Exploring the Evolution of Choral Leadership:

A Study of Situational Leadership Theory and Leader Autonomy Support as applied within choral settings

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ABSTRACT *(French below)*

This dissertation examines the conductor's role in choral music with a focus on the evolution of leadership approaches throughout recorded Western musical history. My thesis is supported by evidence from composers, scholars, and educators from many time periods to illustrate how leadership styles have enhanced performance quality, rehearsal tasks, and the experience of conductors and choristers alike. The application of the research in this thesis, tailored to a particular choral situation, can result in an improvement in the motivation, morale, and mindset of all participants both autonomously and collectively. It can provide a sociological behavioral framework used to cultivate a strong bond of trust between conductor and choristers, demonstrated by Allen and Apfelstadt's research, among others.

This study is divided into three parts: part one draws upon sources that address musicians' processes of learning music and the influence of educational literature on choral pedagogy using two specific leadership theories, Situational Leadership Theory (SLT) and Leader Autonomy Support (LAS). This analysis of modern choral leadership includes research from experts within the past fifty years. Part two contains mapped leadership research and corresponding repertoire spanning one thousand years of musical history. Using a timeline, I illustrate how the selected repertoire for my recital demonstrates some of the earliest documented examples of choral leadership and how these core principles evolved over time. Part three contains a critical reflection on my findings and I discuss the changes that occur when applying these theories in rehearsal and performance.

In part three, I discuss the phenomenon surrounding many historical musicians and leaders who, without knowing, used leadership methodologies that we now have modern names for. I also provide contemporary 21st century examples of experimental performance practice techniques that

are based on movement, human expression, unique vocal timbre choices, and potential

performances of improvisatory singing. The use of these techniques and theories may create more

opportunities for choristers to experience excellence in rehearsal and performance and develop

independent leadership skills to encourage a collaborative environment for singing and music-

making.

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<p style="text-align:center">ABRÉGÉ</p>

Cette dissertation examine le rôle du chef de chœur dans la musique chorale, en portant

une attention particulière à l'évolution des approches de direction à travers l'histoire documentée

de la musique occidentale. Ma thèse s'appuie sur des preuves fournies par des compositeurs, des

chercheurs et des pédagogues de différentes époques pour illustrer comment les styles de

direction rehaussent la qualité de la performance, du travail en répétition et de l'expérience des

chefs tout comme celle des choristes. L'application de la recherche dans cette thèse, adaptée à une

situation chorale unique, peut résulter en une amélioration de la motivation, du moral, et de la

mentalité de tous les participants, de façon à la fois autonome et collective. L'utilisation peut

fournir un cadre sociologique comportemental servant à cultiver un fort lien de confiance entre le

chef et le chœur, tel que démontré par la recherche, entre autres, de Allen et Apfeltadt.

Cette étude sera divisée en trois parties; la première partie s'appuiera sur des sources qui

abordent les procédés d'apprentissage de la musique par les musiciens et l'influence de la

littérature éducative sur la pédagogie chorale en se basant sur deux théories spécifiques du

leadership: la théorie du leadership situationnel (SLT en anglais) et celle du support à l'autonomie

du dirigeant (LAS en anglais). Cette analyse de la direction de chœur moderne inclut la recherche d'experts des cinquante dernières années. La deuxième partie contiendra la recherche mappée du leadership et le répertoire correspondant qui couvre mille ans d'histoire de la musique. En suivant la chronologie, je vais illustrer la façon dont le répertoire sélectionné pour mon récital rejoint quelques-uns des premiers exemples documentés de direction chorale, et comment ces principes fondamentaux ont évolué au fil du temps. La troisième partie contiendra une réflexion critique sur mes conclusions et discutera des changements qui se produisent lorsque ces théories sont appliquées de façon pratique en répétition et lors de performances.

Dans ma recherche et ma réflexion dans la troisième partie, je discuterai du phénomène entourant plusieurs musiciens et leaders historiques qui, sans le savoir, ont fait usage de méthodes de leadership pour lesquelles nous avons maintenant des appellations modernes. Je fournirai également des exemples contemporains du 21$^{\text{ème}}$ siècle de techniques expérimentales de pratique du chant et de l'interprétation qui sont basées sur le mouvement, l'expression humaine, les choix uniques de timbre vocal, et les performances potentielles de chant improvisé. L'utilisation de ces techniques et théories créera plus d'opportunités de vivre l'excellence en répétition et en performance pour les choristes, et leur offrira l'occasion de développer des habiletés de leadership indépendant pour encourager un environnement collaboratif pour chanter et faire de la musique.

Chapter 1: Introduction

In part one of this dissertation, I will discuss one of the most significant leadership principles for choral music rehearsal and performance: unconscious leadership styles. The characteristics that have been historically observed in unconscious leadership styles appear in two specific leadership theories: Situational Leadership Theory and Leader Autonomy Support. I will not only define these terms that apply to leadership as a general concept in the specific context of choral singing, but I will also explain how conductors can apply these theories to their rehearsals for the benefit of choristers and conductors. I will describe the process of applying these general sociological and psychological leadership concepts to a modern choral setting, along with potential challenges and pitfalls emerging from this process. Additionally, I will address questions that might appear when applying these two leadership theories to a specific setting like a choral rehearsal:

- What kinds of considerations might arise due to the application of leadership theories like SLT and LAS, and how do they affect the selection of choral repertoire?
- How might these leadership theories influence the rehearsal and performance of choral repertoire?
- Is there an observable change in the role of the choral conductor as a result of the application of SLT and LAS? What specific elements are affected, and where do we see this change occur specifically?

- How does this affect choral rehearsals for the conductor and choristers

  separately? What benefits can we reap from utilizing these theories in choral

  settings today?

In the second part, I will assign a corresponding leadership style from SLT and LAS based on historically documented evidence such as Hildegard von Bingen's manuscripts, iconographies such as the Guidonian hand, examples of early music education such as tonaries, beginning in the 11th century and ending in present time. These sources will help demonstrate how music was taught in their time and how leadership methodologies were utilized from the very beginning. At the end of part two, I will apply these instances of historical choral leadership to a modern choral setting. Lastly, I will give an overview of the historical evolution of leadership as described in part one. For each piece of repertoire, I will examine sources that illustrate choral leadership during a period, corresponding with the date of composition. I will then consider potential links to the two leadership theories I have specified, LAS and SLT, supporting my ideas with scholarly research about leadership in the context of choral music. Finally, I will identify recurring patterns in terms of repertoire and pedagogical approaches in the rehearsal process. While many leadership studies apply to music, few focus on the choral conductor's viewpoint, and I will focus on studies that are most useful in music education settings to fill that scholarship gap. Sources that may impact the study include manuscripts/scores, recordings of rehearsals, and artifacts that show scenarios or circumstances of musicians utilizing assorted styles of leadership. This includes research by Gail Allen and Hilary Apfelstadt, Stephen A. Paparo, Joseph Carnicer, Diego Garriso, Salvator Requena, John C. Maxwell, and others.

The third part of my study will comprise a critical reflection on my application of leadership knowledge as informed by the sources I analyzed in the first section. I will also discuss the use of uncodified leadership theories in early music, when leaders were unaware of their application and why they worked so effectively. They are the first recorded demonstrations of these methods, before they became recognized behavioral theories. Utilizing the timeline model, as well as the application of SLT and LAS from past to present, I will critique how conductors' practices and choices do or do not incorporate historical approaches/roles and knowledge about leadership. This will demonstrate what methods were being used previously and what methods are still being utilized today. I will share my findings in the form of a critical reflection in the context of my own rehearsals. This self-examination is of value because reflection can allow a conductor the opportunity to be open-minded and flexible enough to implement change within the rehearsals with choristers.

PART 1

Chapter 2: Theories of Leadership: Situational Leadership Theory and Leader Autonomy Support

A leader is defined as someone who brings people together to work for a common goal and leadership is the ability of that person to influence the behaviors of an individual or group.[1] Anyone with this ability has leadership characteristics, regardless of the motivation behind the intended outcome or goal. Researchers such as Joseph Carnicer, Diego Garrido, and Salvator Requena define leadership linked to music making as "…social competence linked to the figure of the conductor of a music group (choir, orchestra, gospel, and big-band)." [2] According to these researchers, a strong parallel can be drawn between leadership skills: communication, autonomous learning and self-awareness, social skills, collaboration and teamwork, emotional self-management, and the development of leadership skills both autonomously and collaboratively with other choristers and successful choral conductors. These characteristics enhance the musical and non-musical outcomes that occur in a choral setting by modeling and guiding supportive behaviors.

I have chosen two leadership theories to compare for this study: Situational Leadership Theory (SLT) and Leader Autonomy Support (LAS). While there are a variety of leadership theories that can be applied in a choral context, Situational Leadership Theory and Leader Autonomy Support are different enough to provide clear contrast for this study's purposes. I chose to examine them because despite their differences, each allows for a balance of excellent music-making and cultivation of strong relationships between leader and follower. An examination of

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[1] John C. Maxwell, *The Irrefutable Laws of Leadership* (Nashville: Thomas Nelson Publishers, 1998), 17.
[2] Joseph Carnicer, Diego Garrido and Salvator Requena. *Music and Leadership: The Role of the Conductor*, (International Journal of Music and Performing Arts, June 2015), Vol.3m, No. 1, 84-88.

these two in the context of my rehearsals and repertoire list will show distinctive autonomous and multifaceted approaches for a choral conductor, leading to the benefits I have previously mentioned.

Blanchard and Hersey define Situational Leadership Theory as this: "choosing the right leadership style for the right people." [3] SLT serves as a guideline for using multiple leadership methods, and it specifies within the theory itself four specific styles categorized to help the conductor apply a leadership style that is the most effective depending on the choral circumstance. Choral leaders using STL must be able to transition from one leadership style to another to meet the changing needs of the individual choristers and the choir as a whole ensemble. Choristers learn in various ways with vastly different needs, therefore, the flexibility of leadership style is vital, along with concise, quick, and consistent instruction, initiated by the conductor. "These leaders must have the insight to understand when to change their management style and what leadership strategy fits each new paradigm... based on two concepts: leadership itself, and the developmental level of the follower." [4] STL is dependent on the responsiveness of the choral conductor in given choral situations and involves a flexible navigation of different approaches and styles which is what makes it so effective. It allows conductors to cater to the needs of every individual, in addition to the whole as one monolithic entity.

Leader autonomy support (LAS) "refers to a cluster of supervisory behaviors that are theorized to facilitate self-determined motivation in employees, potentially enabling well-being and performance." [5] Conductors who apply LAS demonstrate characteristics that encourage their

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[3] Rhea Blanken, "8 Common Leadership Styles," *Academia.edu*, (5 June 2014): 1.
[4] Blanken, "8 Common," 1.
[5] Slemp GR, Kern ML, Patrick KJ, Ryan RM, "Leader autonomy support in the workplace: A meta-analytic review" *Motiv Emot*. (2018;42(5): 706-724.

choristers as they "take interest in their perspectives, provide opportunities for choice and input, encourage self-initiation, and avoid the use of external rewards or sanctions to motivate behavior. …This management style has generally been found to yield increased engagement, performance, and well-being..." [6] Although similar to SLT, this kind of leadership (LAS) encourages a more hands-off approach than the flexibility and spontaneity of SLT for the conductor, allowing the choristers to exercise more leadership for themselves.

Conductors who show strong leadership skills can inspire singers to focus on their own musical and non-musical development, and in cultivating this kind of choral experience, it enables singers to do their best singing. This can allow for a safe environment for choristers to experience positive personal development, which, arguably, greatly improves the morale and motivation of each person in the choir, benefiting every single participant in the rehearsal and creating more space for individual learning and comfort. In parts two and three I will discuss evidence supporting these positive outcomes using my observations in rehearsal.

SITUATIONAL LEADERSHIP THEORY

Situational Leadership Theory was developed by Paul Hersey and Kenneth Blanchard whose study was published in 1985 in *Management of Organizational Behavior*. Situational Leadership as a concept developed from a related group of two-factor theories of leadership, which in turn can be traced to behavioral and leadership studies from The Ohio State University in the 1960s. These two-factor theories are composed of two main variables: task behavior and relationship behavior. These elements were then codified into a "life cycle theory of leadership."

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[6] Slemp GR, Kern ML, Patrick KJ, Ryan RM, "Leader autonomy support in the workplace," 706-724.

Introduced in 1969 and revised in the mid-1970s, the parts of this theory later coalesced into what is now known as Situational Leadership Theory. Subsequently, Hersey and Blanchard developed their own slightly different versions of Situational Leadership Theory: The Situational Leadership Model (Hersey) and the Situational Leadership II model (Blanchard et al.), in 2013.[7] These are two specific evolutions of the term that depend on each of these researchers' different circumstances and applications of the theory, and other variations have emerged in recent years. Although other adaptations of the theory have emerged, each depending upon the exact context in which they are implemented, I will use the original terminology that best serves a choral setting: Situational Leadership Theory. [8] This is the version that was studied in research by conductors and scholars such as Allen[9], Carnicer, Garrido, and Requena[10] with choir, band, and orchestra.

Situational Leadership Theory, when used previously in two music research studies that are cited below, specifically refer to the analysis of the motivation and implementation of leadership by conductors. There are three important components that make up this theory: task, relationship, motivation of followers. In music leadership studies conducted by the scholars listed above, the researchers asserted that conductors who use SLT in rehearsals and performances had similar leadership characteristics: being responsive, flexible, and open to setting the group's performance goals based on their readiness level, or their maturity or development level.

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[7] Paul Hersey, Kenneth H. Blanchard, Dewey E. Johnson. Management of Organizational Behavior. 10th edition. Pearson. 2013. This resource is the most recent and up-to-date research concerning Situational Leadership Theory. In this edition, Blanchard utilized the most recent terminology as for example the "*selling*" label and similar terms have changed. The newer versions also put more emphasis on *motivation* of the followers and this emphasis is not the former version that the original music research used. These theories have evolved over time in an attempt to make them more relevant to modern choral contexts.

[8] Hersey, Blanchard, Johnson. *Management of Organizational Behavior.*

[9] Allen, S. Gail, and Hilary Apfelstadt. "Leadership Styles and the Choral Conductor." *The Choral Journal* 30, no. 8 (1990): 25–31.

[10] Carnicer, Joseph Gustems, Diego Calderón Garrido and Salvador Oriola Requena. "Music and Leadership: the Role of the Conductor." (2015).

In SLT, there is not a single "best" leadership style as it is mostly dependent on the specific situation and how a leader changes their approach based on the needs of their followers. In other words, a conductor adapts or combines leadership styles to fit the choral situation. This is supported by a variety of approaches and teaching techniques, allowing for a more productive relationship to be built with their choristers due to the conductor's ability to change tactics depending on specific needs.

There are four different leadership styles within the Situational Leadership Theory, designed to be used spontaneously depending on the situation: *Selling, Telling, Participating,* and *Delegating*.

1. *Selling* - High Task/High Relationship. In this style, the conductor balances their chorister's musical goals alongside acknowledgment and attention to the human and emotional relationships with their choristers. Conductors utilize both high task and high relationships to motivate behaviors from their choristers that support both excellent quality musical objectives and a strong emotional and meaningful relationship between conductor and chorister.

2. *Telling* - High Task/Low Relationship. In this style of leadership, the conductor's main objective is solely accomplishing the musical goals. There is no emphasis on nurturing the emotional well-being of the chorister. This does not mean that the conductor is disrespectful in tone or intent, but rather the focus is primarily on the goals and musical tasks at hand. This is especially prevalent in high-pressure performance situations.

3. *Participating* - Low Task/High Relationship. The emphasis in this style of leadership is on the conductor guiding the choristers personally. Here the focus is more on the

emotional relationship and overall well-being of the choristers and less on the musical objectives. This was the case for many of the choirs I worked with during the COVID-19 pandemic.

