the importance of group and individual autonomy in large ensemble settings: "Respect for individual autonomy may be the root of how a trustor signals belief in the trustee's integrity, in that the trustor respects the trustee's autonomy and works to allow for autonomous action in the group endeavor."[31] Often in large ensemble settings, this trust is primarily expected to be built outside of rehearsal – in the practice room. Musicians who participated in these ensembles were often overbooked with other responsibilities, and their attention could only turn to practicing during rehearsals. It must be understood by the reader that little individual practice for these performances happened outside of rehearsal, and therefore both individual and group autonomy were applied throughout the rehearsal process. "The Paradox of Self-Management: Individual and Group Autonomy in Work Groups" by Claus Langfred speaks to these sorts of autonomy. Langfred found that individual autonomy negatively effects group cohesion and performance, while group autonomy had a positive effect.[32] In rehearsals, musicians utilized individual autonomy to support personal accountability, but not to the detriment of reliability on the group for overall artistic aptitude.

In consideration of this material, the rehearsals for this performance gave the musicians more control of time spent, particularly when working with the core group. The rehearsal plan was designed to create flexibility within a larger structure allowing for autonomy of the group to flourish while not superseding

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[31] Kumar, 17.
[32] Langfred, 581.

that of the conductor. This autonomy is not uncommon in most mature ensembles in that it is typical for musicians to work through problems together during rehearsal without requiring the assistance of the conductor. However, the collaboration was not quiet or within the shadows of other work happening. Rather, each musician was free to discuss openly the issues and/or nuances they experienced as a prominent leader in the group. They were aware that our rehearsal space provided a sense of safety that the performance space would not (see Performance Aspects). So, they were challenged to predict issues and create unique solutions to use later.

These rehearsals were far from quiet and dull. There were many laughs, many groans, and a lot of growth. Failing freely was the motto, which was sometimes challenging due to the traditional training these musicians had received to this point. The core group had significant experience with Dr. Carolyn Barber's Ensemble Performance Lab which allowed for the experience of the outer circle of musicians to be looped in more quickly as the culture was made clear. This way of working allowed for a new paradigm's incentive – collaborative flexibility. The nature of the rehearsals fostered a community of music making that reduced pressure on each individual to solve technical problems alone by dispersing the responsibility throughout the group in real-time conversation.

Extra-musical elements

For much of this event, the setup for the musicians was rather normal with the exception that the group was not fully on stage. The percussion and trumpet

section were placed on stage with one visual artist, while all other musicians were in the altar area and extended through the first two sets of church pews.

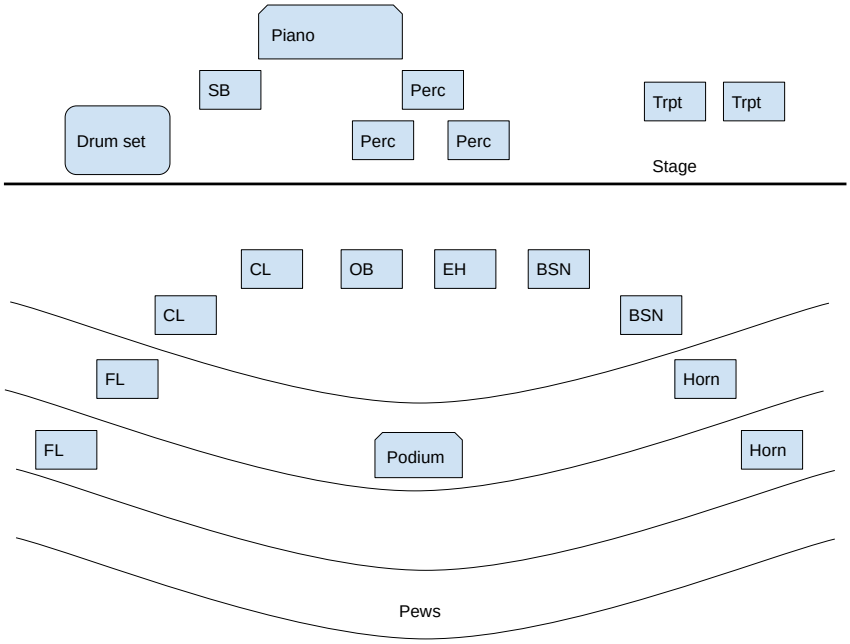

Figure 3.2. Recital 1: Extended core group setup

The biggest hurdle we had to cross was the transient nature of the audience. A surprising element of this performance was the willingness of the audience to break with the traditional customs of band performance. This was excellent for the success of the event, but the extent to which the audience adhered to their instructions created a challenging aspect for the performers that was not fully anticipated in rehearsal conversations. The transient audience took any opportunity to get up close and personal with all involved (musicians and visual artists). These classically trained musicians were, at times, within a foot of an audience member while performing for the first time in their career. Thankfully, the coaching of flexibility (which will be discussed in Chapter 6) greatly assisted in the navigation of concentration during the performance.

Throughout the rehearsal process, there was an element of uncertainty which was discussed many times – acoustics. With only a handful of musicians in the group having experienced both our rehearsal and performance spaces, it was important that these discussions began early. The rehearsal space was relatively small with acoustics appropriate for solo or small group performance. The event venue (First United Methodist Church of Lincoln, NE), however, was considerably larger with extremely live acoustic conditions. The musicians in the group were no strangers to adjusting for these circumstances, but their proximity to each other in the performance space provided much more space from musician to musician than they were used to. Rather than experimenting with proximity within the rehearsal space, the group decided it would be best to be comfortable with the music in a traditional setup so as to strengthen their individual autonomy during performance.

Performance Aspects

Venue selection

There were three main priorities when selecting the appropriate venue for this event: spaciousness, accessibility, and community. It did not take long to filter through the types of venues that could fit these criteria. A church, as a building rather than a place of worship, fit all three of these categories. It was important to the performers that the venue be affirming (both accepting and uplifting the LGBTQ+ community) and inclusive of all peoples. First United Methodist Church, located on the campus of Nebraska Wesleyan University met

both of these criteria. With its proximity to a university, logistics were made easier as the institution was able to provide necessary equipment such as chairs, stands, and large percussion equipment without the need for logistical support.

Audience development and interaction

The venue selected was intentionally larger than we needed for audience capacity. Due to the nature of the audience's mobility and keeping in compliance with the local mandates for COVID-19, it was important the audience had plenty of space to work with. It is estimated there were about thirty people in attendance. As the patrons entered the hall, it was the scene of a fairly typical wind band concert with folks mingling waiting for their cue to follow standard performance customs.

To open the event, I addressed the audience, making sure they felt welcome and comfortable in the space. Entering the space, there were QR codes available linked to provide the program and the accompanying performance notes. After directing their attention to these materials, I described their role during the performance (as shown in "music selection and program design" at the beginning of this chapter). Now in the space, I was able to point in the direction of the artists and give the audience verbal permission to approach each if they wished to interact with them.

Once the performance began, there were no further verbal program notes so as not to interrupt the flow of conversations that were happening. Aside from one short break for the musicians, the performance continued seamlessly. The

break was not planned prior to the performance, but as the audience had been handling their instructions so well, it was a great opportunity for the musicians to connect with them and the visual artists. This allowed for the musicians to get a sense of how both groups were handling the material they were playing, helping to inform the second half of the program.

A crucial piece to performer-audience connection was having musicians that were not playing on the current piece join them in connecting with the artists. Having access to musicians during a performance is not something audience members are accustomed to, which led to many fruitful conversations aiding the given prompt.

Post-performance review and assessment

Overall, the performance was an overwhelming success based on audience commentary/feedback, performance video footage, and requests from performers to have similar events more often. The tone of the commentary following the performance was different than that to which I have become accustomed. The audience was pleased with the musical performance, with most of their remarks centered on the unique transdisciplinary approach. Several of the patrons agreed the performance was truly an event that sparked reflection, contemplation, enthusiasm**,** and inspiration.

Review of the performance video footage revealed an interesting correlation between the repertoire and the audience's verbal and non-verbal communication. Choosing a Beethoven march for the opening number was more

than intentional. It provided a lively, enthusiastic atmosphere yet also musical material that was clearly not of the present day. Audience members abided by the rules set at the beginning of the performance, but conversations were limited to common groups or cliques. The patrons were curious of the first marks of the artists, as well as how to grapple with interactions while musicians are showcasing their hard work.

Large groups began to form around the artists as other individuals got close to the musicians, even flipping through the conductor's score at times (placed in its usual location found at any instrumental performance – the conductor's podium, in front of the conductor). This uninhibited access to the performers broke any custom the audience would have been used to. The transdisciplinary approach allowed for the audience to get a behind-the-scenes account of what takes place during most formal concerts. As the repertoire continued into works written as recently as the previous year, the audience's demeanor changed dramatically. Their formerly awkward pacing turned into behavior resembling a comfortable mixer. Many found their favorite places to view the event but continued to explore outside of it. The subtleness once present in their movement now turned to confident expressive movements which aligned with the music.