4. *Delegating* - Low Task/Low Relationship. Although this style of leadership can be observed in some business settings as originally described by the authors, it is ineffective in a rehearsal/ performance context. Here the leader gives up any responsibility and sets no motivation of any kind for the followers, resulting in an unproductive, and potentially dispassionate experience. [11]

The main foundational point of SLT is that leadership styles should vary depending on the choral scenario, hence the name Situational Leadership. While this theory was not originally intended specifically for use in a choral context, this variety can be relevant to many modern choral scenarios and experiences. This has been proven by its inclusion in research by scholars, and in my research, to benefit musical excellence. Allen and Apfelstadt explain, "The appropriate style of leadership of any given situation is determined by matching the readiness level (from very low to very high) of the group with the corresponding leadership style in the model… Situational Leadership Theory was founded on the principle that there is no universally best style of leadership to use when people are attempting to influence the behavior of others. Rather, leaders should be able to apply the most effective style of leadership for any situation." [12] To be clear, while there is not universally 'best,' or by extension 'worst,' style, Allen and Apfelstadt recommend *Selling* and *Telling* because of their research within choral rehearsals. Even though

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[11] Apfelstadt, "Leadership for Contemporary Choral Conductors." Presentation for the Montreal Choral Festival, October 2022.

[12] Allen and Apfelstadt, "Leadership Styles and the Choral Conductor," 25–31.

Delegating has potential to be applied in other leadership settings outside choir, this is the recommendation based on their research. I will focus on adapting between *Selling, Telling,* and *Participating* for my rehearsals and research. This flexibility principle of SLT fits perfectly in a choral context because of the varying needs of music students and conductors in many settings. Flexibility and recombination of styles within a choral context allow for more fluidity of pace, adaptability, and more authentic and natural immediate response from the conductor and their singers.

LEADER AUTONOMY SUPPORT (AUTONOMOUS LEADERSHIP)

It is difficult to identify the exact origin of autonomous leadership because it is not a recognized theory. It can be misinterpreted, as it is an umbrella term for the ideas of self-advocacy and learning in leadership.[13] To understand more about what autonomous leadership is and how it is implemented in a choral setting, focusing on a leadership style such as LAS is an ideal starting point.

> "Leader autonomy support—a leadership style that is thought to nurture the inner motivational resources of employees—is well suited to such an objective. LAS is characterized by leaders who take interest in the perspectives of their employees, provide opportunities for choice and input, encourage self-initiation, and avoid the use of external rewards or sanctions to motivate behavior. While this management style has generally been found to yield increased engagement, performance, and well-being (Baard et al. 2004; Deci et al. 2001; Hardré and Reeve 2009), there are some mixed effects across the literature."[14]

In choral settings, the main principle of this leadership style is that it comprises many behaviors that collectively create an interpersonal tone of support and understanding between the choristers and the conductor. When Leadership Autonomy Support is present, the conductor first

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[13] Katyal, Kokila Roy. *Teacher Leadership: New Conceptions for Autonomous Student Learning in the Age of the Internet*. Routledge Research in Education, 113. London: Routledge, Taylor & Francis Group, 2014.
[14] Slemp, Kern, Patrick, Ryan, "Leader autonomy support in the workplace," 706-724.

acknowledges the relationship between leader and follower, or in this case between conductor and chorister. Then the conductor identifies the intrinsic needs of the chorister and identifies the behaviors that support this relationship. A conductor can do this by also identifying the motivation and engagement factors it will take to achieve a set goal and subsequently creating a framework for autonomous support and structure. After acknowledging the relationship and identifying the needs required by the participants, the conductor then must take action to meet these needs, possibly using another leadership theory like SLT for flexibility and spontaneity.

Scholars Slemp, Kern, Patrick, and Ryan (2018) focused on the factors of self-determination and optimal functioning of individuals in a work setting: "Leader autonomy support (LAS) refers to a cluster of supervisory behaviors that are theorized to facilitate self-determined motivation in employees, potentially enabling well-being and performance."[15] The cluster of behaviors for leaders that make up LAS includes self-awareness, understanding and compassion, communication-focused and choice-based decision-making, and discouraging reward-seeking behavior. While Leader Autonomy Support does consider self-motivation, this is not the only objective. Other goals of LAS include providing opportunities for choice and input in rehearsal, taking interest in choristers' lives and unique challenges, and encouraging independence in each singer. In a choral setting, Leader Autonomy Support presents an encompassing leadership style that allows conductors to better manage their approach to choral interactions and encourage individuality and artistic expression. This kind of leadership style strengthens leadership skills among singers, increases success in meeting musical goals, and stimulates a positive mindset and feelings of physical well-being within the individual. In this collective group setting, choristers can pursue these personal objectives alongside other singers

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[15] Slemp, Kern, Patrick, Ryan, "Leader autonomy support in the workplace," 706-724.

who are doing the same. This, in turn, helps create meaningful and lasting relationships with others.

When successful autonomous support and structure (LAS) are implemented specifically in a choral setting, the roles of the chorister and conductor become more coordinated. The resulting supportive relationship dynamic yields many benefits for the well-being and musical growth of the conductor and choristers, ultimately enhancing the choral experience and performance.

Chapter 3: Applying Situational Leadership Theory and Leader Autonomy Support

Understanding the variety of leadership theories applicable to any choral experience is vital for the choir's success, both musical and non-musical. Non-musical success can include anything from improved academic or occupational motivation, stronger interpersonal skills, independence and autonomy development, and more, meaning that singers can reap benefits from these leadership styles regardless of if they remain interested and invested in ensemble music or not. Implementing these theories is an integral part of instilling leadership skills in the individuals in a vocal ensemble; however, a gap in consistency and comprehension can occur for the choristers due to the conductor's lack of ability to apply them. Challenges can arise when implementing either Situational Leadership Theory or Leader Autonomy Support in practice, and considerations must be made, which I will discuss in the next paragraph. Utilizing my rehearsals as an example, I will examine how these two theories can be implemented and describe problem-solving strategies. One of the ways I will do this is by examining studies that expose these challenges. In addition, I will analyze my role as the conductor and discuss how these two theories link with my choral pedagogy.

CONSIDERATIONS IN APPLYING SITUATIONAL LEADERSHIP THEORY

Incorporating leadership theories within a choral setting, specifically between the conductor and individual singers, can be challenging, especially if the concept is completely new to them. Implementing the SLT model in a choral setting can be difficult due to the four multi-dimensional styles—*Selling, Telling, Participating,* and *Delegating,* which offer multiple paths of

action for a conductor to take depending on many factors. In this regard, the biggest consideration for a conductor is choosing the most efficacious path and having the willingness to adapt and vary techniques on the spot. As situations arise, how does one choose the best approach? What constitutes the "best" approach, and how do you determine that quickly while in action during rehearsal? The successful conductor can seamlessly transition among many styles of leadership to benefit everyone involved. Success for a conductor typically entails the use of multiple strategies and identifying the needs of a given situation; a prepared conductor can apply the appropriate approach at the moment.

In 1983, Harriet Simons published *Choral Conducting: A Leadership Teaching Approach*, in which she suggests an approach to teaching choral conducting within a leadership model:

> "College students frequently embark on first jobs unaware that all choruses will not be as musically prepared and motivated as their college ensembles. Having made the mistake ourselves, those of us who teach conducting can inject a note of realism into our courses by encouraging our students to prepare specific teaching strategies for inexperienced choruses as well as more mature ones."[16]

Simons suggests SLT as a solution to the problem of poor conducting instruction and leadership, resulting in underprepared newly graduated conductors. This can be due to the lack of preparation and motivation initiated by the instructor. This teaching model yields positive results in maintaining a balance of relationship-oriented and task-oriented leaders in the ensemble by encouraging the students to focus on preparation. Therefore, incorporating this preparation in our practice of leadership is imperative for teaching success and aids conductors in achieving their set goals with their ensemble. Although this example differs slightly from a conductor-chorister or hierarchical model, it shows the dynamic between a more senior conducting instructor and their conducting students; the same kind of approach can achieve a similar result by applying SLT.

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[16] Allen and Apfelstadt, "Leadership Styles"*, 25-27, 30-31.

Instructors working with conducting students with various needs and backgrounds can demonstrate flexibility and adaptability in the way they interact with their students in a music education setting. Due to each student's specific needs, the instructor must adapt their leadership style in every interaction.

Depending on the goals of the conductor, if they are prioritizing musical accuracy, personal relationships, aural skills, etc., the use of *Selling, Telling, or Participating* changes with each student. For example, a physically disabled student might need different instructions for an activity that requires movement or walking, and the conductor would prioritize relationship over task or musical accuracy to accommodate that student's need. Yet another student that struggles to sing in tune might require the conductor to give different corrective instruction to a section of the choir compared to the entire group as a whole. It may even require individual attention in the form of a meeting or private voice lesson to correct the student's tuning issues. In each of these examples, the conductor must use SLT to adapt their instruction to accommodate the needs of each student, while still guiding the group as a whole and making collective corrections.

In the same way, LAS can be applied when a conducting instructor motivates each conducting student to develop more independence in their study. Along with the adaptability and flexibility used to cater to each student's needs, motivational tools to create a sense of independence are equally as important. Balancing flexibility and independence make SLT and LAS a compatible pair of leadership theories in Allen and Apfelstadt's research and in my observations in rehearsal.

An additional challenge for conductors is balancing task-oriented behaviors with relationship-oriented behaviors. In other words, maintaining a consistent level of musical excellence while also nurturing an emotional relationship between chorister and conductor takes consideration, and

striking this balance is arguably one of the biggest challenges conductors face. The importance of

the emotional relationship has already been emphasized with the evident lack of dedication to

choir from choristers of varying ages, particularly working adults and teenagers, according to

Harriet Simons' *The Choral Journal* article, "Why Singers Quit." This is caused partially by the

conductor's failure to maintain a personal relationship while still creating musical excellence, and

if we want to keep singers longer, they must be balanced.[17] Leon Thurman published an article in

The Choral Journal in 1979 in which he stated that there was a "serious lack of research in the

area of leadership qualities of conductors and suggested that such research might help identify

effective leader behaviors for more productive rehearsals." [18] Researcher R.E. Goodstein (1985)

conducted a study of leadership exhibited by band directors and concluded that the *Selling* style,

high task/high relationship, was the model most often demonstrated to achieve more productive

rehearsals.[19] The results of this study showed that they perfectly balanced the drive to meet

certain musical goals with the ability to cultivate a human connection and strong relationship with

their ensemble. To support this claim, Allen and Apfelstadt furthered this study by providing

scholarly research in the context of choral performances:

> "They apparently balanced their need to meet music goals with attention to human
> relationships in the ensemble. Interested in knowing whether similar results would be
> found with choral conductors, we defined a group of successful high school and college
> conductors whose choirs had been selected to perform at National or Divisional
> Conventions of ACDA between 1984 and 1987. One hundred and twenty-two conductors
> responded. Each completed Hersey's and Blanchards's (1973) Leader Effectiveness and
> Adaptability Description Self-test, a test designed to measure self-perception of leadership
> style. From this test we were able to determine primary and secondary leadership styles of
> each conductor as well as style adaptability or flexibility."[20]

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[17] Simons, Harriet. "Why Singers Quit." *The Choral Journal*, The American Choral Director's Association, Oct. 1993.

[18] Allen and Apfelstadt, "Leadership Styles"*,* 25-27, 30-31.

[19] Richard E Goodstein, "An Investigation into Leadership Behaviors and Descriptive Characteristics of High School Band Directors in the United States," Journal of Research in Music Education 35, no. 1 (1987): 13–25.

[20] Allen and Apfelstadt, "Leadership Styles"*,* 25-27, 30-31.

The results showed that while the band directors in Goodstein's study demonstrated a moderate level of effective range for adaptability, the choral conductors scored low in this respect. In other words, the choral conductors were less apt to modify the leadership style to meet the situation's needs. Although these studies were conducted thirty years ago, they provide relevant information that choral conductors can still draw on today. Evidence suggests that if this scenario, featuring a balanced task/relationship orientation, is created, then a choir is more likely to achieve positive results. This information also encourages conductors to view adaptability and flexibility of leadership as a key step in the teaching process. Allen and Apfelstadt suggest why this may be. "It occurred to us that the choral profession is so innately task-oriented, and yet so enhanced by relationship-oriented behaviors, that successful choral conductors might find it best to combine both behaviors regardless of the situation, hence their preference for the style (high task/high relationship)." [21] While finding this balance might be challenging for choral conductors, who are typically trained to be task-oriented to not waste time during rehearsals, there are ways in which we might be able to adapt this framework to fit the conductor's needs as well as the needs of the individuals in the ensemble.

Some studies like Thurman, Goodstein, and Allen's all suggest that flexible leadership is a key component in choral interactions. Therefore, despite the many challenges, there is a need for a strong commitment to implement a model like Situational Leadership Theory. While some scholars mention that flexibility and adaptation are the keys to the successful application of Situational Leadership, a measured process with structure must be maintained to best achieve these results. Conductors utilizing SLT or other leadership models that balance strong musical

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[21] Allen and Apfelstadt, "Leadership Styles"*, 25-27, 30-31.

skills with a relationship-oriented environment are likely to be more effective than those who do not, as demonstrated by Allen and Apfelstadt in using *Selling* in the SLT model.

CONSIDERATIONS IN APPLYING LEADER AUTONOMY SUPPORT

The implementation of Leader Autonomy Support in a choral setting can also pose challenges. Depending on the type of choir, autonomous leadership can be challenging to navigate if a choir lacks a conductor with consistent attendance. Problems can arise in decision-making that affect the vocal ensemble when multiple people are involved too heavily instead of just one qualified and authoritative specialist. It can be difficult to appoint a person with the power to make decisions that affect the individuals and the entire vocal ensemble.

An example of such a situation could be in a vocal ensemble like a collegiate a cappella ensemble. Stephen A. Paparo articulates in his article, "The Accafellows: exploring the music making and culture of a collegiate a cappella ensemble" that many members in such a collegiate a cappella ensemble value independence as this is always a student-run ensemble. While there are aspects of the decision-making where a leader or music director of the ensemble would make choices, the music directors would not impose extreme authority over the ensemble. In addition, the independent choices would often be in the best interest and at the discretion of the other members of the choir.

> "In general, the musical director is charged with making these decisions; yet I observed Evan willingly take suggestions from other members during rehearsal. Evan's leadership style might be characterized as laid back, never exerting his authority over the group. Reflecting on his philosophy as musical director, he said:
> 'It is not so much to have my leadership or my musicianship determine the group, as much as my musicianship to guide. I try to have as much input, as much group leadership as I can because I feel we work so much better...Interesting ideas can come from other members of the group, who are strong musicians in their own right. No one person is going to have all the best ideas. Anytime we can get group input is a good thing.'

Evan acknowledged, however, that on occasion members 'get touchy about their suggestions being taken or not taken' and that it is his role to 'moderate a little bit,' which I describe as facilitating. Gavin asserted that, in general, those in leadership roles make the decisions, but the process is 'relatively diplomatic' and focused on the best choice for the group." [22]

While this choral scenario is evident in an a cappella ensemble, it can also be seen in other choral contexts. In a traditional choir setting led by a choral director, this same example could be duplicated in sectional rehearsals, especially if these are led by an assistant director, lead chorister, or even an accompanist. The sectional intends to allow the individual voice parts to achieve an excellent-quality musical result without feeling distracted or overwhelmed by the other voice parts. After this step is achieved, a director might decide to layer on more voice parts until they achieve the entire musical and vocal complement. During the sectionals, the appointed leader would be in charge but might take singers' suggestions as they work to learn the music together.

How choristers engage in this kind of music-making process compared to their own learning process can be conflicting. There are many cases where sectionals are not led by the official conductor and instead are collaboratively led by an appointed chorister, or section leader. While this kind of activity can be especially helpful in many settings, it can be confusing if the sectional leader is not the overall conductor and makes different musical choices. The section leader role is viewed as less authoritative than that of the ultimate conductor, thus there may be some confusion over the goal of the sectional and its management may be less efficient than when the regular conductor is present. While the section leader ultimately has the responsibility of running the sectional and making some musical decisions, while they stay open to suggestions and honor the original requests of the main conductor, it allows the choristers to take ownership of the rehearsal process, as they may know best where they need the most help. As Paparo states,

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[22] Stephen A. Paparo, "The Accafellows: exploring the music making and culture of a collegiate a cappella ensemble," *Music Education Research*, 15 (2012):1, 19-38.

"Though Evan, as musical director, ultimately had the responsibility of making musical decisions, he chose to be open to suggestions from his peers, which allowed them to take ownership in the process through group learning. In traditional ensembles, the director typically assumes responsibility for the music learning process and makes all decisions, and the members are expected to comply." [23]

There are a few different negative results that can occur as a result of a lack of a conductor in a sectional setting. One of the most notable examples is frustration and a lack of clarity for the singers because section leaders have less authority and do not have the final say in musical choices. Frustration occurs because of poor leadership and would discourage engagement and contribution in sectional settings. But with the use of LAS, choristers are empowered to contribute to music-making within the sectional and also within the main rehearsal.