Although the recital was a success, the musicians had one focal criticism: they could not hear each other. The venue was intentionally selected for its roots within the surrounding community, so acoustics were never a priority. Even through all of the preparatory conversations, the musicians did not feel

comfortable playing in the space. Their individual and group autonomy work was the true payoff of the performance for them. While they may have been uncomfortable, there was a sense of understanding that the critique was also a challenge for the future. They expressed there was much guesswork and fear that they were in the wrong place; however, they were pleased that it was not noticeable. This seemed to have opened doors for the recruitment of prototype three discussed later in this section.

Chapter 4: RECITAL 2 – THE EXPERIENCE OF LIGHT

Preliminary Considerations:

Nonverbal/multimodal performance and instruction *versus* time

A common challenge regarding nonverbal and multimodal (including multimedia) instruction and performance (especially in music classrooms) is the lack of time to prepare and facilitate these ideas and activities. Youngjoo Yi and Jayoung Choi collected data over an 8-week graduate course of 25 students consisting of English language learner teachers and English for speakers of other languages teachers.[33] Their goal was to gather information from these teachers as to their thoughts on the effectiveness of multimodal practices in their K-12 classrooms in the United States. Their observations were not surprising and are common when introducing new pedagogies. They found that "of 25 participating teachers, 23 teachers welcomed incorporating multimodality into instruction while acknowledging the affordances of multimodal practices in the classroom . . . The most frequently mentioned concern as voiced by 11 teachers was related to time."[34]

Al-Musawi, Ceraso, Chang et al., Kumar, Leeuwen, Serafini, and Siegel also present similar findings in education and music leadership. However, the one component on which absolutely none of them comment is the amount of time these practices require of the educator (conductor) implementing them. The issue of time is not isolated to the studies listed above, but also applies to most topics

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[33] Yi and Choi, 840.
[34] Yi and Choi, 842-843.

in education and, by design, performance. Music classrooms regularly see higher student to teacher ratios and require more logistics planning (trips, preparation for contests, rehearsals for concerts, etc.) than other disciplines.

It is clear from the literature that more research in nonverbal and multimodal practices needs to be explored within the framework of large ensembles. Of the selected sources for this research, only a handful could be included that dealt specifically with music or music education. There is an abundance of literature in music education that tackles verbal and nonverbal aspects of music teaching, but not that is widely implemented in the pedagogy of large ensemble conductors. To further develop these new paradigms, it would benefit the field to expand the research and development of the nonverbal and multimodal pedagogies needed in our curriculum while we also implement them in our performances and engage our audiences in new ways.

Music Selection and Program Design

This prototype received its debut on November 30, 2021, by the University of Nebraska-Lincoln Symphonic Band. The performance's design process was distinct from the first, due to the parameters of the ensemble's mission within the school of music's framework. Unlike the previous prototype, most of the musicians were preselected by an audition process that took place at the beginning of the semester. One of the forces guiding music selection was the ensemble's mission statement:

> The Symphonic Band has the distinction of being the band program's top symphonic ensemble. Its select mission is to provide instrumentalists with

> an opportunity to demonstrate and develop the techniques and musical instincts appropriate to a symphonic setting. With an emphasis on the distinctive characteristics of the large wind and percussion ensemble, the Symphonic Band's repertoire is culled from the rich resources of the wind band tradition. The objectives of the Symphonic Band are to rehearse and perform repertoire of a symphonic nature, including high-quality transcriptions, large-scale works, and the best pieces composed for more than one player per part; to develop and nurture the fundamental skills necessary to perform repertoire of the highest caliber; to actively involve students in the creative process through commissioning projects; and to motivate and inform music educators and aspiring teachers through innovative programming, skillful rehearsing, and inspiring performing.
>
> Membership in the Symphonic Band is determined by audition each semester, and music majors as well as non-majors are encouraged to try out. Rehearsals are on Mondays and Wednesdays from 1:30 to 3:10, and on Fridays from 1:30 to 2:20.[35]

The primary goal in the music selection process was to choose music that fulfilled the ensemble's mission while also fitting in an adjacent paradigm. The school of music's concert hall is the permanent performance venue for the ensemble; therefore, all design aspects were confined to this parameter. A positive aspect of this was the infrastructure already possessed by the venue. Having a relationship with the staff of the facility created security that the musicians could feasibly perform with nontraditional lighting for the program.

I used two different pieces of multimedia modalities for this prototype: creative lighting and a silent film. With creative lighting as a tool, pieces that dealt with this form of media were considered. The program selection included *Illumination* (2013) by David Maslanka, *Only Light* (2014) by Aaron Perrine, and John Mackey's *Aurora Awakes* (2009), all performed before an intermission.

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[35] arts.unl.edu/music/ensembles/symphonic-band

The largest piece on the program was the United States premiere of Anton Alcalde's *The Pawnshop*, a 2012 piece that utilizes Charley Chaplin's silent film by the same name, written in 1916. This work represented the second half of the program.

In a marketing campaign for the performance, the following blurb was created:

> Join the Symphonic Band as they present their second concert of the season on November 30th at 7:30 pm in Kimball Recital Hall. Their program is entitled ***The Experience of Light*** and features compositions by David Maslanka, Aaron Perrine, John Mackey, and Spanish composer Anton Alcalde. The pieces all relate to our understanding of light and will include a collaboration with the UNL Johnny Carson School of Theatre and Film as they provide an enhanced visual experience to the program. The second half of the program will feature an original composition written to Charlie Chaplin's silent film, *The Pawnshop*. The Symphonic Band is under the direction of Tony Falcone and will be conducted by Doctoral Conducting Associate, Scott Walker.[36]

The final design of the program was formed into two units: one before and one following the intermission. The three pieces preceding intermission were all composed with the element of light in mind. Bringing a multimodal approach into the concert hall, the Professor of Lighting and their student from the University of Nebraska-Lincoln's Johnny Carson School of Theatre and Film provided a multi-colored light experience on the stage and throughout the hall. To conclude the program, this element was removed, and the experience of light transferred to light through film.

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[36] Marketing Blurb by Director of Communications & External Relations for UNL's Hixon-Lied College of Fine and Performing Arts.

Recruiting Strategies and Practices

Recruiting for this prototype was vastly different than the strategies described in Chapters 3 and 5. Common practice for DMA in Wind Band Conducting students at the University of Nebraska-Lincoln requires recruiting all musicians needed for a given recital. On occasion, graduate students in this program have the opportunity to work with a standing ensemble. However, to meet the personnel requirements for the program, a few additional musicians were brought on board. These included a French horn player, a pianist, and three percussionists. The recruiting process for these extra musicians was the least difficult among the three prototypes. Each of them were colleagues and fellow graduate students who had performed in the first prototype were and eager to join in the second.

Rehearsal Scheduling and Design

The University of Nebraska-Lincoln's Symphonic Band is under the direction of Professor Tony Falcone; however, I received full ownership over rehearsals for the last cycle of the Fall 2021 semester. The course schedule was preset with the first performance of the semester given on October 12, 2021, and the second to be given on November 30, 2021. The ensemble met on Monday and Wednesday from 1:30pm to 3:20pm and on Friday from 1:30pm to 2:20pm for a total of about fifteen rehearsals when considering holidays and other events. Due to scheduling and logistics for events hosted by the Glenn Korff School of Music in Westbrook Music Building, the symphonic band had an unusual schedule for

this particular cycle, with November being rather complex. Below is the calendar that was sent to the ensemble as a reminder of the limited number of remaining rehearsals within that month as an example of the types of communication that were regularly sent out.

Figure 4.1. Prototype 3 November rehearsal Schedule.

Working With the Performers

Ensemble development

Unlike the first prototype, most of the musicians within this ensemble had little to no knowledge of Dr. Barber's Ensemble Performance Lab. Because of this, and the need for non-verbal strategies found in the lab, considerable time

was spent during rehearsal exploring these concepts. Many tools from the lab were used, but triangulation and ballistics were paramount. Figures 4.2, 4.3, and 4.4, are seating charts that were used throughout the rehearsal process to facilitate lab learning.