Paparo describes many other challenges of encouraging autonomous learning and leadership in collegiate a cappella settings such as creating arrangements, use of technology, and influence of alumni. The last point from the previous list, the sixth challenge, however, strongly pertains to a more universal choral experience. Paparo suggests that an autonomous approach to teaching and learning provides more of an opportunity for participation in choral music than a traditional conductor-led approach. More specifically, this kind of choral setting allowed choristers to bond strongly with each other and develop meaningful long-lasting friendships.

Paparo observes the difference in motivation for young choral musicians, different from other traditional childhood activities and hobbies, who stop participating in ensemble-based music as they get older. He observed a tendency for students to think that it was not worth continuing, which shows a disconnect happening within relationships between the conductor and choristers. This created a lack of consistency that, in turn, discouraged extended time dedication, within a traditional classroom choral music setting. Within a more autonomous setting, a better

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[23] Paparo, "The Accafellows," 1, 19-38.

relationship between the leader and the students theoretically could allow for choristers to feel included and have a far more enriching experience.

"Though some of the members of the Accafellows sang in a choir in middle and high school, most of them did not participate continuously. Despite music educators' hope that students will participate in choral music throughout their entire time in school, this stance may exert pressure and prevent boys from exploring other musical opportunities." [24] Research like Paparo's findings suggests there is an overwhelming benefit of autonomous leadership that supports musical experiences, allowing a welcoming opportunity for continued participation. Therefore, this inclusive opportunity results in more social connections and more overall benefits for the choristers and conductor.

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[24] Paparo, "The Accafellows," 1, 19-38.

PART 2

Chapter 4: Rehearsal and performance implications regarding lecture-recital repertoire

In this section of my dissertation, I will be using chronological mapping to show how leadership has evolved across Western musical history since the year 1000 and provide more specific examples using my selected repertoire of how theories like SLT and LAS may have been implemented. I will include a more comprehensive historical chronology spanning the entirety of Western music history to illustrate how leadership theories may have been used long before they became the established principles they are today. I will be using four strategies:

1. Providing a graphic chronology depicting periods and corresponding musical trends and revolutions

2. Demonstrating this graphic chronology through my selected repertoire for my recital

3. Providing a speculative description of what the conductor's leadership roles and methods may have been when the specific piece was composed.

4. Showing a second graphic chronology that will illustrate how the understanding of leadership has evolved.

A historical overview of leadership and subsequent application of the two aforementioned theories in the context of my selected repertoire will show that leadership theories have been instilled and implemented by teachers throughout history. Different approaches to leadership have been practiced long before the advent of theoretical frameworks for leadership, and those practices have been present long before the concept of leadership became a researched theory. They have influenced the outcome and quality of choral music throughout time.

A leadership framework can be applied by a choral conductor to enhance the musical result and also the relationship between choristers and the conductor. There are implications for choral rehearsals and performances concerning programming repertoire: when a conductor combines specific repertoire selections, pedagogy, and a leadership style, this combination may result in independent learning from choristers and efficient teaching from the conductor. In this section, I analyze these implications for rehearsal and performance parallel to the repertoire list that I conducted and taught in my lecture-recital.

Table 1.0 lists the pieces that I analyzed and taught. I have programmed each piece in order, according to the order of presentation in my lecture recital. Adjacent to the titles of the pieces and the composer's name is the leadership style I hypothesize was used at the time, presented as a small timeline. I intended to use this approach in Florence Price's *Praise the Lord*, reflecting on the application of LAS, but due to time constraints I was not able to keep it in the program of the lecture recital.

REPERTOIRE	SATB Choir - 16-20 singers						
Title	Composer	Time	Accompaniment	Key	Date of composers	Hypothisized leadership style	Time Period
O Virtus Sapientiae	Katerina Gimon/ Hildegard von Bingen	0:03:30	none	E-flat	1993-	LAS	Middle Ages/ 21st cen.
Regina Caeli	Vincento Lusitano	0:02:30	none	FM	1520- 1561	LAS	Renaissance Period
Salve sponsa Dei	att. Leonora D'Este	0:02:20	none	GM	1515-1575	LAS	Renaissance Period
Framingham	William Billings	0:03:00	none	am	1746-1800	LAS	Classical Period
O Eternal Beauty	Christopher Ducasse	0:04:20	piano	f#m	1993-	STL	21st cen.
Praise the Lord	Florence Price	0:02:48	piano	gm	1887-1953	SLT	20th cen.
L'amante modesto	Barbara Strozzi	0:03:00	ensemble	d	1619-1677	LAS	Baroque Period
Before the West	Henrik Dahlgren	0:03:30	none	am	1991-	LAS and STL	21st. cen.
When a thought of War	Marie-Clarie Saindon	0:05:40	none	d (minor)	1984-	SLT	21st cen.
Cantique de Jean Racine	Gabriel Faure	0:04:20	piano	d-flat Major	1845-1924	SLT	Romantic Period

Table 1.0 My lecture recital repertoire in order of performance.[25]

To understand what implications repertoire has on leadership in choral rehearsals and performances, it is important to first mention teaching approaches that can make up the setting and environment of a choral rehearsal. One effective teaching approach is "transfer of learning." This concept, taught to me by Dr. Bruce Chamberlain, Professor of Choral Music at the University of Arizona during my master's degree, illustrates that true depth of the musical comprehension happens when choristers can recognize and apply musical objectives, styles, balance, and other types of musical characteristics when they transfer to other sections without necessarily being prompted by the conductor.

> "This ability for "transfer of learning," recognizing the axiom implementation in one section and applying it likewise at a similar section later in the work, is a real sign that true

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[25] Table 1.0. In order of lecture- recital performance. To indicate the timeline the time period and dates of composers are listed to the right. LAS- *Leader Autonomy Support* and SLT- *Situational Leadership Theory*.

understanding is taking place within the ensemble. This rehearsal approach is very effective for encouraging independence and personal responsibility in each choir member."[26]

The application of "transfer of learning" teaching approach is relevant to many types of choral scenarios and when combined with a specific leadership model can yield effective teaching and strong musical results. This approach intentionally integrated with programmed repertoire allows the conductor and choristers to achieve musical success in the rehearsal.

In particular, transfer of learning combined with Leader Autonomy Support results in a unique juxtaposition. It is a well-understood practice in that conductors spend time with their scores outside of the choral rehearsal. Choristers can experience a more profound level of comprehension of the music, however, by how the conductor applies their score markings to the rehearsal. For example, when a conductor has an artistic and clear understanding of the style, articulation, phrase shape, and other musical objectives they embrace these subtleties in their conducting gesture. Additionally, choral conductors often model these musical characteristics by singing. Through modeling, conductors maintain a level of personal autonomy while relaying the information they want the choristers to emulate. For a conductor, combining transfer of learning and LAS leads to efficient rehearsal procedures and time management and encourages a more successful participation in the framework for choristers. Choristers can experience a socially encouraging choral environment and sing successfully, thus being more willing to individually take risks and ownership in aspects of their learning.

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[26] Frank S. Albinder, Philip Brunelle, Bruce Chamberlain, Rodney Eichenberger, and Sandra Snow. *Teaching music through Performance in Choir,* Volume 3. (GIA publications, 2011), 35.

Chapter 5: Leadership Techniques in Chant and Solmization

I used both Hildegard von Bingen's *O Virtus Sapientiae*[27] (Figure 1.0) and Katerina Gimon's arrangement of the original chant as primary examples to show how leadership skills may have been implemented in a historical setting to learn the music and allow choristers to develop more musical skills. Conductors and educators may have utilized autonomous leadership to aid the choristers' learning, and I will demonstrate how one instance of that might have occurred in this section of my research. Gimon's modern arrangement integrates Hildegard's chant into a four-six voice treble texture. The music in this arrangement uses modern musical notation and gives the vocalists the option to be sung freely and stylistically. Hildegard's written manuscripts of chant also supported an autonomous leadership style. Singers would need to be taught how to read notation, and once they acquired that skill, then they could then learn the music on their own by using the same set of rules each time which would foster independence in each singer. With the use of various sources including manuscripts and historically documented evidence, I will demonstrate how this music could have been taught with the use of a more autonomous leadership style.

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[27] Hildegard von Bingen's *O Virtus Sapientiae* original notation scanned from Lieder: Faksimilie Risencodex (Hs. 2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481v/.
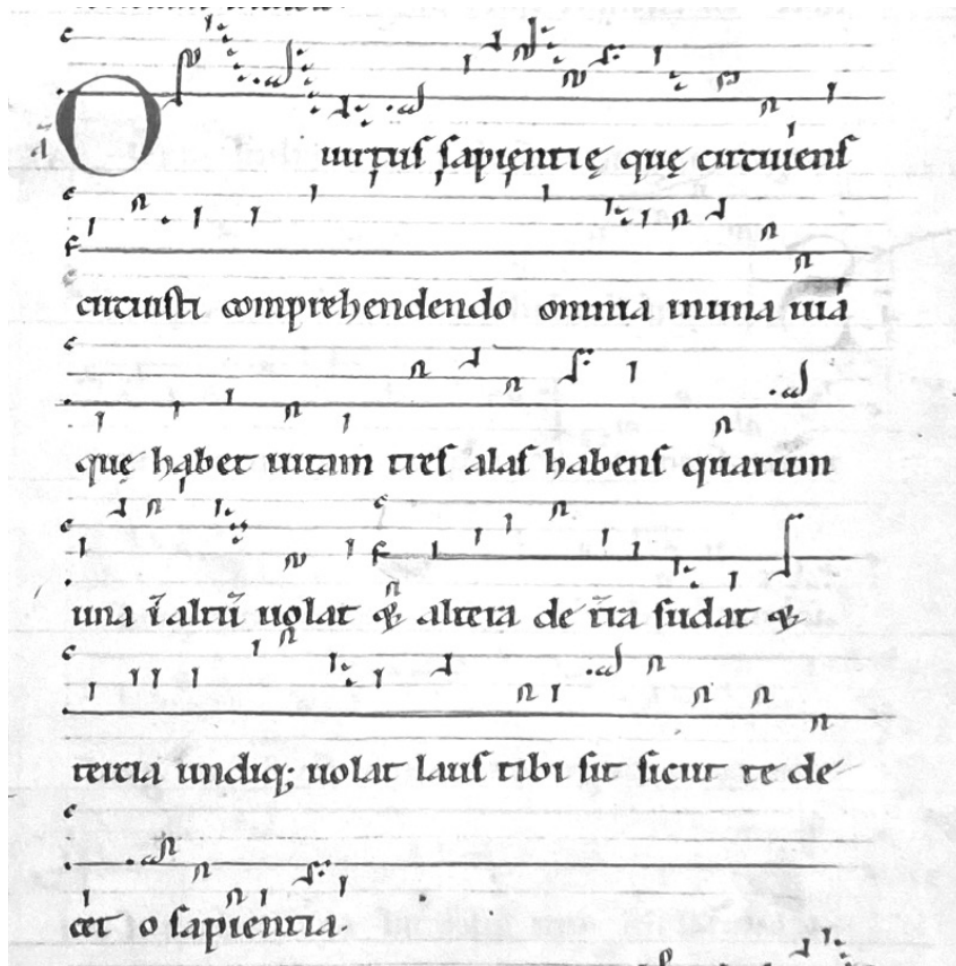
Figure 1.0. Hildegard von Bingen's *O Virtus Sapientiae* original notation scanned from Lieder: Faksimilie Risencodex (Hs. 2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481v/.

Before the early 900's, chant was taught via oral transmission. This meant that there were many variations in how chant was sung and performed depending on the location, and people learned by hearing songs from others and imitating them. Depending on where the chant originated from, masters of chant would teach primarily to a certain group of people near them, meaning that people located in different places might teach the same chant but with slight differences. They also could travel to other places to spread knowledge of the chant beyond their hometown. If a person learned chant and did not travel, the community could gather to both sing, chant and learn about the Gregorian chant tradition of that specific person, sacred institution, or

region. The revelation of musical notation, occurring around the year 1000, allowed the

dissemination of chant to become more homogenized. In other words, the original teaching

approach, pre-Hildegard, was via oral transmission, and because of this, I infer that a more

autonomous leadership style would have occurred to result in how chant was disseminated and

taught. It is also then assumed that chant, before the development of notation, would have been

strictly memorized, as is the nature of oral transmission.

There were specific methods for musicians and students to learn Gregorian chant based on

an autonomous learning structure like LAS. While prior research does not indicate the modern

term of Leadership Autonomy Support, evidence suggests that how students learned chant was

developed in an autonomous way, identical to the behaviors contained within the modern

definition of LAS. The two main methods of learning chant and basic music theory were

memorization and mnemonic techniques, with guidance from the instructor, which would have

been encouraged with an autonomous framework for the students to apply. In the *Cambridge*

History of Medieval Music, Anna Maria Busse Berger mentions the expectations of students

learning Gregorian chant in the Middle Ages, "Students were not only expected to sing the entire

Gregorian chant repertoire by heart but the more talented was taught music theory and

counterpoint, both of which also relied heavily on memorization." [28] Teachers such as Quintilian,

Pseudo-Odo, Hugh of St. Victor, Guido of Arezzo, and archbishop Agobard of Lyon all mention

strategies for choristers to learn and practice memorizing thousands of chants on their own. Based

on Quintilian's description of memorization, in the year 1130 at the St. Victor School, Hugh of St.

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[28] Anna Maria Busse Berger, "Teaching and Learning Music." Chapter In *The Cambridge History of Medieval Music*, ed. edited by Mark Everist and Thomas Forrest Kelly (Cambridge: Cambridge University Press, 2018), 475–99.

Victor discusses an in-depth method of memorization of psalms that students might utilize in *De tribus maximis circumstantiis gestorum.*

> "Suppose for example that I wish to learn the psalter word for word by heart. I proceed thus: first I consider how many psalms there are. There are 150. I learn them all in order so that I know which is first, which second, which third, and so on. I then place them all by order in my heart along my [mental] numerical grid, and one at a time I designate them to the seats where they are disposed in the grid, while at the same time, accompanied by voicing [prolatio] of cogitation, I listen and observe closely [attendo] until each becomes to me of a size equivalent to one glance of my memory ... Having learned the [whole order of] psalms, I then devise the same sort of scheme for each separate psalm, starting with the beginning [words] of the verses just as I did for the whole psalter starting with the first words of the psalms, and I can thereafter easily retain in my heart the whole series one verse at a time; first by dividing and marking off the book by [whole] psalms and then each psalm by verses, I have reduced a large amount of material to such conciseness and brevity. And this [method] in fact can readily be seen in the psalms or in other books containing inherent divisions. When however the reading is in an unbroken series, it is necessary to do this artificially ..." [29]

In this school of training, Hugh of St. Victor, who addressed young students learning how to sing psalmody, suggested how to apply what they were learning in school to their practice. Berger describes, "Hugh recommends to always use the same copy of the text and to commit not only the text to memory, but also the color of the letters, their shape, position, and placement on the page."[30] In other words, the teacher set the expectations using thorough and detailed descriptions and instructions, emphasizing that this kind of individual mastery would require extra work in their own time.

Another autonomous-learning device to achieve maximum memorization would have been the implementation of tonaries. Berger discusses their origin as another learning strategy:

> "The most obvious items that have been modeled on the florilegia are tonaries. Tonaries are collections by eight- century Carolingian theorists of an already existing body of liturgical chant according to the eight psalm tones of Gregorian chant… at this point, modes were simply an abstract classifying device, while the eight psalm tones refer to melody toes with a reciting tone, a range of pitches employed, and a formula… Singers

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[29]Carruthers, Mary and Ziolkowski, Jan M. *The Medieval Craft of Memory: An Anthology of Texts and Pictures.* Philadelphia: University of Pennsylvania Press, 1978. 262-63.

[30] Berger, "Teaching and Learning Music," 475–99.

compiled tonaries from the late eighth century to the early sixteenth century, wherever one sand chant: that is, all over Europe." [31]

Teachers implement these methods, like the one that Hugh St. Victor describes, to break down the complexity of learning chant. These methods allowed choristers and students to develop a process and the ability to apply the information individually. The information being presented by the teacher gives a student guidance on how to approach analyzing the music through a potential mode, starting tone, proximity to final and initial formulas, or text in liturgical or alphabetical order.

Another subject that students learned in these settings was basic music theory which allowed choristers to apply what they learned to their performance of chant. More specifically, music theory included training gamut, intervals, solmization syllables, and the hexachord, all techniques to allow the students to achieve success. Solmization is a system for learning how to sight-read music using designated syllables that follow a pattern so that people can more easily memorize and read notes with improved note recognition and interval accuracy. While I will not be discussing in detail each of these aspects of early music theory, I will examine one specific example for now: teaching the concept of the hexachord. Students would have been able to practice the hexachord as a teaching device, on their own and apply it autonomously, using "transfer of learning" to the performance of chant. To achieve fluid of learning such information, a student would need to be familiar with the intervals of the musical gamut using the hand. Berger discusses how the navigation of the intervals on the hand:

> "There are two ways to represent the gamut: the *scala* and the hand. In both figures we find twenty *loca* or places; in the *scala* the numbers are notates in the right column of the graph; the places or pitches are additionally divided into clefs (*claves*, the name of the *clavis* is in the first column on the left in half-circles). In the hand, the lowest place Γ is put on the tip of the thumb; then the places move down, continue through the middle of the hand on all four fingers, then move to the top of the small finger and continue counter-

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[31] Berger, "Teaching and Learning Music," 475–99.

clockwise in spiral motion. The highest step, ee, is placed on the back of the middle finger because there is no room left on the inside. The places are also called by the hexachordal syllables (voces) ut, re, mi, fa, sol, la, which are arranged in the interval pattern whole tone (T), whole tone (T), semitone (S), whole tone (T), whole tone (T). The gamut is divided into seven hexachords: the hard low (durum grave) from Gamma ut to E, the natural low (natura gravis) from C to a, the soft low (b molle grave) from F to d, the hard high (durum acutum) from G to e, the natural high (natura acuta) from c to a', the soft high (b molle acutum) from f to d', and hard very high (durum superacutum) from g to e'. Note that some places include only one solmization syllable; others might contain as many as three." [32]

This complex system became even more difficult to navigate with the addition of different relationships of intervals, including half and whole steps, according to the mode. Guido of Arezzo described the hexachord as a "revolutionary teaching device" [33] to help his students learn this system. While this dissertation does not explore the intricacies of this learning technique due to its extreme complexities, it is important to note that once a student committed to learning and memorizing the combination of syllables and pitch a student would be able to dictate any type of unwritten melody.

Berger continues, "In addition, he (referring to a chorister) could write down any new melody. In short, the addition of the hexachord syllables allowed the singer to easily orient himself throughout the entire gamut." [34] This specific teaching strategy allowed singers to independently navigate learning a new system; as a result, when singing chant with other singers, they each served as their own leaders. These choristers had developed the ability to learn on their own, apply it to the performance of chant in their way, and serve as leaders in being able to teach this system to others mid-rehearsal. For this kind of learning to transpire, the teacher needed to model the specific musical skills the way that they wanted the choristers to practice and master

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[32] Berger, "Teaching and Learning Music," 475–99.

[33] Guido D'Arezzo's Regule rithmice, Prologus in antiphonarium and Epistola ad Michahelem: A Critical Text and Translation with an Introduction, Annotations, Indices, and New Manuscript Inventories, ed. D. Pesce (Ottawa: Institute of Mediaeval Music, 1999).

[34] Berger, "Teaching and Learning Music," 475–99.

the content. In a more modern choral context, in correlation to Katerina Gimon's interpretation of the Hildegard chant, conductors who teach choristers how to sing chant also may decide to prioritize certain pedagogical teaching strategies. They are used to aid students in learning unfamiliar musical styles and repertoire, new notation, and foster a positive experience in the face of new content.

James Jordan, James Whitbourn, Dominic Gregorio, Steven Pilkington, and Isabella Burns researched the intricacies of learning to sing and teach chant. In addition, they described how important chant is to cultivate vital musicianship skills such as breathing, rhythm, listening, body mapping, and balancing energy. The main teaching principles here are introduced and modeled by the conductor and then imitated and practiced by the choristers. Giving each singer the knowledge of the skills to succeed in reading and singing chant independently allows each of them to bring a level of personal awareness and understanding to the learning and performing process. While the music is sung in a group setting, these musicians' development is focused individually and personally.

Jordan summarizes general chant teaching principles in his book *Discovering Chant*, co-authored by Whitbourn, Gregorio, Pilkington, and Burns, partially listed below:

> "1. Always introduce chants first without text (aural/oral).
> 2. If the ensemble experiences difficulty with portions of chant, isolate parts into small patterns.
> 8. Remember that motion in chant always continues forward to arrival at the ends of phrases.
> 10. Breath always ends a phrase and begins the next.
> 12. Animate the breath; soul-free the breath.
> 15. Build intonation listening skills and vocal resonances.
> 19. Know the human meanings of the text." [35]

While the above-abbreviated list serves as an overview of important principles of teaching chant, there are a few that relate to a more autonomous type of learning experience. For example,

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[35] James Jordan, *Discovering Chant; Teaching Musicianship and Human Sensibilities through Chant* (GIA Publications, 2014), 113.

"1. Always introduce chants first without text (aural/oral)," [36] allows the student to focus on building their own aural and oral skills, eliminating text as a complication factor in their sight-reading. This allows them to focus on their note-reading and legato singing skills without getting bogged down by words and text underlay. Jordan mentions, "For those singers new to plainchant, the teacher/conductor must always be aware of the processes of music learning that are operating within the students' audiation." [37] In this case, if a conductor were to model by singing a line of chant, the choir would hear how the chant line was demonstrated and know what to imitate, giving them the ability to instantly succeed at a task in rehearsal.

This is why demonstration is one of the most useful and important forms of correction for choral conductors. Being aware of the many processes students used to imitate, the conductor must be mindful of exactly how they demonstrate lines of chant and what specific musical elements they ask the singers to emphasize in their rendition. Staying conscious of the workload for each singer regarding the melodic line, inflection, tone, tempo, timbre, and other musical effects allows for more efficient demonstration, correction, and management of the difficulty of exercises by the conductor. It also gives the students more ownership over each line so that they can apply many musical processes with ease in their performance of the chant material, building their confidence and independence.

The twelfth point from Jordan, "Animate the breath; soul-free the breath," is another example of an autonomous approach, since breathing is an action specifically done by the individual. Since singers' breaths must be silent and relaxed, it's almost impossible for a conductor to minutely manage a singer's breathing technique. It is a purely independent action that the singer must take ownership of and monitor for improvement, without a lot of specific

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[36] Jordan, *Discovering Chant*, 113.
[37] Jordan, *Discovering Chant*, 113.

instruction from the conductor. Breathing, like singing, is contained within the body and when done well, should be almost undetectable because it is silent, slow, relaxed, and deep. Conductors lack the ability or rehearsal time to micromanage the exact anatomical way each singer breathes. This is why Jordan talks about "freeing" the breath, because the best that a conductor can do regarding breath management is to encourage relaxation and proper posture, both general directions that do not cater to every singer's breathing issues. Everything else beyond this, especially the specifics of anatomy, is the singer's sole responsibility to monitor and self-correct. Although conductors indicate when breaths should occur, based on their preparatory gestures, they cannot control exactly how the singer breathes.

Listening is an independent skill and must be managed primarily by the singer. While there are some visual and aural cues a conductor can recognize to determine if a singer is listening well, it's not something that can be controlled precisely, and it is very specific to a singer's skill level and prior experience. It is also contained within the body, not a visual or kinesthetic skill, and very hard for conductors to monitor in those ways. Jordan references how listening can be improved by learning chant in the fifteenth point, "Build intonation listening skills..." It's important to note that this can be generally addressed by a conductor asking for singers to match timbre, dynamic level, or tune, but otherwise, mastery of listening is achieved through a singer's independent work, self-awareness of their body, their voice's specific needs and capabilities, and motivation level.

While this list in *Discovering Chant* does not specifically mention either Situational Leadership Theory or Leader Autonomy Support, it should still be recognized that these chant principles must be taught in a variety of ways to apply to each student's needs. Both breathing and listening are personal skills that choristers need to develop individually. This means that

depending on the principles or goals, a more autonomous leadership approach, in addition to a specialized teaching strategy and specific repertoire, would allow each student to achieve musical success.

A similar comparison can be made with *Salve Sponsa Dei,* a composition attributed to Leonora d'Este, and *Regina caeli laetare* by Vincento Lusitano. While many similar teaching techniques to the Hildegard chant could have been used, it was most likely a combination of three specific teaching techniques created by Guido of Arezzo (c.990- 1050). He was a medieval music scholar and educator who created various teaching and notation techniques such as the hexachord, solmization, and the Guidonian hand to help singers learn how to sing chant. While these methods were developed well before the time of Leonora d'Este and Vincento Lusitano, they are useful examples of how pedagogy may have been used in early Western music. The existence of these strategies further demonstrates the implementation of teaching techniques before an official pedagogy was established in more modern times when pedagogy, scholarship, and notation became homogenized in the West. This also meant that d'Este and Lusitano may have taught their students using these methods from Guido of Arezzo to guide their leadership and musical development. Administrative writers for Musica Secreta describe the image of a nun instructing a student to sing.[38] This photo shows Leonora d'Este with a student, using the Guidonian hand as a teaching device, demonstrating the connection between Arezzo's and d'Este's pedagogy.

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[38] Admin. "Salve Sponsa Dei: Leonora Teaches Her Novices to Sing." *Musica Secreta*, 11 May 2021, https://musicasecreta.org/salve-sponsa-dei-leonora-teaches-novices-sing.

Figure 2.0 A nun teaches her student to sing, from the Guidonian hand: Ebstorf 1.2, Klosterarchiv, MS V3.[39]

In Philippe Canguilhem's journal article "Singing Upon the Book According to Vincente Lusitano" mentions, "First, Lusitano uses a peculiar Guidonian hand that breaks from tradition in avoiding the commonly used spiral for its organisation." [40] The image below depicts an adaptation of the Guidonian hand used by Vincente Lusitano as part of his teaching pedagogy. This further demonstrates the connection between Arezzo and composers a few hundred years later, visually proving that Arezzo's method was adopted and utilized by educators like Lusitano and d'Este.

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[39] Admin. "Salve Sponsa Dei: Leonora Teaches Her Novices to Sing." *Musica Secreta*, 11 May 2021, https://musicasecreta.org/salve-sponsa-dei-leonora-teaches-novices-sing.

[40] Canguilhem, Philippe. "Singing Upon the Book According to Vincente Lusitano," *Early Music History* 30 (2011): 68.

Martha Feldman, professor of music at the University of Chicago, expands on Canguilhem's

statement,

> "It seems that previously we had little sense of the devilish improvisatory feats of which a
> highly trained singer or chapel master was capable—things like adding a line to a
> plainchant while simultaneously using the Guidonian hand to show two singers how to
> add further lines (Canguilhem, "Singing Upon the Book," 57). Perhaps we should not
> even call such a practice improvisatory because it involved a convention-bound but
> creative use of oral tradition…" [41]

Feldman discusses Lusitano's use of the adaptation of the Guidonian hand and how it contributed

to improvisatory music. It demonstrates how Lusitano's students may have learned music theory,

chant material and intervals.

Figure 3.0 Figure Vicente Lusitano's version of the Guidonian Hand. From *Introduttione Facilissima* (Rome: Antonio Blado, 1553), f. 2v." [42]

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[41] Martha Feldman, "Rethinking the Early Modern," *Musicology Now*, February 3, 2016.
[42] Feldman, "Rethinking the Early Modern."

The very existence of these teaching strategies, and the fact that they were likely used by multiple teachers over a long period while chant was the dominant musical style in formal settings, potentially indicates the existence of leadership concepts pre-dating SLT and LAS being used in choirs. They each indicate that patterns of behavior encouraged by LAS, like independence and motivation, were nurtured in students to help them become better choristers, the same way we do today.

Hexachords were one method that allowed students to independently study and memorize chants by analyzing them in six-note patterns. The application of the hexachord also allowed students to exercise their independence in aural and notational musical skills. While these methods were mostly implemented in the context of performing chant music, to master this hexachord, one needed to practice autonomously. Reisenweaver had this to say about Guido's hexachord system:

> "Guido's system also gave singers the ability to learn the intervals of a chant within the context of a specific hexachord rather than by merely listening and repeating patterns as heard on the monochord, an ability which would be furthered by his development of solmization. Finally, the hexachord system allowed singers to change between hexachords if the chant were to exceed the proper range of its original hexachord in a process known as mutation or transposition. As the hexachord system became codified in a manner that was more easily understandable, it "would quickly become an important tool for teaching the system itself..." [43]

Guido's methods allowed the singers the ability to independently learn the intervals of a chant. A normal convention of learning chant music, referred to as oral transmission, would be to listen as someone else sings a chant many times, and then repeat what you heard. This would typically happen in religious settings, and sometimes in convents, where older and more experienced religious leaders would have students observe hundreds of services of prayer and

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[43] Reisenweaver, "Guido of Arezzo and His Influence on Music Learning," 39.

worship so that they heard many chants repeated over and over. This repetition, along with tools like chant books, hexachords, the Guidonian hand, and more, would give them the skills to learn all the chants mostly by ear, supplemented by notation. While oral tradition was still being utilized to teach chant music, the hexachord further developed the use of solmization. It was a point of origin for music education and Western choral pedagogy that created and changed the methods in which teachers transferred knowledge of music, art, culture, and tradition. The student's ability to learn the hexachord and then apply it in the context of other chants means that they would have mastered this information independently and applied it in the context of their learning, an example of LAS in action.

Solmization, an organized system of syllables to help singers read music, was another teaching method created by Guido of Arezzo as a way to learn syllables that correspond with pitch. When the pitch and syllables were combined, they could create a melody or a cantus firmus. "Usually, this cantus firmus melody is either a complete chant from the liturgy, a secular song, or a phrase built on solmization syllables (ut, re, mi, etc.) known as *soggetto cavato*. Often *soggetto cavato* syllables are substituted for the syllables of a name or a phrase: la-mi-la for "Ma-ri-a," for instance." [44]

With *soggetto cavato* syllables in use, solmization is used to help the students learn how to sing and become more confident with reading the music by acting as a memory and reading tool to increase note accuracy. The "Salve Sponsa Dei" text corresponds with matching vowels in the syllables of solmization, like "fa-re-sol-fa-re-mi," which outlines the melody of the cantus firmus. This pattern also persists throughout the remainder of the piece, allowing singers to completely

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[44] Admin. "Salve Sponsa Dei: Leonora Teaches Her Novices to Sing." *Musica Secreta*, 11 May 2021, https://musicasecreta.org/salve-sponsa-dei-leonora-teaches-novices-sing.

understand the piece after learning only a few phrases. Using a solmization tool that aligns vowels with the text in this way allows for faster learning, recognition, and memorization, as well as instant transfer of learning between different chants. Not only does this tool aid in memory and reading, but because of the tendencies of certain solmization syllables to move up or down, singers could anticipate half and whole steps in a first read-through. Since Leonora d'Etse's music requires similar teaching styles, like chant books, memorization techniques, and the use of oral transmission from Hildegard's *O Virtus*, were likely also used to teach *Salve sponsa Dei* in singing schools alongside *soggetto cavato*. Utilizing memory tools like this, in tandem with other chant teaching principles from historical examples and those suggested in *Discovering Chant* by Jordan, would foster an autonomous and independent environment optimized for fast and consistent learning, both in these historical settings and in a modern choral context.

Figure 4.0 [45] Guidonian hand from a manuscript from Mantua

Another historical teaching tool that encourages autonomous leadership is pictured in

Figure 4.0 above. The Guidonian hand's exact origin is unknown, however, scholars such as

Anna Riesenweaver confirm that the name 'Guidonian hand' was derived from Guido di Arezzo.

This visual and kinesthetic tool for learning about pitch and the overlapping hexachords and

intervals helped guide choristers to gain a full understanding of a musical concept.[46] In addition,

they were able to practice this method on their own or in groups, utilizing their hand for reference

in any setting. Riesenweaver explains, "Each note, with its appropriate letter and syllables, was

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[45] Guidonian hand from a manuscript from Mantua, last quarter of 15th century (Oxford University MS Canon. Liturg. 216. f.168 recto) (Bodleian Library) (NB: Colour image is unsourced -- black-and-white image in file history is from MS Canon Liturg. 216).