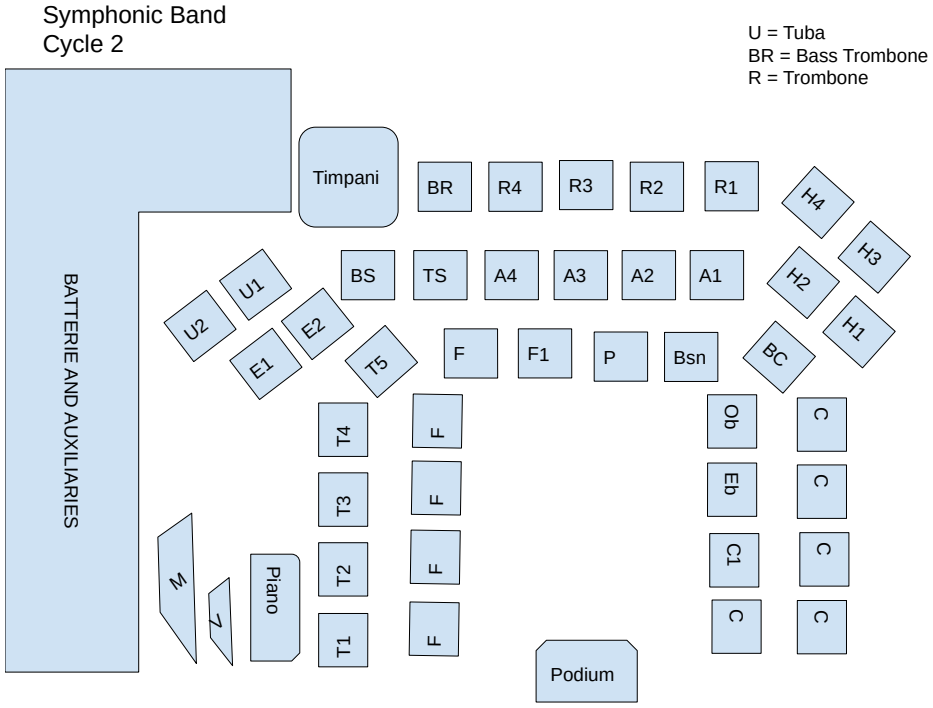

Figure 4.2. Setup for teaching triangulation.

This seating arrangement was designed to introduce triangulation: free flow of information from one performer to at least two others from across the ensemble.[37] The intention was that the performers were given multiple sightlines to collaborate with their classmates in real-time.

[37] Carolyn-barber.com/gallery-03.

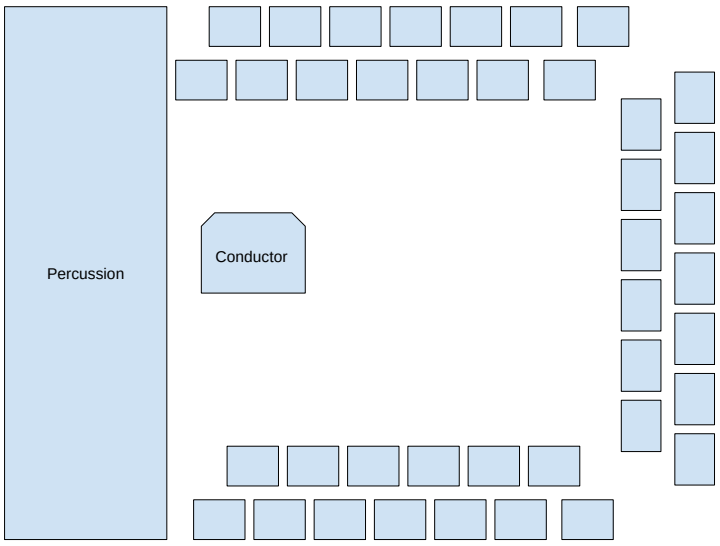

Figure 4.3. Setup for ballistics.

The chart above was created to experiment with opportunities to utilize ballistics skills. Beyer defines these skills as,

> the study of the mechanics of motion of object of a known weight, propelled by a known amount of energy, onto a determined trajectory. With the known factors of weight, energy, and trajectory, the arc of travel of the object to the point of its arrival, where the energy of its motion is completely dissipated, is a predictable result.[38]

For our purposes, ballistic material was the sound produced by the instruments and non-verbal communication within the musicians' bodies. The goal of these rehearsals was to identify which of these skills the performers could currently manipulate and to strategize how to leverage those and new concepts in our performance setup. The musicians were instructed to sit in a "mixed" array with unlike instrument families nearby.

[38] Beyer, 126.

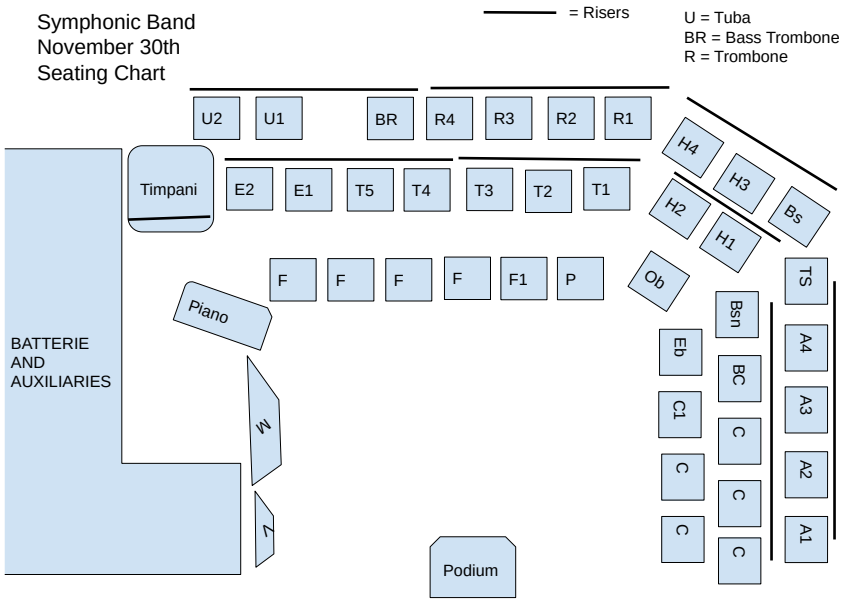

Figure 4.4. Standard setup for prototype 2 rehearsals.

After some trial and error in our rehearsal space, the above arrangement is what consistently worked best when considering triangulation and ballistics, balanced with the musical soundscape of the performance.

Conducting considerations

There were two decisions concerning conducting that were important for this performance. The first was how to navigate the lack of light on the concert hall stage and the second was how to determine the best way to ensure the music and the film (*The Pawnshop*) were in alignment.

To ensure that the musicians had enough light to see their sheet music, a combination of stage lighting and stand lights provided by Kimball Recital Hall was the best approach. The ensemble did not rehearse with performance lighting until the dress rehearsal, so the need for the musicians to be flexible in terms of logistics was communicated throughout the semester. After stage setup during

the dress rehearsal, it was determined that only those musicians in front of the projector screen would need additional lighting only during the second half of the performance.

In the performance notes for Anton Alcade's *The Pawnshop*, several suggestions for aligning the music with the film were given:

> There are two diametrically opposite ways of approaching this work:
>
> > 1) Only the conductor has earbud: Only one earbud (e.g. Audio-Technica ATH-CHX7iS) is necessary, together with a laptop – with any software able to reproduce the movie + click track file.
> >
> > 2) Conductor and leaders of section have earbuds: 12 earbuds (or more) could be necessary. Together with a laptop – with any software able to reproduce the movie + click track file – and an in-ear monitor wireless system (e.g. Sennheiser EW-300-IEM G3) for sending the click track to each earbud simultaneously. The percussion leader is the drum set player (2nd percussion part).[39]

Once the group was ready to play alongside with film, option 1 was used due to limited resources and time. After some trial and error, and in recognizing the complexity of the work and in accounting for human error, a different approach was needed. Because of my work with the group throughout the earlier concert cycle and in conducting them for weeks, I was able to identify a student with a skillset (and passion) that could fix our syncing issues. The student was able to bring his expertise to the table to create our option 3: Adobe Premier Pro was used to overlay ribbon markers onto the film at each music cue and VLC Media Player was used to stream the film to both the conductor's laptop and the projector screens in the hall. When considering the issue of time, delegating this

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[39] Alcalde, 7.

project was crucial to the success of the performance. The student was able to complete the project which relieved pressure from the conductor and gave him real-world experience dealing with the technical side of performance.

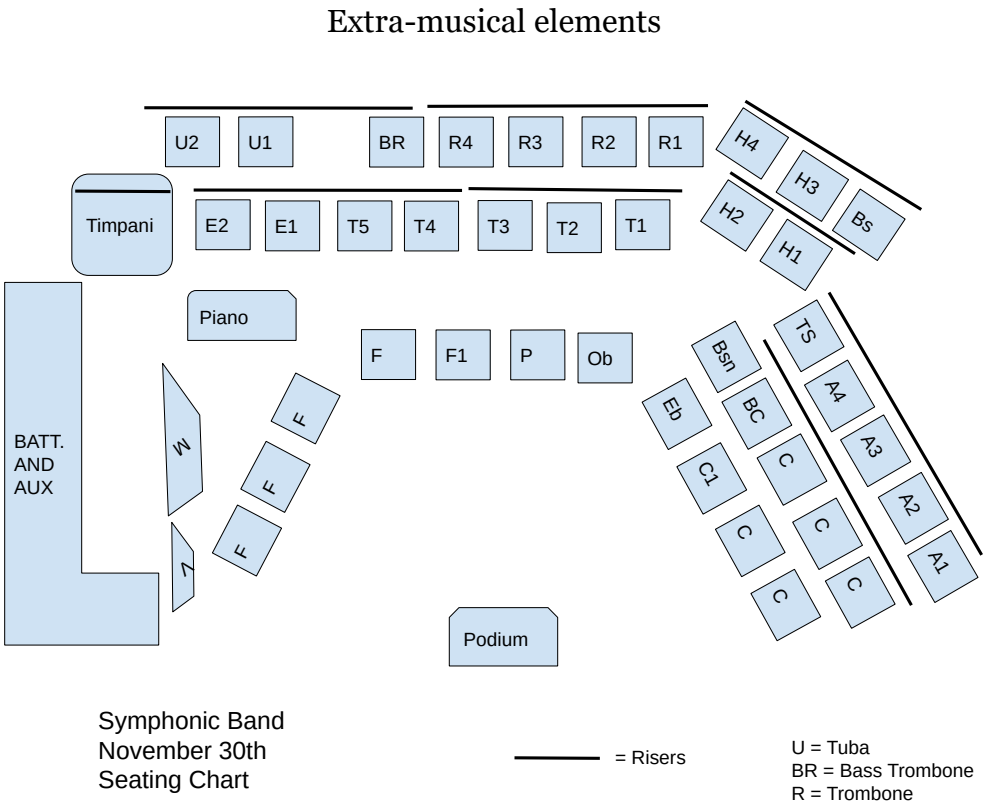

Figure 4.5. Setup for prototype 3 dress rehearsal and performance.

The seating arrangement above was not used in rehearsals nor fully realized until the dress rehearsal in the performance space. The primary reason for the change was ensuring that the woodwind players could be consistently heard across the stage's apron. The various seating arrangements utilized throughout the rehearsal process established a flexibility allowing the musicians to develop the proper skills of triangulation and ballistics to adjust quickly.

Since this event was held in a traditional concert hall and, due to the nature of the multidisciplinary elements included in the program, the audience-performer relationship was typical of that seen in the traditional paradigm. The audience was able to choose between the lower-level seating or the balcony, with the performers on stage.

To facilitate the production of the lighting experience, the light designer remained backstage while viewing the program from a television. Cyc lights were placed onstage behind the musicians to shine on the hall's organ, and three Chauvet Pro lights were placed down each of the side walls of the auditorium.

To ensure synchronization of the *The Pawnshop* to the musical content, a laptop connected to the VLC Media Player was placed in front of the conductor's music stand. This software allowed for the conductor to see the film with the overlayed cue markers while the audience viewed the unedited film on the projector screens. Additionally, the conductor's podium was near the edge of the stage's apron leaving minimal light to illuminate conducting gestures. Therefore, a stand light was attached to the conductor's music stand which pointed toward the body and arms.

Performance Aspects

Venue selection and logistics

A key component when designing these prototypes and in exploring new paradigms in band performance as discussed in Chapter 3, is accessibility and community. The other prototypes explored new venues for band performance,

specifically locations that function as multiuse spaces and are in close proximity to areas patrons frequent in their daily lives. Due to the UNL Symphonic Band's home being in the School's Kimball Recital Hall and the performance having already been on the calendar, there was no option for venue exploration. In a sense, the accessibility and community factors were strengthened for the musicians and those familiar with the UNL campus as this venue is familiar to them and located next to their rehearsal space.

The lighting aspects of this event were used to create a multidisciplinary performance within the traditional concert hall. These types of performances are becoming more popular as orchestras and bands alike find a sense of belonging in the entertainment industry of the 21st Century. Below is a concise timeline for working with the lighting design and the recital hall staff.

> September 2, 2021: Reached out to University of Nebraska-Lincoln Professor of Lighting.
>
> September 8, 2021: Met with Professor to discuss needs of both parties. The professor began planning the lighting element of the program with a student designer. Because of their busy schedule this semester, this step would need some time to be confirmed they would have the personnel.
>
> October 22, 2021: Reached out for confirmation of collaboration.
>
> October 27, 2021: Confirmed collaboration.
>
> November 10, 2021: Reached out to Kimball Recital Hall Manager to provide the needed staging for the event.
>
> November 21, 2021: Sent timeline to lighting designer student who engineered the light experience for the event.

The instrumental logistics process for this prototype was the simplest in terms of moving equipment, as the recital hall is located adjacent to the UNL music building. The musicians were very familiar with this process and required no additional planning than what would be expected in traditional paradigms. Risers and stand lights were used for ease of visibility of the conductor. These were handled by myself, recital hall staff, and a few volunteer colleagues.

Audience development and interaction

To allow the audience an intimate multimodal experience (in this case through individual reflection), the program was presented without interruption between pieces. Given the performance space and the nature of the program design, traditional customs were in play throughout the event. The audience was addressed three times throughout the performance: before the start to welcome them and offer verbal program notes for the first portion, to announce intermission, and to provide verbal program notes for the second portion. During the reception, audience interaction was greatly positive, and many were intrigued by the multidisciplinary aspect.

Post-performance review and assessment

The time consideration for each prototype was a significant hurdle. It would be misleading to suggest that there is a proven way to utilize time management strategies which eliminate any adversity throughout the planning, logistical, and rehearsal processes. However, given below is world renowned

psychology researcher Brené Brown's "Seven Elements of Trust", which was useful throughout this process and could benefit further exploration in the new paradigm. This is not a how-to guide or a checklist to follow, but rather a series of considerations to shift the conductor's/teacher's mindset from a traditional performance driven one to a collaborative one. Hopefully, this will not only be useful in the proposed new paradigms, but also within the traditional approach to ensemble performance.

> **Boundaries:** Respect boundaries, and when it is not clear what is okay and not okay, ask. Be willing to say no.
>
> **Reliability:** Do what you say you will do. This means staying aware of your competencies and limitations, so you do not over promise and are able to deliver on commitments and balance competing priorities.
>
> **Accountability:** You own mistakes, apologize, and make amends.
>
> **Vault:** You do not share information or experiences that are not yours to share. Collaborators need to know that their confidences are kept, and that you are not sharing with them any information about other people that should be confidential.
>
> **Integrity:** You choose courage over comfort. You choose what is right over what is fun, fast, or easy. And you choose to practice your values rather than simply professing them.
>
> **Nonjudgement:** Collaborators can ask for what they need, and you can ask for what you need. Each party can talk about how they feel without judgement.
>
> **Generosity:** You extend the most generous interpretation possible to the intentions, words, and actions of others.[40]

[40] Brenebrown.com/videos/anatomy-trust-video/

Practicing the philosophy above was the most successful component of this prototype. Throughout the planning, rehearsal, and logistical processes, each party was afforded the same elements of trust. For student relationships, this supported aspects of teacher immediacy that will be discussed in Chapter 5. For other collaborators (colleagues and logistical staff), the approach created a welcoming space that was free from immense pressure. The idea was to create something that was fresh and investigative, not perfect. In fact, the performance was not perfect (refined) in the traditional sense, but widely successful in terms of collaborative flexibility.

A goal of the new paradigm is to utilize spaces outside of the concert hall for performances, as seen in Prototype 1. In the case of Prototype 2, a concert hall was an ideal option. While intimacy in other inter-, multi-, or transdisciplinary performance is facilitated through audience involvement or proximity, the pageantry and grandeur of a performance hall can create personal intimacy between an individual audience member and the performance product.

An element of the program that could have received more oversight was the lighting design for the first half of the performance. A great benefit these prototypes offered to the performers is the level of ownership they have over the product. Student involvement in the production side of these events allows wind ensembles to provide new experiences for other artists besides musicians. During the rehearsal process, the light designer was given recordings of the pieces to prepare this extra-musical element before the dress rehearsal, with no limiting parameters. While the design was not a distraction from the performance, more

attention from the conductor prior to the dress rehearsal could have improved the design's cohesion to the musical form of the first half of the program.

In preparation for this performance, the musicians spent a great deal of time internalizing each piece's technical and programmatic characteristics. Providing a conductor's interpretation of each composer's thoughts through formal analysis would have been beneficial for providing a lighting design that changed speed, depth, and color that more closely aligned with the composer's voice rather than only the realization of the light designer.

Lastly, the largest knowledge gap that is left untouched is the effect of this paradigm's hurdles on the time constraints of teachers. Due to fulfilling my duties as a graduate assistant while preparing these prototypes, my commitment to this ensemble was not as stringent as a secondary or collegiate level band director. Research involving teachers' time spent on other activities than teaching in the classroom was outside the scope of this literature review. However, if there is literature regarding this information, the next step would be to consider how the studies presented in the beginning of this chapter could impact non-teaching time and how they could be more easily woven into the fabric of the average music teacher's daily work schedule.