[46] See Figure 4.0

placed on a joint of the human hand, mapping the gamut in a spiral pattern. Students could then use the hand to learn the gamut and its notes, while teachers could use the hand to indicate specific pitches in a chant to their students." [47]

In this historical choral setting, the students are playing an active role in their own autonomous learning by using a kinesthetic system to understand the gamut of notes and musical concepts. While the teacher presents the information and methods involved, the students practice and implement this on their own to achieve success when singing chant, an example of LAS leadership being implemented by the instructor. From a pedagogical lens, Carol Berger mentions, "The hand was both a mnemonic and a pedagogical device. The association of a clef and its syllables with a specific place on the hand helped memory and provided the teacher with a convenient method of demonstrating and practicing the steps and intervals of the gamut." [44] This technique and its use in a classroom or rehearsal would result in many benefits, according to the theory of LAS. The students are motivated to learn independently by using a kinesthetic memory and pitch accuracy tool, in both group settings and independent practice, so that they can take ownership of any music they encounter. This likely made music learning much more independent, self-motivated, and enjoyable for students and teachers alike, and it is because of these positive benefits that the system was created and perpetuated for hundreds of years while chant was at its height in the West.

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[47] Reisenweaver, "Guido of Arezzo and His Influence on Music Learning," 39.

Chapter 6: Applying SLT and LAS to Repertoire in a Modern Choral Context

In the next section of my historical mapping and analysis in part two, I will explain how theories like SLT and LAS are applied to historical and modern choral pieces in a singing context today. The historical context provided in the section above can be used to inform a conductor's approach to music in a choral rehearsal, and I will demonstrate that here. After citing the historical origins of teaching techniques of each piece from my selected lecture recital repertoire to contextualize them, I will end by explaining how they can still be used to reap similar benefits today in rehearsal and performance for choral conductors.

During the time of Guido of Arezzo, learning tools like the Guidonian hand allowed music teachers and professionals to display Situational Leadership Theory in a very specific way. It allowed students to learn the information so that they could apply it in many contexts, giving the gift of flexibility and adaptability to not only the conductor but also the students. Teachers adapted their methods depending on the goals and exact information they wanted the students to learn in that situation, and giving students access to autonomous tools gave them a similar ability to make changes quickly. While teachers presented the information to the students and modeled the behaviors and musical skills, the students were firm advocates of their own learning and had to practice on their own individually. Therefore, in the context of rehearsing *Salve Sponsa Dei* and *Regina Caeli,* I will refer to Situational Leadership Theory when I interact with students in the rehearsals and, ultimately, the performance as well. Although there is a significant time difference between Guido of Arezzo's teachings and Leonora d'Este and Vincente Lusitano's compositions, similarities can be drawn in the way that they taught, especially since Arezzo inspired both composers to teach using techniques like the Guidonian hand.

L'amante modesto composed by Barbara Strozzi is a piece that demonstrates many instances of Leader Autonomy Support. My analysis of musical texture changes, specifically trying particular combinations with the basso continuo and solo choristers, has shaped my realization of leadership in this piece. Strozzi was revered as one of the most prolific composers and one of the most virtuosic singers of her time. As a young developing musician, Strozzi was allowed to study with famous Baroque opera composers, which shaped not only her compositions but also her teaching and performing style.[48] Her affinity with other famous composers at the time evoked an extremely refined and innovative style in her compositions. Her choices in texture, voicing, density, color, and more all create many different opportunities for conductors and students to perform and adjust her arrangements.

In *L'amante modesto*, I have chosen different combinations of singers or exclusively soloists to draw on this element of autonomy. During the Baroque period, composers utilized many different combinations of basso continuo, which resulted in a very diverse array of accompaniment styles and sounds in compositions. Basso continuo scholar Kent Underwood describes how important consideration of the basso continuo was during the baroque period. "The choice of continuo instrument or instruments could not be more crucial to the sound of the music, but that choice is often bedeviled by ambiguous or nonexistent indications in the primary sources." [49] The ambiguity of primary sources for early Western music is both a benefit and an issue that has created an entire field of study related to historical performance practice, something that is beyond the scope of this brief study. It is important to acknowledge, however, that primary sources are often sparse regarding this subject, especially regarding specific information about

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[48] Ellen Rosand, ""Barbara Strozzi, 'Virtuosissima Cantatrice': The Composer's Voice," *Journal of the American Musicological Society* 31, no. 2 (1978): 241–81.

[49] Kent Underwood. Review of *The Performance of Basso Continuo in Italian Baroque Music; Continuo Playing on the Lute, Archlute and Theorbo*, by Tharald Borgir & Nigel North (1989). *Notes*, *45*(3): 502–504.

which instruments are required for continuo, and that this allows for conductors to make choices about the sound they prefer for a piece based on their research of early continuo instrumentation.

While this specific example of music by Strozzi does not indicate any historical teaching techniques facilitated by the teacher as chant does, there are many accounts of how this music may have been performed on different combinations of basso continuo and voices. This allows the conductor to have freedom with the arrangement and edition they use in rehearsal, as well as the instruments they perform with. The teaching approaches that I have used in my recital reflect this variation of texture, shown in my choices regarding various combinations of voices, solo and ensemble, and basso continuo.

From my own research and experiences working with early music musicians and continuo players, I knew that I had many options when it came to using various instruments for the basso continuo. While deciding which instruments to use, I examined the texture of the piece, including density, voice-leading, and phrasing, vertically and horizontally across all parts and instruments, along with the text that the choir was singing. I considered all these components in order to best amplify the meaning of the story, while also featuring the basso continuo.

In the image below, I illustrate the arrangement of continuo I used based on which instrument is playing by color in *L'amante modesto.* The harpsichord is in yellow and the theorbo is in blue.

Figure 5.0, [50] *L'amante modesto* by Barbara Strozzi

In *L'amante modesto,* I chose to have different combinations of voices to feature certain

sections of the piece and highlight differences among them. I carefully chose to put specific

voices, not the entire choir, and certain instruments together as solos or duets to create sounds to

differentiate sections. In addition, I also chose to feature different combinations of the basso

continuo to further highlight parts. I varied textural elements in both the instruments and the

voices to emphasize the text, ultimately highlighting the meaning of each section of the story.

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[50] Scanned excerpt of L'amante modesto by Barbara Strozzi (Cor Donato Editions) page #4 and it includes my
conductor's markings and choices of basso continuo.

Regarding the voicing and divisi for my performances of *L'Amante modesto*, I chose to have two soprano voices on the top line, four alto voices on the second to the top line, all five tenors on the middle line, one soprano voice on the fourth line singing up the octave, and all five bass voices on the bottom line. For the basso continuo line, I have different combinations of the harpsichord, theorbo, and g-violone. I chose this voicing with the emphasis on the extra treble line, the fourth line, to shift the texture away from the typical SATB voicing and color toward a brighter and historically accurate choral timbre, to bring out the text. I also wanted to feature an especially full treble sound, so I matched the timbres of voices on each of the treble lines between lines 1, 2, 3, and 5.

Within the piece, I decided to feature particular voices in a duet section to play with texture and timbre. In this excerpt, measures 30- 53, to change the musical texture and timbre, I selected one voice from the tenor section, and one voice from the soprano section, and asked the g-violone to start playing this passage alone. In measure 39, I added the harpsichord into the mix, and for every iteration of the "il cor," I created a 'call and response moment between instruments and soloists. I had the harpsichord play the first "il cor," then drop out to allow the theorbo to respond with its own "il cor," and then both join together to play in unison until measure 50. A visual representation of these musical choices is shown in Figure 5.0. This call-and-response technique creates further contrast to set the moment apart from other sections of the piece and shows one creative way that composers and conductors can use historical performance practice research to alter the arrangements of early music to emphasize texture changes.

For the soprano and tenor solo voices, I feature from measure 30 until measure 50, I decided to have them sing their lines in a duet. This emphasizes the romance in the Italian text,

Amante son, ma candido e modesto;
I'm a lover, but purehearted and modest;

Voglio che taciturno il cor tiardori
I want my heart to adore you silently,

E voglio disfogar gl'interni ardori
and to relieve my internal burning

Col muto fiato d'un sospir honesto.
with the silent breath of an honest sigh. [51]

I chose these two particular voices because they demonstrated the transfer of learning. This means that they would best be able to apply the leadership skills associated with performing Baroque music and also incorporate their creativity into the lines that they sing. This section texturally contrasts with others and also allows the singers to bring out the vivid text, as it depicts a love duet. The singers utilizing autonomously leadership sing their lines independently as the basso continuo interweaves harmony throughout. In measure 51, I again changed the voicing to have one alto voice sing the second line from the top, the same soprano voice from measure 30 sing the fourth line from the top, and a solo bass voice sings the second to the bottom line. This again changed the voicing for another section and allowed different singers to autonomously apply their musical interpretation to their line until measure 70.

THREE HISTORICAL FIGURES UTILIZING LEADERSHIP THEORIES

While there are many examples of leadership theories being used throughout recording Western musical history, I will focus on three individuals that relate specifically to my lecture recital repertoire and my own choral experiences. A mix of Situational Leadership Theory and

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[51] Strozzi, Barbara. *L'amante modesto* Opus 1.13. Edited by Richard Kolb. Cor Donato Editions, 2015.

Leader Autonomy Support is demonstrated through the music and teachings of William Billings, a prominent American music educator in the 1700s. Billings, although one of the founders of Singing Schools, was not a formally trained instructor, was well-known for creating his own teaching pedagogy for teaching his students to sing. He chose to take a pre-existing solmization system and adjust it to his singers' specific needs: the Fasola system.

> "These included an adaptation of the Fasola system that had been brought to this country from England by the early settlers (a four-syllable solmization of the scale -fa, sol, la, fa, sol, la, mi; "see the sidebar to Karl Kroeger's article in this issue" and the shaped-note the system introduced by singing school teachers William Smith and William Little in their book, The Easy Instructor. (Their system involved notes in four shapes, one for each of the four syllables - fa, sol, la, and mi.) It is believed that students were not allowed to sing the words to the pieces until the syllables had been mastered (Kingman, 1979)." [52]

This method of learning music needed to be first modeled and repeated by the instructor. In the context of the Singing Schools, developing musical literacy meant that there was an element of self-advocacy for the chorister's learning. This meant that in the schools' type of rehearsal, although the group of singers learned together, the individual choristers needed to fully comprehend the tasks and master them on their own. In other words, choristers needed to learn the syllables first, then practice on their own, and then return and practice with the group, to learn everything completely. This will be one of my approaches to teaching shape note music.

Billings had a different approach to teaching rhythm that was more encompassing of visual, aural, and kinesthetic types of learners by making homemade pendulums.

> "In the area of rhythm, evidence of Billings's pedagogical inventiveness is found. In order To achieve exact tempi, homemade pendulums of a specified length were used. The following directions for making them are given by Billings in the introduction to his Continental Harmony (1794): Make a pendulum of common thread well-waxed, and instead of a bullet take a piece of heavy wood turned perfectly round, about the bigness of a pullet's egg, and rub them [sic] over, either with chalk, paint, or whitewash, so that

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[52] Rose D Daniels, "William Billings: Early American Music Educator," *Visions of Research in Music Education*: Vol. 16, Article 6, (2021): 13.

they may be seen plainly by candle-light (as quoted in Kingman, p. 129)." [53]

While the choristers in my lecture recital are not instructed to make homemade pendulums to achieve rhythmic success, it is crucial to note Billing's unique flexibility and approach to teaching. His ability to be flexible, adaptable, and open was apparent in his way of incorporating activities that allowed all types of learners to succeed. This was evident in the way he approached teaching students how to read pitch and rhythm. "It appears that the success of William Billings as a music educator lay less in his knowledge of music and more in his ability as a leader, a motivator, and a disciplinarian - qualities which are necessary to the success of any music educator." [54] In other words, William Billings was an innovative musician and taught from an inner passion to nurture the chorister in a way that allowed the best kind of musicking to occur. He did this not for the sake of a perfect performance, but for the sake of community and cultivating a space for individual growth.

Another historical figure who may have used leadership theories is Gabriel Fauré. The way many former students described him implies that Fauré may have used the framework of Situational Leadership Theory to guide his interaction with his students. Aaron Copland mentions in his article, "Gabriel Fauré, a Neglected Master," that many observations from students who interacted and studied with him showed that he encouraged independence and flexibility in his students.

> "It is remarkable to note that, although a partial list of Fauré's pupils contains such widely-known composers as Rave Florent Schmitt, Enesco, Kochlin, Louis Aubert, none of them have ever copied the style of their "maitre." As Henri Prunitres has so well said: What Fauré developed among his pupils was taste, harmonic sensibility, the love of pure lines, of unexpected and colorful modulations; but he never gave them receipts for

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[53] Daniels, "William Billings: Early American Music Educator," 13.
[54] Daniels, "William Billings…"

composing according to his style and that is why they all sought and found their own paths in many different, and often opposed, directions." [55]

It seems as if Fauré maintained a pedagogical structure while teaching students compositional techniques. However, he also allowed his students to explore their own musical expression so as not to conform to a particular style like his own. His students demonstrated advanced musical concepts and compositional conventions and balanced that framework with the motivation to explore their musical language of expression. This means that Faure's leadership framework was reminiscent of SLT, and I choose to follow Fauré's example with my choristers.

A third notable composer and educator who used leadership frameworks to ensure students' success was Florence Price. A majority of her teaching principles can be examined through her work with piano students. While this does not directly apply to the choral experience, a collaborative effort as opposed to a solo performance endeavor, how Price instructed and guided her piano students could be applied to fit the choral framework in a more general sense. The way conductors and teachers work with choristers to model leadership applies to most music education settings, and there is plenty of overlap between Price's teachings and the methods we often use in choir. I will be using Price's pedagogical methods with her piano students to inform the performance of her composition *Praise the Lord.* While pedagogy and compositional techniques are not the same, I will draw connections between the two in order to illustrate the use of leadership theories in both contexts. Because of the limitations of this dissertation and the wide breadth of scores that makes up Price's compositions, I chose to focus on one piece in order to make my research on her pedagogy and compositions practically applicable for my lecture recital. I do not have the ability to analyze her entire compositional catalog, so I am applying the context of her pedagogical techniques to one piece for my lecture recital demonstration.

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[55] Copland, Aaron. "Gabriel Fauré, a Neglected Master." *The Musical Quarterly* 10, no. 4 (1924): 573–86.

One of the most striking aspects of Price's compositions is the lack of dynamic and expressive markings, which gives both conductors and choristers more autonomy in the learning and performing process. Dr. Lillie Gardner, a Price scholar, said this:

> "Most striking about Price's teaching pieces are their versatility. As Dr. Jensen-Abbott notes, these pieces can be used as supplemental repertoire, as exercises in various technical and expressive challenges, or as examples for sight-reading. They can be used for children and adult students alike, and they are as musically gratifying as they are technically doable for a beginning student. Nearly every piece in the collection lacks markings for dynamics, articulations, and tempo, which allows teachers to tailor the music to their students' needs and encourages students to develop their own expressiveness. As Dr. Jensen-Abbott writes in the preface to Volume II, "this music is a veritable playground for students to imaginatively explore their own interpretations." [56]

The lack of markings in the teaching literature of Florence Price, in efforts to allow the student to take ownership of musical expression, led me to conclude that there are also similarities in the compositional style in her choral piece *Praise the Lord,* edited by Stephen Caldwell.

While there are some expressive markings in the piece, *Praise the Lord,* they are intentionally sparse. This allowed me a lot of freedom to shape the lines how I wanted them to sound, and in turn, the choristers also could choose the sound and dynamic level they wanted to sing. On page seven, there is one marking of *fortissimo* at the Tempo I in measure 50, but nothing else.