Chapter 5: RECITAL 3 – PERSONAL CONNECTIONS

Preliminary Considerations: Nonverbal and Multimodal Communication

This chapter will focus on the tactics employed in the recruitment and rehearsal processes to facilitate ensemble development for this recital. The topics addressed include group interactions and immediacy. The first of these will shed light on the possibilities of intergroup and intragroup dynamics that impact relationships in the classroom, as well as their use and potential to affect the audiences of performances. The second topic will strive to highlight how immediacy is critical when navigating unfamiliar territory for the classically trained musician.

Each prototype placed musicians in conditions unfamiliar to traditional large ensemble performance training. In planning Prototype 3, the information detailed below provided a strong foundation for how to handle group members' anticipated discomfort throughout the rehearsal process and during the performance. The following section is organized to present aspects of group interactions that help promote immediacy. It is through the understanding and practice of these topics that flexible collaboration can grow. Group Interactions and immediacy were utilized to foster a safe emotional environment and to navigate nonverbal and multimodal performance strategies.

Group Interactions

There are two major elements of leadership conductors work within: musical leadership and group leadership. In regard to the latter, conducting

pedagogy addresses a strong need in the classroom. In *On Becoming a Conductor*, Frank Battisti lists "skill in working with people, sense of community, and communication skills" as attributes needed of a conductor-leader.[41] Michael Haithcock, in *The Elements of Expressive Conducting*, specifies the need for non-verbal communication.[42] Much research has been completed on the effectiveness of various leadership styles used by the conductor-teacher in the music classroom, but little of this explores how the emotional intelligence of the teacher and/or conductor, and students affects the outcome of rehearsals and performances.

Troth et al. sought to address a similar effect through the study of general teams and their outcomes. The study focused on four emotional skills at the individual level: awareness of one's own emotions, awareness of others' emotions, managing one's own emotions, and influencing others' emotions. Their overall goal was to understand if these emotional skills of individuals create a pool of emotional skills on the team level which greatly affects the outcome of a team's task. While several of their specific hypotheses failed, an important discovery found that teams with a greater skill in managing their own and influencing others' emotions positively influenced the communication performance of individual team members, as rated by other team members.[43]

Sauter et al. sought to "investigate whether certain nonverbal emotional vocalizations communicate the same affect states regardless of the listener's

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[41] Battisti, 80.
[42] Haithcock, 2.
[43] Troth, et al., 715.

culture."[44] They compared the reactions of European native English speakers and those who speak Himba in northern Namibia to a gradient of positive and negative emotional vocalizations to better understand universal communicators across cultures that have little in common or knowledge of the other's existence. Confirming previous literature, they also found that basic emotions such as anger, fear, happiness, and surprise were generally recognized cross-culturally. However, a notable finding in this study showed that "vocalizations intended to communicate a number of positive emotions were not reliably identified by the Himba listeners".[45]

Greene and Stewart examined the findings of Benjamin Cooke's "Nonverbal Communication Among Afro-Americans: An Initial Classification" (1972) and utilized two focus groups of African American students from two regional universities in the United States. The goal of this research was to determine if Cooke's classifications and rationales of nonverbal communication were still relevant to the culture of descendants of the same culture nearly 4 decades later. Cooke's original suggestions asserted that the observed nonverbal communication among the studied individuals served to promote a sense of unity and affirmation to their shared experiences. The 2011 examination suggests that the classifications by Cooke have evolved, varied, or been dismissed altogether. However, the recent study found that "what remains are the sustaining factors of

[44] Sauter, et al., 2408.
[45] Sauter, 2410.

a people's shared history, worldview, and socially constructed reaction to the social structures of American Society."[46]

Regarding group interactions, Troth et al. suggests that our pooled individual emotions can have a great impact on the outcome of a team. Sauter et al. found that cross-culturally, there are certain universal emotions that are understood easily and other linguistic practices that are not. Finally, Greene and Stewart offer the idea that shared histories and worldviews, while evolving over time, can be understood cross-generationally.

These specific studies were chosen for this review because of their possible interrelatedness to understanding a new path in our diverse and changing classroom cultures and performance spaces of the 21st century. We can gather that our individual abilities to navigate emotional intelligence can influence others within a team, while also knowing that we possibly share basic emotions with others we may not know (even from another culture or generation). By utilizing these ideas of group dynamics with what is already known about music's influence on emotions, I believe there are further connections to be drawn in this area as it relates to teaching and creating music within large group ensembles.

Throughout the rehearsal process, the practice of recognizing the groups' pooled emotional state through vocalization and musical tone as well as nonverbal cues was extremely beneficial. While highlighted for Prototype 3, these practices were also utilized in Prototypes 1 and 2. When placing musicians in unfamiliar circumstances, it is crucial to take into consideration how individual

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[46] Greene and Stewart, 398.

group members perceive each other while also respecting the atmosphere of rehearsal in real-time. That is, the conductor-coach must recognize cues from individual group members before negative emotions become contagious. Recognizing the shared perspectives at-large, regardless of cultural or generational bias, kept the group from placing blame on one another when adversity was encountered. Even more paramount was recognizing positive cues and allowing those to influence other group members.

Immediacy

For the purpose of this section, immediacy can be seen as the connectedness one feels to another individual during short- and long-term interactions and/or relationships. Through a review of literature, an important aspect of nonverbal and multimodal communication appears to be driven by our emotional reactions (conscious or subconscious) to these signals. Immediacy is best summarized by Ann Frymier and Marian Houser in their 1996 publication, "The Development of a Leaner Empowerment Measure."

> "Nonverbal immediacy behaviors include things such as eye contact, smiling, moving close to students, using vocal variety, and using positive gestures. Verbal immediacy includes such behaviors as calling students by name, using personal examples. Using humor, asking for students' opinions, and having conversations with students outside of class.[47]

Goodboy et al. sought to close possible knowledge gaps within this topic by solidifying results of affect learning, motivation, and cognitive learning of college students as they relate to teacher immediacy. These students were enrolled in

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[47] Frymier and Houser, 185.

communication theory and research methods courses at Mid-Atlantic University. Their research found that for student recall scores to be significantly positive, both nonverbal and verbal communication were necessary and were not as fruitful with either alone.[48] A similar study by Wilson et al. asserted that "an effective teacher might not be immediate, but an immediate teacher likely would be seen as effective by their students.[49]

A 2010 article "Teaching Without Talking" by Jacqueline Hansen asserted that it is crucial for teachers to understand body language across various cultures to promote immediacy. She suggested that proximity, eye contact, gestures, and touching are the key aspects of nonverbal and multimodal communication pathways to create positive (or negative) relationships with students. "Teachers must become kid-watchers to familiarize themselves with their students' nonverbal communication patterns."[50] Her article further suggests that reflective teaching (primarily through video recording) is the best way of improving these skills. While these propositions are rooted in the secondary education classroom, ensemble leaders in the new paradigm could greatly benefit from becoming "musician watchers" to coach the group members on how to improve their ballistic and triangulation skills.

In the music classroom, teachers take on many roles: teacher, conductor, leader, etc. Leader, in this context, is more than just the adult in the room. As music classrooms often operate as a team set out to accomplish specific goals, a

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[48] Goodboy, et al., 10.
[49] Wilson, et al., 8.
[50] Hanson, 40.

greater leadership role is taken and is often assumed to be the "role model" for the perfect team member. Therefore, perceived effectiveness and rapport with the students is crucial. A 2008 publication of the *Bulletin of the Council for Research in Music Education* authored by Christopher Johnson et al. reported on this topic. Their purpose was "to determine if a relationship exists between skilled and novice music teachers' nonverbal behaviors and their perceived effectiveness and rapport."[51] Their findings indicated that evaluators were able to distinguish between skilled and novice music teachers under various manipulated circumstances. A similar 2010 study, "The Influence of Social Intelligence on Effective Music Teaching" by Jay Juchniewicz resulted in the same conclusions.

While nonverbal and multimodal aspects are virtually untouched as they relate to large ensemble performance, teacher immediacy has gained a bit more traction. From review of the literature, it seems that the next step would be deepening our understanding by broadening some of the gaps mentioned within the studies and then examining how peer immediacy affects students and teachers in music spaces. Large group ensembles are unique groups that often utilize student leaders, whose level of emotional intelligence could be just as influential when working with other students and conductor-teachers.

Music selection and program design

The last prototype was debuted on March 9, 2022. Of the three, this event was objectively the most complex. Its conception began in early fall of 2020 and

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[51] Johnson, et al., 73.

went through many revisions. Ultimately, the final product looked nothing like those ideas that came two years earlier. The discussion of design will begin where the final product came into focus. The theme "Personal Connections" became the focus and included Nolan Schmit's *Fanfare for a New Renaissance* (2018), the world premiere of *The Forge* (2022) by John David Cope, Yuanyuan (Kay) He's *The Remains of the Wind* (2014), and concluded with *Symphony No. 3: For David* (2007) by Kimberly Archer.

Following is the complete framework of the prototype's design as it was presented in the program for the recital. Program notes by the composers have been removed to focus attention on design rather than musical content.

> As a Doctor of Musical Arts in Wind Band Conducting student at the University of Nebraska-Lincoln, I am required to complete three conducting recitals. Many of you have already attended the first two: "Chamber Music Through the Ages" and "The Experience of Light." Both of these performances centered around the use of multi-media through performance in band, or the implementation of non-musical art collaboration. For this final recital, the multi-media aspect has been stripped away. While there are academic forces at work within this concept, the focus tonight will be "Personal Connections." In the following notes, I hope to present the threads which lead to the formation of this program.
>
> I began my doctoral studies in the Fall of 2020, right in the midst of the COVID-19 protocols implemented throughout the country. Moving

from the state of Georgia, you can imagine the lack of personal connection I found in Lincoln, Nebraska. I found a 310 square foot studio apartment across the street from Westbrook Music Building, where I spent much of my time. I typically only left to attend the UNL Wind Ensemble rehearsals, of which I was the ensemble manager. Because of mask mandates, I knew very little of what my peers, colleagues, students, and professors looked like. After about a month of rehearsals, I realized a familiar outfit in the hallway of my apartment building. It would later occur to me that the person was a trumpet player in the wind ensemble. For those that know her, her fashion is unique and always fabulous. Throughout my first year, the only interactions I had with her had been those in wind ensemble: me complimenting her great style, and the quick (admittedly awkward) hellos in our shared hallway. It wouldn't be until the Fall 2021 marching band season that I got to know who this student really is. As an instructor for The Cornhusker Marching Band drum majors, I helped coach this student throughout the season. Since then, we have had many laughs and great conversation. It has been my pleasure to teach and learn from her. Due to COVID, this connection is the only one I had to her dad until last fall. Her Dad, for those who do not know, is quite a famous individual. One of his jobs includes being the voice of The Cornhusker Marching Band. I speak for all of CMB faculty, staff, and students when I say that we are completely honored and love having him in this role. He always brings his great spirit wherever he goes. This isn't his only connection to UNL; he is

also an alumnus of the school of music where he received his Bachelor of Music Education with an emphasis in composition (1993) and Master of Music in Composition (2003). When creating this program, I knew that I wanted pieces close to myself and those who were going to be in the ensemble. Through my connection with this student (who is performing with us tonight), her beautiful relationship with her composer dad and his deep connections to the UNL band program, one of his pieces had to be included on the program. As I am a French horn player, it seemed perfectly fitting to solidify these connections in programming Nolan Schmit's *Fanfare for a New Renaissance* written for brass instruments.

As a part of the required studies for the DMA in Wind Band conducting program, I took Dr. Carolyn Barber's wind band literature course in the Spring of 2021. Typically, those who take this course are also in a wind band conducting degree program. However, that semester we were thrilled to have a Master of Music in Composition student join the class. It was throughout that semester I learned I wanted to commission the work of John David Cope. He and I often find ourselves interested in collaborative work, and what better way to collaborate than by paying a person money?! Those who have pursued graduate studies know that money is not something we have a surplus of, so I had a challenge to solve. In the last year of my master's program at Georgia Southern University, I was greatly humbled when the Nu Kappa chapter of Kappa Kappa Psi band fraternity asked if I was interested in becoming an honorary member.

After forming such close bonds with many of the members, I had no hesitation in committing to that process. The Epsilon Omega Chapter of KKΨ ere at UNL is a fantastic brotherhood that I am always honored to see doing diligent and much needed (often behind the scenes) work. Through many connections to UNL's KKΨ chapter I had already started to make and several meetings to solidify even more, *The Forge* found its funding.

The Remains of the Wind had no connection to me or any one I knew that has been part of this program when it was selected. However, I knew I wanted to choose a piece by someone from outside the United States. Diversity has never been a strong suit of the wind band medium and in spite of the conversations happening today, finding pieces appropriate for a certain concept takes quite a bit of searching. Through my research I found this piece, and it fit wonderfully in terms of its musical content and the personal connections the composer details in her program note. By pure happenstance, I was carrying my scores after a late-night rehearsal for this program when I ran into one of our international students. He saw the name of the composer printed on the score and instantly asked if he could take a look. His enthusiasm first caught me off guard, but as he read the program note, I could feel the joy radiating off of him. He explained to me that the grammar seen within the note was clearly recognizable and is found in Chinese culture. In fact, Yuanyuan He is Chinese and now works as an Assistant Professor of Music in

Composition at the University of Arizona. Afterward, he thanked me for allowing him to take a look and for selecting it. While small, that interaction was enough to make a big impact in my life. If even for a moment I can assist in someone feeling the joy of meaningful, personal connection, my job has purpose.

The program note provided for *Symphony No. 3: For David* was written by the late Chris Werner. My connection to Chris is simple: Chris was the first DMA in Wind Band Conducting student to graduate from UNL. Without his accomplishments under the leadership of Director of Bands, Dr. Carolyn Barber, I would not be completing my life goals in Spring 2022.

Recruiting strategies and practices

Like the program design, the approach to recruiting was based on close personal connections. Immediacy, in this case, was previously built in the rehearsals but was also built outside of conductor-musician relationships. Graduate assistants are placed in unique roles where they are seen as both a teacher/role model, but also fellow students. In this role, there are opportunities to create immediacy through real-time shared experiences.

The initial recruiting process began as a grassroots effort to get musicians excited about the new concept. A common practice for UNL DMA conducting students is to recruit through mass communication/announcements to university standing ensembles. This approach is to garner as much willingness to participate

as possible and then narrow instrumentation down from those that are interested. In the grassroots methodology, the idea was to find undergraduate and graduate students who had already bought in to the new paradigms through participating in/attending the previous prototypes. The nature of this event required that the musicians already understand the need and benefit of being flexible with these collaborations. Verbal acceptance was gathered from university students over the Fall semester with an official recital participation email sent on January 24, 2022 (see Figure 5.1 for ensemble forces).

Rehearsal scheduling and design

Common practice for UNL DMA conducting recital rehearsals is to schedule four to five sessions which last approximately two to three hours. In this particular semester, three volunteer-based DMA conducting recitals were scheduled to be given which required each conductor's schedule of recitals to be reduced. Through initial conversations with the selected musicians, the standard availability when considering other commitments resulted in four rehearsals. The following schedule was used:

2/9/22 – 6:30-8:30 (Westbrook Music Building, room 130)

2/16/22 – 6:30-8:30pm (Westbrook Music Building, room 130)

2/23/22 – 6:30-8:30pm (Westbrook Music Building, room 130)

3/2/22 – 6:30-8:30pm (Westbrook Music Building, room 130)

3/7/22 – added 1 hour rehearsal/read through (He and Archer only)

3/9/22 – Dress Rehearsal – 6:30-7:15pm (Willa Cather Dining Complex)

3/9/22 – Performance – 7:30pm, Reception at 8:30pm, event cleared by 9:30pm (WCDC)

The March 7th rehearsal was after assessment of the March 2nd rehearsal and by request of the musicians. While not all musicians were able to attend, a majority fit the rehearsal into their busy schedule. The necessity for this rehearsal stemmed from the level of difficulty of the music selected for this program. The extra rehearsals were not needed in terms of ensemble success but were beneficial because the musicians found intrinsic motivation through their affinity with the pieces. They were keen to ensuring the proper amount of work was put into the rehearsal process to give the event the justice they felt it deserved.

As with the new paradigm's proposed strategy, the rehearsal design was centered around flexibility. More time was given to the musicians to discuss strategic plans for non-verbal communication throughout the performance. It was important for the instrumentalists to understand what they needed from others and how to execute ballistics consistently. This often required the conductor to give purview of what was practiced in rehearsals to the musicians themselves. In this prototype, the conductor's role was akin to that of a coach (rather than lecturer) who guided the physical and emotional needs of the ensemble to navigate the experience.

In unfamiliar situations, the tendency is to place blame on ourselves as well as those around us to find emotional solace. However, with the limited number of rehearsals, and for general mental health considerations of any

rehearsal, it was important to consider the literature discussed earlier in this chapter regarding non-verbal communication and its relationship to emotional regulation. These elements were not discussed with the musicians throughout the process but were utilized in the act of coaching. The conductor's role in this prototype was not only to navigate musical needs but also emotional stability.

Working with the Performers

Ensemble development

Figure 5.1 shows the seating arrangement used for this prototype. In alignment with the programming design, the prototype's setup allowed for an up close and personal view of the musicians which was called "An Interactive Soundscape." This concept is discussed further in "audience development and interaction."