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[56] Dr. Lillie Gardner, "Florence Price's piano teaching music - music by women," *Music By Women Journal* (2022): 3-5.
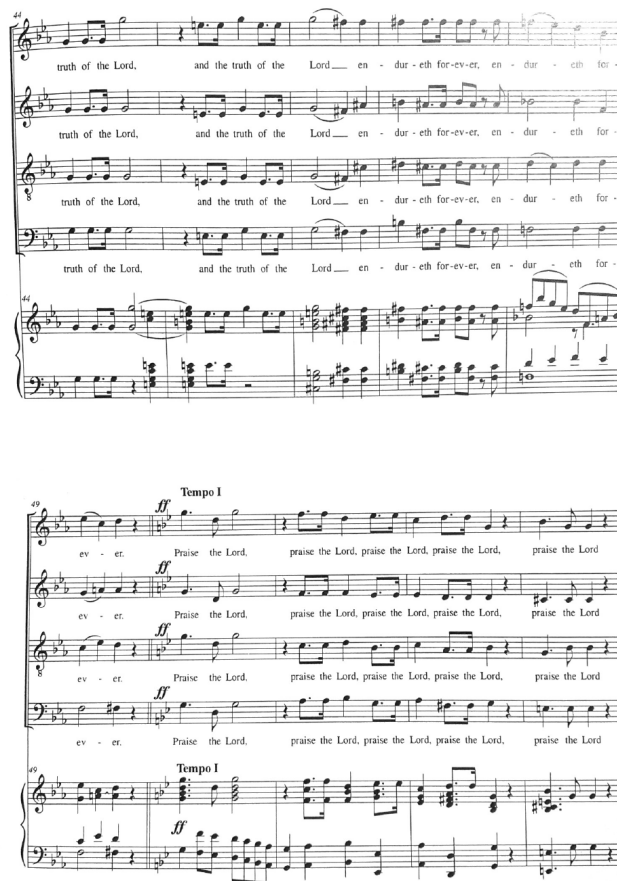
Figure 6.0[57] An excerpt from Music of Florence Beatrice Price Choral Music

This consistent lack of explicit dynamic information leads me to believe that LAS would

be consistent with Florence Price's teaching, and I might draw that out in my work. Many of these

examples that I could apply in a choral situation might then be very hands-on and involved for the

singers, like asking an individual singer to give a dynamic suggestion and then trying it in real-

time. My approach could be as simple as asking the choir members if they have ideas on how to

shape the phrase, and then asking them to demonstrate and listen. I would further increase their

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[57] An excerpt from Music of Florence Beatrice Price Choral Music, Volume 2 For SATB Chorus Piano or Organ, ClarNan Editions General Editor Barbara Garvey Jackson.

sense of ownership and expressivity by leaving room for them to respond more spontaneously using previously-described exercises to achieve a beautiful sound or phrase.

EXAMPLES IN MODERN REPERTOIRE: DUCASSE, DAHLGREN, AND SAINDON

For the three last pieces on my timeline, *O Eternal Beauty* by Christopher Ducasse, *Before the West* by Henrik Dahlgren, and *When a Thought of War* by Marie-Claire Saindon, I drew on my first time experiencing choral music: hearing Voces Nordicae directed in concert, directed by Lone Larsen. This professional choir exemplifies musical excellence via its unique approach to performance, resulting in moving and inspirational performances. One core element Lone Larsen incorporates into her teaching is shifting the creative control from exclusively the conductor to the choristers. In other words, exhibiting the *Selling* (high task/high relationship) style in SLT can allow for sharing musical ownership among the choristers, leading to musical excellence and high-quality vocal production. Choristers who become part of this integral musical process shift the focus to a more collective musical environment, away from the hierarchy of a conductor and their students and towards a community with equal contributions from everyone. Nick Storring, an award-winning composer and National Magazine Award-nominated writer based in Toronto, interviewed Larsen for the BANFF Center for Arts and Creativity blog. He had this to say regarding her statements about Voces Nordicae:

> "The group's diverse stylistic palette is framed within an equally broad and unconventional performance aesthetic that springs from Larsen's commitment to collaborative exploration... Larsen strives for the opposite scenario: one that recognizes the agency of everyone involved—choristers, audience, and conductor alike. As such, questions, even ones pertaining to her own leadership role, are a key ingredient in her methodology. They're so crucial that she's engaged external artists, such as theatre professionals, to help address them with the group." [58]

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[58] Nick Storring, "The Power of the Collective Voice," *In Studio Magazine* (Fall 2017/ Winter 2018).

LAS is also demonstrated through Larsen's choral rehearsals and performances. As stated above, Larsen constantly reflects on her leadership role as the conductor, which is the crux of her methodology for conducting. LAS, in this particular choral scenario, is made up of behaviors that include:

- Self-awareness
- Understanding
- Compassion
- Communication-focused and choice-based decision-making
- Discouragement of reward-seeking behavior

In this analysis, self-motivation is present among the choristers and other goals of LAS are present in Larsen's rehearsals include providing opportunities for choice and input in rehearsal, taking interest in choristers' lives, empathizing with their unique challenges, and encouraging independence in each singer. This results in an excellent choral music experience and musical leadership, well-developed musical skills, and quality vocal production, achieved through the positive and enriching interactions between the choristers and the conductor. In addition, when all of these characteristics are present in this kind of experience it cultivates a meaningful and longstanding relationship in a performance setting between the ensemble and the community or audience. In a choral setting, Leader Autonomy Support allows conductors to better manage their approach to choral interactions and encourage individuality and artistic expression.

The combination of LAS and STL and its effect on Voces Nordicae suggests that it improved the music and the well-being of all musicians involved. While this balance may not be prioritized by all conductors in the field, there is no doubt that when a conductor is active in reflection and fostering personal relationships with everyone within their music community, the state of the entire choir improves.

To draw on Larsen's methodology, I will approach the teaching technique of these three

pieces, *O Eternal Beauty, Before the West,* and *When a Thought of War*, through the lens of both

SLT and LAS. Nick Storring says this about Larsen's group exercises used in Voces Nordicae:

> "Group exercises are one of her primary pedagogical tools for engendering "curiosity, creativity, spontaneity, and presence." Recognizing that singers often allow inhibitions about their own voice to limit their musicality, she's crafted activities that don't work until participants suspend their compulsion toward self-judgment. For instance, she'll pair singers up, asking them to sing directly to one another. For classically trained singers, it's a disarmingly intimate exercise, but according to her, it helps them "sing with the responsibility to include and welcome the listener." Larsen asserts that "shifting the focus in this manner makes the singing freer and more present." [59]

Group exercises that suspend compulsion toward self-judgment include things like sirens, making

strange noises, singing things in unison on vowel sounds or neutral syllables, and making certain

that every member of the choir participates and releases their self-consciousness about their

sound. This encourages independence and confidence in each singer about their instrument and

their vocal skill, building the morale of the group and the individuals contained within

simultaneously.

In an attempt to create similar inhibition-lowering exercises to evoke confidence in my

singers, I will incorporate three exercises:

1. *Pairing up to sing directly to one another, changing places, or standing order.*

This will allow the choristers to move beyond self-judgment and connect with others. The

choristers then can sing "to" someone else, instead of only hearing themselves, and in a

performance setting, to include or "welcome" the listener. These kinds of exercises are

implemented in the performances of Voces Nordicae, and it is one of the things that sets their

ensemble apart from other professional choral groups.

2. *Incorporate physical full-body movement.*

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[59] Storring, "The Power of the Collective Voice," 1.

Applying this to the piece *When a Thought of War Comes* is very simple, as there are movement markings already included in the composition by Marie-Claire Saindon. I could choose to have the choir move to a physical placement of their choice to give them even more freedom to move without hindrance, from either the stage, equipment, instruments, or fellow singers. This physical movement and on-stage space created to facilitate this freedom would also contribute to communicating the meaning of the piece, as it allows the choristers to interact while moving and singing, demonstrating changing relationships and energy exchange among individuals. This can parallel the ways that humans interact while experiencing emotions like hate, grief, anger, or love, which are the main foci of the text.

> "When a thought of war comes,
> oppose it by a stronger thought of peace.
> A thought of hatred must be destroyed
> by a more powerful thought of love."[60]
> - *'Abdu'l-Baha*

According to Storring, Larsen suggests this technique for student conductors: "For those pursuing conducting, she coaxes out a similar sort of focus by cultivating an awareness of the body, and how movement communicates."[61] I believe that implementing an awareness of the entire body for choristers, not just the breath, the larynx, or the mouth, could serve the same purpose. The ability to communicate through movement is undoubtedly one of the main ways choral conductors communicate. In the same way, movement incorporated for the choristers allows another method of communication to be experienced by the conductor and audience. The third activity I used was:

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[60] Saindon, Marie-Claire. "When a Thought of War Comes." Musicspoke, 2020.
[61] Storring, "The Power of the Collective Voice," 1.

3. *Vocal and/or movement-based improvisation*

In *Before the West*, one way I achieved this was by instructing the soprano soloist to sing the line out of tempo, interpreted however they wanted as long as they followed the minimal and non-specific markings in the music. There is a fermata listed before the soloist comes in, during the line that she sings, and then afterwards, and the notes lack real rhythmic value. There are no stems or rhythms indicated beyond a quarter note pick-up, and the words and noteheads in parentheses further indicate freedom and soloistic interpretation in the line. There is also an instruction in the score of "Gliss individually to 'me.'" In other words, because of the various timings of the fermata, the lack of rhythm, and the explicitly stated individual glissandos on noteheads in parenthesis, it is performed out of time.

The second vocal improvisation is for the whole choir through measure 98 to the end of the word "begin." Here, the choir has to fade out by part, following the instruction in the music: *dissolving.* This was not conducted, and the choristers had to watch others around them and fade out using visual and aural cues from each other. As an experiment, and to give the singers more autonomy, in measure 36, I instructed the choristers to adjust the timing of the fermatas and conduct themselves in and out of entrances, making this small section conductor-less.

In *O Eternal Beauty*, there are several ways of making the beginning more improvisational, one of which I will discuss here. As there are already markings for stretching time and tempo like the marking for *rubato*, one approach could be to allow the choristers and accompanist to sing and play without a conductor until letter B, or any part of the piece that has a relatively steady tempo. There are other ways to create improvisatory moments in music like *When a Thought of War Comes*, using extended techniques already present in the score, and asking singers to use them in other places, either notated or not. One example of these extended

techniques is the instruction on page 1 to "gradually uncover mouth," asking the singers to phonate with their hand muting the sound. This changes the timbre and color of the sound, and when each chorister raises or lowers their hand at different times, morphing the hand position through the crescendo and diminuendo markings, it makes the vowels sound more fluid and covered. Using these techniques without specifying specific timing, hand position, dynamic level, and more, the singers have a lot of choice and individuality in the sounds they make while using the extended techniques.

While these three pieces were all written less than ten years ago, the same approach and methodology are not exclusive to modern 21st-century choral repertoire. Choral conductors can be encouraged by leaders like Lone Larsen to push beyond the traditional ideologies of what a rehearsal should entail. Conductors who want to incorporate more ownership for choristers in their rehearsals need to cultivate a space that encourages autonomy and collective growth both in the sense of leadership and also supporting relationships and everyone's general well-being. A question could arise about the issue of authenticity, depending on how conductors have to adjust a composer's directions to fit their leadership style. This could be seen as inauthentic or an improper demonstration of a composer's intention. Another potential issue is the appearance of "choreography," or too much physical movement that is either chaotic or too coordinated, which can distract from the music itself or the intention of the composer. But if these exercises are done tastefully in rehearsal, with tact and care, they should not distract from the music or the composer's intention. These vocalizations and movements are not choreographed, and in fact, it is usually quite the opposite; that is why they are improvisatory. They are simply created to allow the musicians and the listener to experience a multi-dimensional experience, involving the whole body, and freeing each performer from self-consciousness and judgment but without distracting

from the music. In Larson's performances, these exercises can be performed on stage. In most other choral settings, these exercises are not done in performance and are used only in rehearsal to affect the performance later. Storring had this to say about experimental choral performances with audience participation:

> "Some concerts have audiences texting raw, conceptional material to the choir, or even conducting the ensemble themselves, leaving the performers room to play. "The singers have a lot of responsibility, but a lot more freedom…" [62]

Formal choral performances usually include a conductor, accompanist, and choristers up on risers, creating an aurally pleasing aesthetic and displaying a traditional appearance that most audiences have come to expect from choirs. Allowing the choristers to have freedom in the way that they experience the music and how they connect with the audience can include changing the way that the stage is set up in performance, or changing the standing order as I did in my lecture recital. Breaking out of the audience's and singers' expectations is a way to give everyone a bit more freedom and choice in the performance, and open new doors for vocal development and growth opportunities. This also does not mean that the quality of music suffers because a choir breaks industry or aesthetic standards. The accuracy, detail, and refinement of the music are enriched and it can allow the sound to be free and full of energy.

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[62] Storring, "The Power of the Collective Voice," 1.

PART 3

Chapter 7: A Critical Reflection

In this portion of my dissertation, I will discuss my application of leadership theories as informed by the sources I analyzed in parts one and two. Using the timeline model and chronological mapping, I will critically reflect on how the conductor's practices and choices coincide with or contradict both historical and also modern leadership approaches. I will mention three points that link historical teaching approaches to my own:

- Chant singing from the mid-1100s and how I used it in a modern choral rehearsal
- The teaching strategies, activities, pneumonic and memorization devices I mentioned to my singers to aid their learning of multiple pieces
- Other historical information used in my rehearsals to enrich understanding and memorization of the pieces for everyone involved

Using the hypothesized leadership theories indicated in Table 1.0, I will discuss how my lecture recital rehearsals went, and analyze my teaching process in light of the results I perceived directly and also observed in the choir. I will indicate if what I hypothesized as the leadership theory utilized was the same as the leadership theory demonstrated by using an observation list, including and not limited to the musical result after implementing SLT and LAS. I will describe in depth why both leadership theories worked well in the context of my rehearsals or, contrastingly, why they did not work. I will also reflect upon the apparent success of using SLT and LAS with corresponding strategies, techniques, and approaches for conductors to try. Finally, I will describe how leadership was the main key in my teaching methodology and list the

characteristics that I demonstrated throughout the rehearsal and performance process that led to successful results.

IMPLEMENTATION OF SLT AND LAS IN CONCERT CHOIR REHEARSALS

Based on Situational Leadership Theory and Leader Autonomy Support, I will clarify how these two theories are implemented in my rehearsals. I will analyze my role as the conductor and break down how these two theories link into my rehearsals and performances. My analysis will include a detailed observational self-evaluation from rehearsals with Concert Choir, a treble ensemble under my direction at McGill University during the fall semester of 2022. These observations are supported by a video recording of myself exclusively. This reflective process was used to plan and practice teaching leadership strategies that I might include in my lecture-recital.

Andrea Ramsey's *Truth:* Observations (supported by a video recording)

00:00:00-00:04:19: This is an example of using SLT, exhibiting *2. Telling* (High task/Low relationship), where I demonstrated modeling and fixing minute details with mostly call and response techniques. This is building proper choral skills by encouraging students to look up at the conductor instead of being fixed on the music.

00:04:19- 00:04:52: SLT, exhibiting *2. Telling*; I explained what they did correctly and mentioned the plan to work on the mistakes, make sections stronger, and specified how to handle fermati.

00:04:49:00: SLT; exhibiting *2. Telling*; My goal was to fix the fermata while also correcting the tuning and unification of vowels. Then I planned to run through the section again.

00:06:04:00- 00:07:36: Mix of LAS and SLT, an example of a leadership theory layering approach. At this moment, I was utilizing *1. Selling* (High task/ high relationship) by fixing more intricate details with verbal direction. In the recording I say, "some of us pointed out that could be considered the climax of the phrase." This comment refers to a previous rehearsal when I had asked the students about what they thought the climax of the phrase was. This allowed the students to include their answers in the rehearsal process and highlighted leadership strategies used by myself in the students' interaction and contribution to the piece. I also fixed the phrase shape, text accents, and pronunciation.

00:07:36-00:09:14: SLT; exhibiting *2. Telling*; I was making sure that all details we had previously discussed were applied in this section. Then I went on in the phrase, implementing techniques to fix the vowels.

00:09:14- 00:13:13: LAS. This was a run-through where they fixed their mistakes. We moved forward and worked on tuning and healthy vowel formation while reviewing the concept of voiced vs. unvoiced consonants. The accents that are written in the music are an example of something that each singer must independently commit to, as well as the entire ensemble recognizing the marking and executing it together. Speaking through the text rather than singing removed a layer of complexity. I identified the problem and suggested how they could approach the vocal technique to fix it, then I stopped conducting and let them do it themselves.

00:13:13- 00:15:45: LAS and *Telling.* Explaining the level of individuality balanced with the term "unification" or collective sound, as a goal that pertains to sound and approach to vowels.