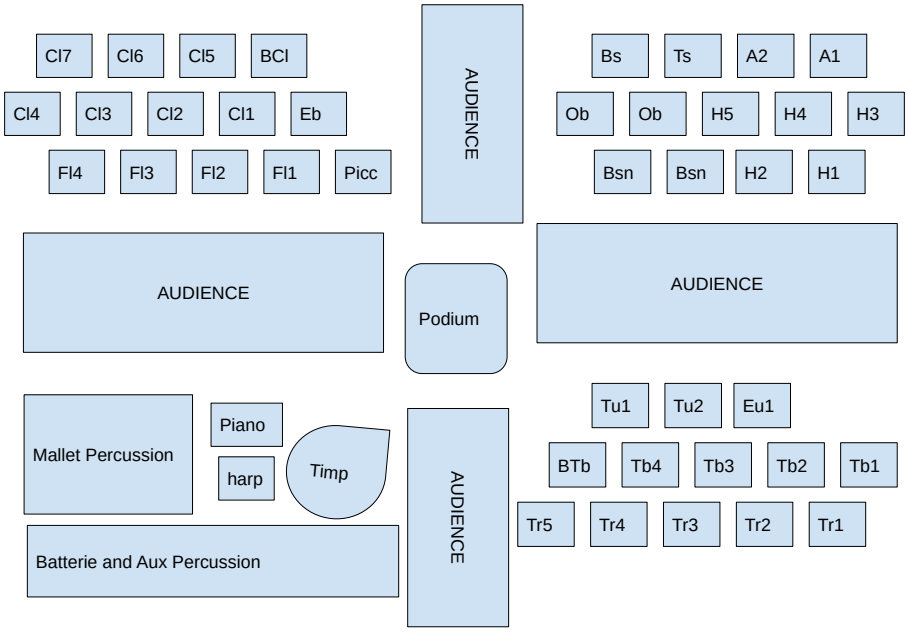

Figure 5.1. Prototype 3 setup.

Through the rehearsal process, in a much smaller space, the instrumentalists were always placed in this arrangement. It was important for navigation of the musical material that the musicians felt comfortable and had stability in placement. The ensemble was made up of undergraduate and graduate music students of the school as well as recent alumni and student teachers. During the selection process, it was important that every musician in the ensemble had some level of friendship in the room. While not all of the musicians knew every person in the room, there was intention in ensuring everyone had a network to instantly connect with.

To increase the immediacy of the ensemble to the program, two of the featured composers were brought in to give advice to the ensemble. These composers were closely related to the university, which lessened the intimidation factor that might have otherwise taxed our limited rehearsal time. Having discussions with these composers allowed for the musicians in the room to share their own thoughts which increased the emotional ties they had with the music and each other. This created a level of ownership which has become inherent within this paradigm.

Throughout the process, the instrumentalists were free to voice concerns without fear of judgement. Knowing that their concerns were heard and always validated created immediacy that is not always found in traditional rehearsals. The idea was that everyone in the room brought expertise to the table and each concern was as valid as the next. Since the age range in the room spanned about a

decade, this gave first- and second-year students a sense of responsibility they were not accustomed to in many classrooms.

Conducting considerations

Of the three prototypes, the conducting concerns for this event were the most challenging given the location of the podium. Due to the limited number of rehearsals, it was important to select musicians who were already familiar and comfortable with ballistics and triangulation through practice in or affiliation with Dr. Carolyn Barber's Ensemble Performance Lab. Due to the performance space's availability, the ensemble would only be able to rehearse in the space just prior to the event (about thirty minutes before the space opened to spectators).

The rehearsal space was vastly different from the performance space in both size and acoustics. The musicians were forced to be closer together in rehearsal because of limited space, so frequent reminders of the difference were needed. The acoustic environment in rehearsals was much louder because of the tile floor, while the performance area was dry because of the typical uses of the space for lectures, presentations, and banquets (see Venue Selection and Logistics in this chapter).

These challenges required planning atypical of the usual score study process. It was important to rely on groups of musicians through their non-verbal (ballistic and triangulation) skills and connected musical content. To facilitate this, it was important that only conducting gestures relating to transition or musical artistry was given. That is, all instances of time beating were kept to a

minimum or when stability was needed. When gestures were too minute in terms of overall musical form, the musicians would become too reliant on the conductor and missed crucial information from musicians across from them.

Extra-musical elements

In the setup for the performance, a limited number of chairs were used, and many of the musicians stood throughout the event. Apart from the tubas, euphonium, bassoons, timpani, drum set, and piano, all musicians stood so that sightlines could be unencumbered and easy to shift.

Archiving the performance was important for assessment purposes, and to fulfill a requirement for DMA recitals in the Glenn Korff School of Music. The space was equipped with microphones, video cameras, and streaming services. Once in the space, we realized that no staff with knowledge to operate the equipment was available. Therefore, those with minimal knowledge were able to get the equipment workable, but not to the level of quality that was desired for documentation.

It would have benefited the documentation process had at least the conductor been able to view the space and test equipment before the dress rehearsal. While this was not possible due to various scheduling conflicts, advanced preparation for performance space viability should be considered in the future. However, in determining viability of a performance space, it is important that the leader of an ensemble consider what the space needs for a successful

audience experience and certain concessions might need to be made and were in the case of Prototype 3.

Performance Aspects

Venue selection and logistics

For this prototype, accessibility and community were back in full force when considering the appropriate venue. Given the setup of the prototype, no traditional concert halls were considered. The goal was to find a large room with no incline and higher ceilings. With this in mind, the following venue was selected:

> One of the largest spaces on the UNL campus, at nearly 6000 square feet, Red Cloud is sure to meet your large group needs. Able to accommodate multiple configurations, the main Red Cloud room can be left as one large space or separated to become two or three smaller spaces. In its largest configuration, Red Cloud can hold up to 500 seats in theatre style or 350 guests at banquet tables. All lighting, projection, and sound can be controlled on simple-to-use touch panels. Media can be displayed using the built-in PSC, a tuner, or by connecting a personal device. This space also contains a unique LED lighting system that gives numerous options for light colors and display.[52]

[52] Conferenceservices.unl.edu/willa-cather-dining-complex

The Red Cloud Suite, in its largest form, was selected because of its proximity to one of the larger student dining complexes on UNL's campus. The suite is located on an exterior wing of the complex which funnels students to a large dormitory. While the advertising for the event was typical of all three prototypes, an additional tool was used during the event. That is, to leave the doors to the space open throughout the performance. The sound was able to flow through the hallway to the common space which drew students in before they left the complex. This prototype enjoyed the greatest attendance of the three, with approximately 50 audience members.

The logistics for this event were the most complex, requiring extensive planning and some compromise. Although the Red Cloud Suite is a multiuse space, band performance is certainly not in its wheelhouse. All of the equipment required for a typical concert needed to be brought over from the UNL music building. This included chairs for the musicians that needed them, music stands, conductor's podium and stand, and all percussion required for the program.

The location of the performance space was approximately half a mile from the music building where all the equipment is housed. To facilitate in the moving process, a large trailer was rented for the day. The organization and moving process was delegated to the percussion section leadership with assistance from the conductor and volunteers. Fortunately, the only necessary compromise was using an electronic keyboard rather than an acoustic piano.

Audience development and interaction

The seating arrangement for this performance was designed in part to create an interactive soundscape. The audience sat at round tables in the midst of the performers with the goal being for the audience to transition from seat to seat between pieces. With the instrument clusters surrounding them, they were able to hear a particular set above the others with the option to change that perspective for each piece. The audience was given this information in the opening verbal program notes.

While observing the audience throughout the event, their demeanor could have been described as stoic. With a few exceptions, most of the audience remained in the seats they chose at the beginning of the performance. From interactions during intermission and after the performance, the event was a success. The interactive soundscape was not a major topic in these discussions, but it was suggested that a bit more instruction throughout the event might have been helpful. For example, encouragement by the conductor, discussion with the musicians, identification of focal points in the orchestration of each piece etc. might have encouraged audience immersion within the interactive soundscape.

Post-performance review and assessment

On the night of the performance, it happened to be snowing. To assist in explaining to the audience how the performers would navigate the setup, a metaphor of handling black ice was used. The idea was that there would be black ice (fluxes in technical performance) that we would hit as an ensemble, but the

object was for us all to stay on the road with the exception of one instance toward the end of the performance, the musicians accomplished that goal.

Reflecting on the entire process, the number of rehearsals was a significant hindrance to the progress of the ensemble. With more time to refine the non-verbal communication skills practiced throughout, the quality of the technical aspects of performance would have been greater. These aspects created fluxes of rhythmic and melodic stability that primarily stemmed from matters of internal pulse which resulted in misplaced or absent musical content. The fluxes throughout the performance were handled as expected but would need refinement to move this event out of the prototype phase into a viable product.

The venue selected for this event was excellent for accessibility and community goals but was insufficient acoustically. The room was incredibly dry, leaving the performance without the vibrance we created in the rehearsal space. The musicians in the group had become fairly used to the concept of collaborative flexibility but the dryness and expanse of the space presented unforeseen ballistic challenges. The players simply were not ready to project as energetically as the venue required. While the players adjusted their approach to include more visual information, the complexity of the musical material limited eye contact to a significant degree. Given restrictions to both ballistics and triangulation the ensemble was somewhat frustrated in their work.

However, the performance was a success on many levels. Another attempt is warranted to work out the kinks. This type of event requires a level of buy-in that is estimated to take at least several months with musicians unfamiliar with

practices of the ensemble performance lab. Next steps would include creating a long-term rehearsal strategy to facilitate this type of performance with traditional-minded musicians.

SECTION 3: THE AFTERMATH

CHAPTER 6: COACHING OF COLLABORATIVE FLEXIBILITY

Throughout the process of planning and leading these prototypes, a key concept was consistently needed and practiced – flexibility. Earlier in this document, the idea of collaborative flexibility was discussed. This component was implemented after I saw a great deal of uncertainty from others as these prototypes were in the creative process. The uncertainty did not stem from fear of each collaborators' abilities or talents. Each participant was concerned that they might let down the team.

When navigating inter-, multi-, and transdisciplinary work, a great deal of trust is placed on individuals who might have little to no prior relationship to one another. Throughout each process, many of us were learning about each other for the first time while also learning to fully trust each party's creative prowess. Therefore, flexibility took a few forms: between musician and conductor/coach, musician and musician, collaborator and conductor, collaborators and other collaborators, and in one instance composer to conductor and musicians.

Promoting and Encouraging Confidence

As artists, we have all been through a time when confidence in our work was a major concern. When introducing inter-, multi-, and transdisciplinary work, it can often be difficult to imagine the end product, as the creative process often extends beyond the performance date. Each aspect of the event is tweaked once in the performance space, likely due to at least some of the parties

entering/seeing it for the first time on the day of the performance. Uncertainty can be a driving force for lack of confidence and must be handled gracefully.

When collaborating on new projects, the hurdle of uncertainty can be overcome by highlighting the current knowledge the group possesses to enhance the act of problem solving. Upon reflection of case studies through business management detailed in *The Leadership Challenge,* James Kouzes and Barry Posner offer,

> To enable others to act, you must strengthen others by increasing their self-determination and developing competence. This means you need to take actions that make people feel powerful and in control of their circumstances, let people make choices about how they do their work and serve their customers, and structure jobs so that people have opportunities to use their judgement.[53]

When collaborating in this paradigm, there can be an instinct to provide others with a detailed vision of what the leader (in this case, conductor) hopes the final product will be. However, to enhance the creative process, I found giving fewer parameters created a greater sense of community among each group. This meant allowing group members to offer their own visions of the performance product and empowering their thoughts by including their ideas (even if compromise is needed).

Taking Calculated Risks

The creative vision for these prototypes had a prominent common characteristic – risk. When undertaking the planning and production of these

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[53] Kouzes and Posner, 268-269.

complex events, I often worried about failure. As these were also degree requirements, progress in the DMA program required their success. Inherent in these prototypes was the matter of placing musicians in environments or circumstances that were unfamiliar, considering their training in a mostly traditional paradigm. Therefore, a driving force of dealing with the fear of failure became defining success for each prototype.

Discussed in Section 2 were the inter-, multi-, and transdisciplinary goals for success; however, there is an element here that is even more foundational. The underpinning of success was each group's ability to cope with factors of risk. Leadership philosopher Simon Sinek asserts that "calculated risk accepts that there can be great loses, but steps are taken to either guard against or respond to an unlikely but possible outcome."[54] When working with the musicians, non-verbal cues were often used in rehearsal to determine how the ensemble was handling risk. When negative physical cues were present, reassurance through coaching was paramount. In these instances, I stepped out of the conductor's typical role of musical pilot and into the coach's role of encourager and assistant in solving the problem.

Measuring Progress and Providing Optimistic Transparency

In handling the calculated risks above, providing optimistic transparency through measured progress reports was extremely beneficial. A motto for this approach could be, "if this, then that." Throughout the rehearsal processes, the

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[54] Sinek, 102.

musicians did not have much contact with outside collaborators due to scheduling conflicts. Therefore, it was my job to keep each party in the loop regarding the progress made by their performance counterparts. This created a sense of unity, even though they had never met. This information was never detailed but gave the parties insight as to where their counterparts were in their process and how they were handling things. Struggles encountered and solutions to those were always provided. The goal was to ensure the performers that if an unknown circumstance occurs and inhibits the current plan's progress, then we will flex to a new plan. An unexpected benefit to offering optimistic transparency was the ability of collaborators to assist in the problem-solving process when struggles did occur.

In *212º Leadership* by Mac Anderson, founder of Simple Truths and Successories, Inc. and a leader in designing and marketing products for motivation and recognition, suggests using the following steps when tracking progress: 1) determine where you are, 2) set realistic targets for improvement, and 3) track, monitor, and review results.[55] A final step was added for these prototypes, which was to determine the trajectory toward the final goal and amending when needed. As suggested earlier, the creative process for these events often collided with the performance date. Unlike the traditional paradigm where the final product is clear and the goal is to manicure your process to reach that vision, this paradigm requires flexibility until the final product has been

[55] Anderson, 92.

produced and offered to the audience. Therefore, final goals were never specific but rather broad and inclusive.

Don't Overthink It

These experiences were not always dissimilar to the traditional paradigm. In fact, in terms of music, they were completely within the status quo. The musicians were always confident in their ability to meet the technical demands of the music. While they were mostly willing to stretch these skills in creative seating arrangements, they often fell into the trap of overthinking the "what ifs". This was also the case with collaborators, especially those who performed live with us in front of the audience.

Having practice with handling the overthinking loop before undertaking these projects, I was able to offer tips to those who were struggling with moving on and thinking positively. The key was to have a clear idea of individual and group values from the start and to reinforce or unite those when necessary. If those values were being honored and met, we were on the right path.

Trust

It is fairly common to underestimate how frequently a person relies on trust in their daily life. From the moment a person is born, they are forced to trust someone/something other than themselves. As adults, trust issues can get the better of our productivity. To better appreciate how often this idea impacts daily life, consider the following objects that are trusted daily to complete various

tasks: alarm clock, hot water heater, weather applications, automobile (including all of its components), stop lights, etc. Musicians are not dissimilar as reliance on physical and mental health, condition of instruments, technical equipment, etc. is crucial to fulfilling obligations.

When any of these systems break down in life, struggle ensues. How the adversity is handled determines how well goal trajectory is achieved. A factor of trust is a sense of belonging. Sinek states, "[A leader's] ability to make us feel like we belong, to make us feel special, safe and not alone is part of what gives them the ability to inspire us."[56] When a safe environment is created for a team to experience growth through failure, innovation can flourish, and new ideas emerge. While a sense of belonging is born out of trust, it does not prescribe a safe environment. To offer a safe environment, group members need to know they can be vulnerable in the space.

To create a space where group members feel they can be vulnerable, the members first need to sense vulnerability. In the most inclusive environment, this comes from the leader (coach or conductor). Daniel Coyle, in his book *The Culture Code*, suggests:

> A shared exchange of openness, [is] the most basic building block of cooperation and trust. Vulnerability loops seem swift and spontaneous from a distance, but when you look closely, they all follow the same discrete steps:
>
> 1) Person A sends a signal of vulnerability.
> 2) Person B detects this signal.
> 3) Person B responds by signaling their own vulnerability.
> 4) Person A detects this signal.

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[56] Sinek, 55.

5) A norm is established; closeness and trust increase.[57]

It is important that this vulnerability loop be a balance that comes from the top level of leadership. Without this balance, it is possible that inappropriate group dynamics could develop. It is important that vulnerability remain on the subject of the classroom, rather than on outside influences.

[57] Coyle, 104-105.

CHAPTER 7: CALL FOR *NEW MUSIC THEATER* WORKS

The premise of these prototypes was founded primarily on using pieces that were written outside the scope of inter-, multi-, transdisciplinary work. I believe this to be valid craftsmanship that contributes to the new paradigm. To combine these traditional works with the new paradigm creates a domain where both philosophies can thrive. Each performance was a creative process where conductor/coach, musician, and collaborator could contribute artistic purview.

Inter- and multidisciplinary works are becoming more prevalent in the wind band medium, but in a limited sense. The majority of pieces currently in the repertoire cannot solely fill the time of a full performance of roughly forty-five minutes or more. The wind band medium, in the new paradigm, has an opportunity to diversify the repertoire with works that lend to multimodal aesthetics that reach a broader audience.

These new pieces would consider the concepts used in the new music theater with collaborators from various disciplines. The 21st century presents challenges for Classical musicians due to the saturation of avant-gardism that fills social media platforms. Through utilization of venues that lend to accessibility and community, we can widen the target market interested in wind band repertoire. This is not to suggest wind bands may become mainstream, but that audiences more keen on other art forms could be included in our performances.

The work completed throughout these prototypes garnered interest from all parties involved. By creating safe spaces for collaboration, individual creativity flourished while generating networks of artists that had not previously been

connected. This design would lend well to composers who are hoping to network with musicians and conductors. Composers have the opportunity to be at the forefront of a new paradigm with an eager audience.

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