Rollo Dilworth's *A Gospel Benediction*

00:16:30- 00:20:00: This was a run-through where I focused on verbally reminding the singers about musical changes while they sang. This exhibits *2. Telling.*

00:20:00- 00:28:12: LAS. Here we were working on the transition and unifying the various timbre qualities in each singer. I emphasized the importance of the inner parts and the balance of the lower voices. Then we worked on articulated rhythms using percussive sounds to increase precision.

00:28:12- 00:34:44: Another run of the section. Voices and parts stuck out of the texture because of the use of brighter vocal timbre and vibrato. My task was to balance the section and focus on the precision of rhythms for the inner line. We added articulation to this text: "When the Saints."

00:34:44- END: LAS. A small section was memorized. I used full-body movement to evoke better breathing and engagement in the piece. I also encouraged the singers to watch the other choristers.

These observations in this Concert Choir rehearsal allowed me to identify my role as a leader and focus on the tasks I needed to accomplish to help my students in this particular setting. If the role of the conductor changes depending on specific momentary factors, I need to be aware and make the changes consciously. I also break down how Situational Leadership and LAS play a significant factor in the success of the rehearsal and ultimate performance. The conductor's role is to also assume the role of a leader which is reflected in the skills and environment and emotional, including independent and social, development of the choristers in rehearsal.
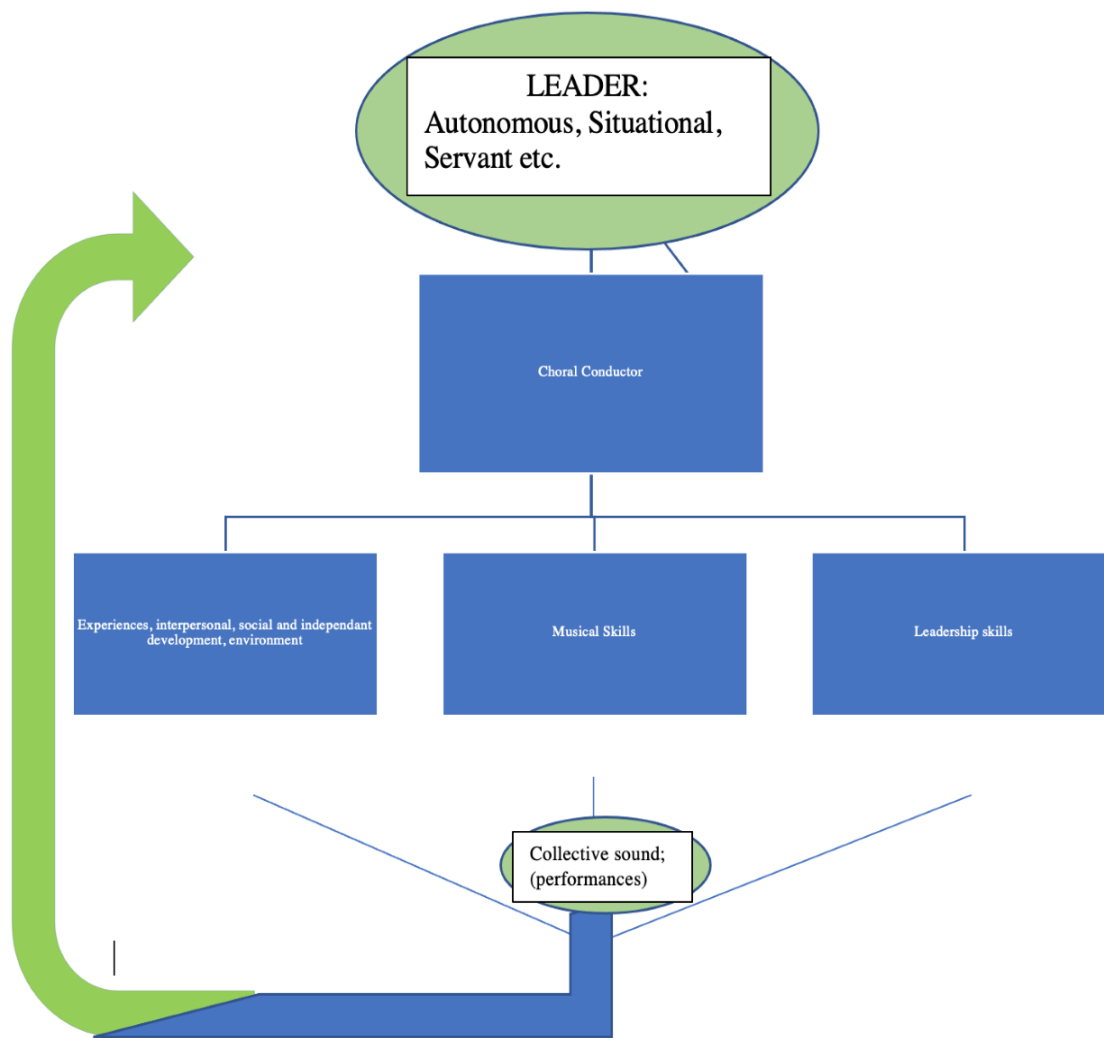
Figure 7.0 [63] Flow chart depicting the role of the choral conductor as a leader.

Figure 7.0 shows the conductor's role as it feeds into a continuous rehearsal loop of leader and followers, or in this case conductor and choristers. The conductor is responsible for initiating a change for students in a rehearsal cycle by suggesting solutions to problems or exercises that work for everyone. The three boxes on the third row indicate the responsibilities of a conductor in rehearsal used to transfer knowledge and independence to their singers. Musical skills, leadership skills, and experiences, interpersonal relationships, etc. are all elements of the conductor's

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[63] Figure 7.0 Through the Concert Choir rehearsal, this chart represents my observations on leadership, choral conducting is all connected, outlining the role of a choral conductor.

teaching just as much as they are imparted to the students. Not only does the conductor need these characteristics to run a successful rehearsal, but the students need to be given access to them by the conductor as well. The box to the left suggests that these elements imparted by the conductor are circumstantial depending on the singers' unique experiences in a choral music setting. Individual experiences, interpersonal relationships, social and independent development, and environmental factors are all dependent upon a student's exact background and require adaptation from the conductor in order to accommodate every singer. Dr. Hilary Apfelstadt classified these skills into two groups:

> "1. Those related to music, including artistic intuition, musicality, expression, technique, musicology, etc.; and
>
> 2. The extra-musical, including confidence, enthusiasm, initiative, communication, self-esteem, etc."[64]

In addition to using Apfelstadt's description, I made an additional observation given the impression of leadership skills that can also be transferred to the choristers. This happens when the conductor demonstrates leadership skills and applies them in the rehearsal for the choristers to practice themselves. This highlights both the usage of STL and LAS. In the Concert Choir rehearsal, there was a section in the rehearsal where this can be observed.

> 00:20:00- 00:28:12: LAS. Here we were working on the transition and unifying the various timbre qualities in each singer. I emphasized the importance of the inner parts and the balance of the lower voices. Then we worked on articulated rhythms using percussive sounds to increase precision.

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[64] Hilary Apfelstadt, "Applying leadership models in teaching choral conductors," *The Choral Journal* Vol. 37, No. 8 (1997): 23-30.

00:28:12- 00:34:44: Another run of the section. Voices and parts stuck out of the texture because of the use of brighter vocal timbre and vibrato. My task was to balance the section and focus on the precision of rhythms for the inner line. We added articulation to this text: "When the Saints."

00:34:44- END: LAS. A small section was memorized. I used full-body movement to evoke better breathing and engagement in the piece. I also encouraged them to watch other choristers.

In the section labeled (1): I conduct the rehearsal and provide insight and clear direction of two distinct musical objectives. First, I mentioned how that previous run-through went well. Then I mentioned the next section that needed additional attention and work. The first goal was to work on the transition from the first to the second section. The teaching approach was a call-and-response activity, which encouraged engagement from choristers while providing instruction as it pertained to balancing and comprehension of dissonant harmonies. This allowed the choristers to focus on their approach to their sound in the context of the whole ensemble, strengthening their sense of independence and improving their holistic experience.

The second goal was to add more musical and percussive elements to the rhythms. I addressed this by directing the choristers to produce their beatboxing sound and to speak the rhythm with more percussive sounds. After I gave a couple of clarifying directions, the choir did exactly what I asked, and the rhythm quality and accuracy improved significantly. By modeling the activity, I demonstrated what I wanted them to do by giving them something to imitate. This led the choristers to feel confident that they could achieve musical success. Due to the choristers' success, it would be a great activity to try again in the future, as they exhibited the change in

rhythms correctly as a common goal and enjoyed the process, making this a high task/high relationship-oriented experience for them. I also was able to quickly fix vowel shape and resonance issues that we had been working on in other parts of the rehearsal using a call-and-response technique and visualizing/imagery.

I finally added one more technique that allowed the choristers to move and feel the beat by conducting in their way. It allowed a more kinesthetic relationship to form between the choristers and the music, especially for those singers that learn better by feel and movement. While this example does not refer to performance, this rehearsal allowed the singers to experience a confident, energized, and exciting example of healthy communal singing. The choristers utilized their own creativeness, individuality, and autonomous comprehension to process the given information to achieve the goal. As a result, the choristers responded positively and collectively demonstrated an audibly unified musical sound. This example demonstrates the role of the conductor through the dual lens of Situational Leadership Theory and Leader Autonomy Support. Examples such as beatboxing, self-conducting, and reflection encourage more autonomy to benefit the chorister's approach to making music. This is different from the implementation of *1. Selling,* high task/high relationship, as explaining what singers did well in a particular exercise, and the specific musical details that needed to be worked on, was communicated with clear direction.

Through this rehearsal, choristers grew individually in their musicality and expression supported by a concrete and challenging framework. In addition, through my reflection on the role of a choral conductor, I observed that communication, enthusiasm, and motivation could be used to create a safe space for choristers to emotionally express themselves and experience a warm social environment to connect with others. This reflects in the role of the conductor to

facilitate a rehearsal in which the positive influence of individual growth and development of excellent music-making, personal motivation, emotional skills, and collective participation, are centered around the individual and the collective experience.

In part 1, I defined and discussed multiple leadership theories, including primarily SLT and LAS, putting them into a choral context and explaining their use. I addressed considerations regarding the implementation of these theories and cited some theoretical and real situations in which these methods can be used to increase choral rehearsal success. I emphasized that self-awareness and conscious adaptation and flexibility are key factors in a conductor's teaching and rehearsal method. In the next part, I will assign a corresponding leadership style based on historically documented evidence to the repertoire from my lecture recital to show how leadership theories can be used in a modern choral setting. Finally, I will hypothesize how these methods may have been used historically by music educators before they became formal theories.

Chapter 8: Analysis of SLT and LAS in my Lecture-Recital Repertoire

CONSIDERATIONS FOR MY REHEARSAL PROCESS

There were seven total choral rehearsals before the lecture recital on March 26th. The rehearsals were condensed into a 10-day intensive period. Beforehand, I knew that most of the singers would be reading the music for the first time. Since this lecture recital was with a group of various singers both in academia and in the community, I also knew that attendance would potentially be an issue. Due to the lack of consistency and the fact that some singers dropped their commitment to singing in the recital at the last minute, the rehearsal process was somewhat difficult to properly plan for; it was challenging for me to hypothesize what the outcome would be. However, I assumed that for the first rehearsal, I would utilize more Leader Autonomy Support by reading through the music and guiding choristers to learn their part and having them independently come up with their methods to fix issues, finally motivating them to practice on their own for the next rehearsal. Also, as the conductor, I demonstrated SLT's *Selling* (high task/high relationship), using flexibility and focus on the task at hand due to time constraints, even though there was a firm plan of action already in place. Since I was not entirely sure who was going to attend the first rehearsal, I planned several rehearsal activities, and backups for those, to help aid the singers learn the music, regardless of the number of singers. I was ready for any scenario, if the choir exceeded my expectations in reading the music with accuracy, or if they did not, I was ready to adapt on the spot.

LECTURE-RECITAL REPERTOIRE

Below is a list of the pieces I presented and rehearsed during the lecture recital as it corresponds with the order of performance and in my live presentation.

Number	Title	Composer
Repertoire #1	O Virtus Sapientiae	Hildegard von Bingen
Repertoire #2	O Virtus Sapientiae	Katerina Gimon based on Hildegard von Bingen's O Virtus Sapientiae
Repertoire #3	Regina Caeli Laetare	Vincent Lusitano
Repertoire #4	Salve Sponsa Dei	attributed to Leonora d'Este
Repertoire #5	Framingham	William Billings
Repertoire #6	O Eternal Beauty	Christopher Ducasse
Repertoire #7	L'amante modesto	Barbara Strozzi
Repertoire #8	Before the West	Henrik Dahlgren
Repertoire #9	When A Thought of War Comes	Marie-Claire Saindon
Repertoire #10	Cantique de Jean Racine	Gabriel Faure

Table 2.0 Table of my repertoire in my lecture recital in order of performance with the title and composer name.

I made certain that my own musical choices reflected historical approaches or roles that music educators held as leaders. During my initial research, when deciding what pieces to include in the program of my lecture recital, I examined how the pieces were originally taught by teachers, choral conductors or directors. This allowed me to then to reference how to connect these prior teachings methods and how to integrate them in my own teaching. One example was my teaching approach to chant music, specifically in the Hildegard chant with the use of memorization, call and response using oral transmission, and mnemonic techniques. I applied these ancient teachings and techniques to my rehearsals of both old and modern music successfully. Teachers such as Quintilian, Pseudo-Odo, Hugh of St. Victor, Guido of Arezzo, and

Archbishop Agobard of Lyon all describe strategies for choristers to learn and practice memorizing thousands of chants on their own. In the year 1130 at the St. Victor School, Hugh of St. Victor discussed an in-depth method of memorization of psalms that students might have utilized in *De tribus maximis circumstantiis gestorum.* He suggested methods to apply what they were learning in school to their practice. Scholar Anna Berger in the *Cambridge History of Medieval Music* said, "Hugh recommends always using the same copy of the text, and to commit not only the text to memory, but also the color of the letters, their shape, position, and placement on the page."[65] In other words, the teacher set the expectations using thorough and detailed descriptions and instructions, emphasizing that this kind of individual mastery would require extra work in their own time.

Teachers implement these methods, like the one that Hugh St. Victor describes, to break down the complexity of learning chant. The information presented by the teacher gives a student guidance to approach how they will be able to analyze the music through a potential mode, starting tone, proximity to final and initial formulas, or text in liturgical or alphabetical order. Given the historical background I've provided, I will now reflect on each piece in my repertoire list and my experience in rehearsing them with my lecture-recital choir.

ANALYSIS OF REPERTOIRE FROM MY LECTURE RECITAL

Repertoire #1: Hildegard von Bingen's *O Virtus Sapientiae*

I taught Hildegard's *O Virtus* mostly with a call and response technique without text, sung mostly on a neutral syllable such as [du]. I then instructed the choristers to model what I was doing, which included singing and chironomizing the line. The act of chironomizing, or every

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[65] Berger, "Teaching and Learning Music," 475–99.

singer moving their hand in circles, conducting themselves and each other simultaneously by watching other singers and gesturing, and visualizing the breath and line. This was an example of LAS and allowed them to perform the piece without a conductor.[66] This demonstrates one of the most important elements of LAS: that choristers require instruction from a conductor to guide them all in a similar direction before they can achieve autonomy and more independence when completing tasks. In order for the choristers to achieve autonomous singing in rehearsal and performance, the conductor is responsible for directing the musical energy of a group and creating goals for all choristers to meet, focusing independent study towards one uniform goal. When the choristers are at the same level of understanding and pushing towards the same goal, the conductor can use instructions and objectives to guide them towards the finished product. They initiate the task by giving instructions, and then choristers can take ownership of the task and do things more independently after learning the initial method. In this case, singers can use mnemonic skills taught by the conductor to better understand chant singing and reach a point together where the chant flows correctly and musically. This is where SLT can come into play, requiring the conductor to be flexible with the way they present the initial information so that LAS can be used and every chorister can achieve independence within their specific circumstances or considerations.

An additional step for self-conducting is to group twos and threes in the line, imposing a flexible meter upon the line; however, we skipped this step due to time constraints and the experience level of the singers. Finally, I instructed the singers to emphasize the text and keep the chironomization to ensure proper ebb and flow of the musical line. To use every technique properly, I used the layering approach to be certain that the choristers understood the instructions

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[66] Carroll, Joseph Robert. "Technique of Chironomy." Chapter in *The Technique of Gregorian Chironomy,* Vol.1, Church Music Association of America. Toledo: The Gregorian Institute of America (1955): 25. Series II.

and could apply all of the knowledge to the rest of the piece, giving them time to absorb all the content and allow them to execute the transfer of learning. During the performance of the lecture recital, I had the singers sing only from the beginning of the chant until the word "volat."

Without a documented account of what exactly took place during Hildegard's teachings, one cannot know with certainty if there were perhaps other methods used. However, we can observe, via the timeline, other teachings like those of Hildegard, Guido of Arezzo, Hugh of St. Victor, and many others who used these established and typical practices daily in their singing schools and make fact-based assumptions on how a rehearsal may have progressed. In my rehearsals, I utilized these logical assumptions and techniques to cultivate a similar learning experience, while keeping the princess open and flexible for choristers to develop their autonomous leadership skills.

Repertoire #4: *Salve Sponsa Dei*

An example of a teaching strategy that uses a similar approach to the Hildegard was applied through mnemonic devices such as the one in *Salve Sponsa Dei,* attributed to Leonora d'Este, which I chose to voice for sopranos and altos only. In this piece the voices are in pairs, meaning that there is a melodic line starting on a G pitch and another line that is nearly identical except for the fact the entrance does not occur at the same time. The other line's melodic contour is similar; it starts on a C pitch, a perfect 4th above the original G in the first line, entering later so that the parts occur in a staggered fashion. This creates a polyphonic choral texture with these staggered entrances with similar pitches and melodic contours. During the rehearsal process, I instructed the singers to sing only the top two lines at first, since the other remaining two lines were identical, and I wanted to build confidence on only a few lines before we progressed to all

four. My reasoning for pairing the voices, aside from building confidence in learning the notes and rhythms, was to demonstrate the application of transfer of learning. Once the singers were able to sing the top two lines, then the bottom lines could apply what they learned when their actual voice part entered. This was a significant time-saving teaching technique that I used many times throughout the rehearsal process. The phenomenon of performance expectations within a limited time period is a very real issue that most choirs deal with on a regular basis, and in my personal experience with this lecture recital, I used transfer of learning within pieces and between each piece in order to save time. This meant that I taught concepts once or twice, using SLT and LAS each time to ensure proper comprehension, retention for independent practice, and a task/relationship balance, but then I could use these concepts across multiple pieces. In the *Salve Sponsa Dei*, the phrasing and paired voices teaching technique I utilized worked in every part of the piece, across the soprano 1, soprano 2, alto 1, and alto 2 parts, as well as transferring to the Lusitano and the Hildegard. If I had more rehearsal time than the two weeks I spent with my choristers, I would have spent even more time exploring the concepts, doing more exercises, experimentation, and improvisation, to allow them to fully comprehend the techniques I introduced.

I incorporated SLT into this example, as I also discovered that this piece was an extended *soggetto cavato,* which I defined and discussed in part two of this dissertation. I did not ask the choir to sing the entire piece on solmization, since it is an adaptation from the original *soggetto cavato* chant, and the syllables do not match up perfectly throughout the entire piece as the original version did. The five-part piece inspired by a fragment of the original chant was d'Este's attributed composition designed to have proper counterpoint, phrasing, and harmony, which the original would not have allowed in its raw form. As a result, and to save time in both rehearsal

and also the performance and demonstration, the choir only sang the first four pitches of the soprano one line on solmization: *fa, re, sol, sol*. Then the choir repeated the same three pitches on the original text, *Salve sponsa,* so that both the singers and the audience could hear the matching of the vowels in the *soggetto cavato* syllables.

Here is a numbered list of four demonstrations I executed live in my lecture recital to show these elements of solmization:

1. Choir reads on solemnization the first four notes for the second soprano line in unison demonstrating part of an extended *soggetto cavato:* fa-re-sol-sol.

2. Choir sings the first four notes on the texts for the second soprano line in unison on the text.

3. Choir sings only the first soprano and second soprano lines, demonstrating the paired voicings. The viol da gamba instrumentalists double the second soprano line.

4. Choir sings the whole piece with viola da gamba playing the fifth line, acting as both a continuo instrument and as its voice interacting with the singers' lines, from the beginning until m. 23.

The *soggetto cavato* was a compositional technique implemented to help singers develop their sight-reading skills by allowing them to memorize and transfer their learning to the application of reading chant in general. Singers were able to remember the pattern of whole steps and half steps quite effectively using solmization, depending on the tendencies of certain vowels and syllables to be leading tones or upper- and lower-neighbors for pitch. A mnemonic, according to the Cambridge Dictionary, is "something such as a very short poem or a special word used to

help a person remember something." [67] In other words, the *soggetto cavato* was a memory tool used in historical settings that benefitted singers who needed to remember many different chants and songs for their occupation. While many contemporary choral singers may not need to memorize as much music as their earlier counterparts, they may still benefit from using similar principles to improve learning and retention in rehearsal.

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[67] "Mnemonic." *Cambridge Dictionary.* Cambridge: Cambridge University Press, 2023.

Chapter 9: Personal Observations of SLT

In this chapter, I will denote my plan and the corresponding activity with a musical goal that I established at the beginning of my rehearsals, and describe what I observed from the choristers, including but not limited to the musical result after implementing SLT and LAS.

Regina Caeli Laetare, Lusitano

I will now list the observations I made in rehearsal that corresponded with my use of SLT in real-time. The first piece I will discuss is *Regina Caeli Laetare* (Repertoire #3). This piece demonstrated *Selling* (high task/high relationship) and flexibility to appeal to multiple learning strategies. Using SLT in this piece's specific context meant that I utilized flexibility and adaptability during my rehearsal in my demonstration of these two activities. My plan ensured that everyone built confidence singing in unison while learning the notes, and it allowed them to know where the new text appeared in each part and when they needed to sing out or settle into the background to make way for other parts. The goals of these exercises were to:

1. Unify the articulation and phrase shape and have it audibly appear in all the voice parts. This allows the listener to hear the overlapping entrances more cleanly and it texturally highlights the changes in the text.

2. Bring obvious attention to the changes in the text.

The first step in my plan was this: *1. Everyone sings the soprano melody line together.* Since there is imitation in the melodic line, I instructed the singers to sing the soprano (supranus/ primus) line in their octave. This created an opportunity for transfer of learning, as the choristers could take the information from what they sang in the soprano line and add it into their part with

the adjusted articulation, phrase shape, *mezzo di voce*, and more. This is a rehearsal time saver and allows the choristers to utilize their listening skills.

The second step was: *Sections stand up and sit down when new text appears in their part.* For every new reiteration of text, the voice parts would stand at the start of their entrance, indicating the beginning of a new section for their part, and then sit back down. Standing and sitting for entrances allowed kinesthetic learning to occur, which was helpful as there were a variety of different types of learners in the rehearsal. The three parts to the text: *Regina Caeli, Alleluia,* and *Quia quem.* This strategy of standing up and down when text changes can increase singers' awareness about the musical phrasing and the meaning of the text. It also allows them to notice what is important in other lines, and indicates when they should move to a lower dynamic level to make space in the texture for other parts to shine. This results in a much more balanced, smooth, and nuanced performance of polyphonic music like *Regina Caeli.*

Salve Sponsa Dei laetare, d'Este

This piece is an example of applying SLT's *Telling* (high task/low relationship), where I prioritized accuracy and phrasing based on my musical taste, as opposed to incorporating more of the choir's input as I might when using *Selling* techniques. In my plan to work on tempo and tuning, I modeled count singing to fix the rhythm and inconsistent tempo of sections and requested that choristers use this technique in every vocal line. Secondly, in the first two measures I worked on tuning by having them hold a G and C pitch on "sa" of Salve, tuning the perfect fourth interval higher than normal to achieve proper intonation based on the harmonic series. In the actual rehearsal, I instructed the singers and worked on the following sections, listed here in bullet point form directly from my rehearsal plan.

- m. 9: tuning, hold the "and" of beat 2. Ask the choristers if they think it is in tune. Then I addressed how to approach the tuning of the G major chord from the prior note they sing. This is made more complicated because not all the voice parts are singing the same vowel. Three voice parts sing on the word "planta" on the "a" vowel, the "altus" voice on measure 9 on the "and" of beat two sings "virgo". The "a" from planta and the "i" from virgo are not aligned and can clash.
- Outcome of tuning and vowel matching: perfect fourth tuned properly without straining or tension, and vowels aligned correctly, unifying the sound and allowing for proper intonation.
- Solemnization- *Soggetto cavato* first three notes, helps with pitch retention and tuning.

These are just a few examples of my plans and observations from working on tuning and vowel alignment in rehearsal of the d'Este. It demonstrates my use of SLT when I was flexible with my approach to fixing the vowel alignment issues, and when I looked for input from the chorus to balance the chord.

Cantique de Jean Racine, Fauré

In *Cantique*, I was able to apply a similar rehearsal and performance technique as I did with *O Eternal Beauty* (Ducasse). The choir and accompanist in the lecture recital demonstrated pick up to letter A until measure 31. I planned for the choristers to stand in a mixed formation on stage and for parts of rehearsal. When I originally heard the choir's sound in the regular formation, arranged by voice part (SATB), I realized that the balance among all of the voice parts did not match. This meant that I heard more of one voice part over the other. The strategy of asking the singers to mix forced them to act as individual leaders because they could not rely only on their voice part. Mixing their standing arrangement also meant they had to adjust their sound to hear how their part fits into the whole. Therefore, this flexibility that I used in the rehearsal standing arrangement demonstrates SLT.

When a thought of War Comes, Saindon

This piece allows for many instances of both LAS and SLT to be applied due to the multi-dimensional musical details and extended vocal techniques. Examples of where LAS worked included overtone singing, improvisatory chords, vowel morphing, and speaking text in an unspecified way. All of these characteristics are created spontaneously by the singers in this music, with very little control by the conductor. Although I applied some structural expectations listed in the score like tempo, notated rhythm, explicit dynamics, and pitches, there was still an abundance of freedom in the way that they were able to express these musical details, no matter how detailed I tried to be in explaining the desired sounds.

Here is a list of my strategies for the rehearsal of one specific improvisatory moment of this piece, and my specific observations of LAS are below.

1. Run Sections F to K.
2. Explain to the choir the procedure for the improvisatory chord in m. 66
3. Practice each step (layering approach): Ask the singers to pick a note of their choosing.
4. Try moving from the chord before, A major, to the improvised chord at m. 66.
5. Transition between the chords for a second time so that they can explore more pitches, make sure they know to choose different notes each time.
6. Stay on these improvised independent pitches and read the written notation to follow. End the activity in measure 67.
7. Start at the letter H and run until m. 72 with the improvised chord in context.

This was a plan to configure the 'choose your own note' chord that occurs in m. 66. The choir members needed to take personal responsibility by choosing which pitch they would sing each time, completely free of input from the conductor.

I used SLT techniques when I explained the story and meaning of the piece to the choir, allowing them to interpret it in their way. This demonstrated the *Selling* (high task/high

relationship) style in SLT, as it meant that my explanation of the meaning had to appeal to many different perspectives and opinions my choristers might have. My interpretation had to allow for flexibility and adaptability so that everyone singing could relate to it and find meaning within the poetry. Here are some of my bulleted rehearsal notes on explaining the meaning of the piece:

- Four emotional motives: Hate, Anger, Fear, and Peace. Which motivic moments in the piece represent each of these emotions? How do they interact?
- Anger motive: tktktk
- m. 9 Basses 5th / General texture = Anger
- Sopranos and tenors: m. 75 1st Peace motive
- Sopranos and tenors: m. 79 2nd peace motive
- Gasp = Fear motive
- Quote is about a THOUGHT of war; Peace of mind can be destroyed when an intrusive thought comes creeping in.
- Climax at "K"- here is one example of an intrusive thought breaking the peace
- "t-k-t-k" and "sigh" at the end are open to interpretation... Was the war resolved? Did peace win? Or are anger and hate still there? What musical techniques lead you to think this?
- Negative emotions and feelings could turn into negative actions and eventually something as violent and terrible as war
- How to defeat the thought of war? Master one's thoughts.

This is a brief list of some of the points I brought up in the discussion about the meaning of an experimental and sometimes ambiguous choral piece. I helped the singers understand the emotional motives and left some moments open for interpretation. My discussions on the emotions themselves remain vague enough that each singer can assign more specific emotional associations to that feeling and find deeper meaning within themselves without me spelling it out for them, a final example of SLT leadership.

This is by no means an exhaustive list of all the SLT observations I made within my rehearsal processes, both for this lecture recital specifically, as well as during the three years of my doctoral studies. These are just the most notable examples of the theory being used to enrich

the rehearsal experience within a specific context. I will now move on to discuss examples of

LAS and SLT coinciding with my rehearsal process.

Chapter 10: Observations of Mixed Leadership Theories

Before the West, Dahlgren

There are two main examples of LAS and SLT in *Before the West* where the choir demonstrated m.1-2 (pg. 1 and 2). The two examples of LAS are in the solo soprano at the end of the piece, where I would follow the soloist to help align the choir for the last few chords. The other example of LAS is in the marking that Dahlgren writes in the music on measure 98: "Repeat and fade out individually, as "dissolving.'" Here I have instructed the singers to fade out their sound after they hear the former voice part drop out, executing this fade-out effect without a conductor to cue each part. To demonstrate this, the choir will sing the chord on a voiced "n" sound rhythmic as the score indicates and then fade out as described above. They stopped this example before the soprano soloist entered. Here are some of my rehearsal notes on LAS in these instances:

- m. 1: LAS occurred, specifically in instructing the soloist on timing. Holding the fermata as long as desired, and then the articulation for the word "me, (me) (me) (me)," and how it should vary in inflection, allowing the individual singer to determine this passage's expressive quality.

- m. 98: LAS occurred. I gave a signal for each voice part to fade out but did so as each voice independently. Each singer chose when they dissolve and how slow or fast that vocal transition occurred.

The first example of SLT demonstrated various musical details that I wanted the singers to apply to their singing. During the first run-through, the singers sang the "dawn" motif. Choristers originally sang these pitches severely separated, short, and not connected at all. I then asked the singers to apply a fully connected sound without any stops or interruptions in the motive, taking out the repeated consonants that were causing them to sing everything so detached and accented. I

demonstrated long tones on a neutral syllable [da] and connected the moving notes without

consonants. I also used SLT to change my conducting gestures to make fermatas scattered

throughout the dawn motive section beginning at m. 28. Here are some of my post-rehearsal notes

on those two instances:

- m. 28: SLT occurred. The fermatas that happen in measures 37, 39, 41, 43, 45, and 47, required that the singers needed to know how I handled moving on from the fermatas; (I.e.) which voices preceded in time and what gestures I would use so that they knew what to expect.

- SLT occurred. "Daw-n-n-n." I instructed the choristers to sing long notes on the word "Dawn," not closing to the "n," to practice the initiation of tone and also sustain the pitch through the word. I modeled this for them to sing. When they mastered this exercise, I then instructed them to add the "n"s in but to keep the sound through open lips, so that it wasn't like a hum, but with the proper separation.

The second musical detail was lining up the rhythmically challenging sections. I instructed

the choir to remove pitch and chant on words in order to focus on making the rhythms precise.

The voicing here is split into six different voices meaning that because there are 16 singers there

are approximately 2-3 voices on a part, so rhythmic accuracy is imperative; each singer must be

their own confident leader. This layered approach also allowed singers to build on their

confidence, or in other words, be willing to take more musical risks. Lastly, during the lecture

recital, the choir and instrumentalists demonstrated these techniques I used in rehearsal in order,

step by step, to show the audience and adjudicators the examples of SLT in action. Then finally,

we did a complete run-through of the planned portion, singing from measure 28 to the end of the

piece.

Framingham, Billings

Framingham is a shape note piece, music originating from the Singing Schools in early America. Shape notes refer to four note head shapes that can vary in size, different from the typical oval we see in standard music notation, that correspond with solmization syllables. The solmization syllable does not refer to pitch, as opposed to the modern solfege methods like do, re, mi, etc. Different shapes, not pitches, are assigned to different solmization syllables for example Fa, sol, la, and mi.

A typical practice would have been to sing the entire shape note piece on these solmization syllables, singing the correct syllable associated with rhythmically challenging sections practice, initiated by a leader, would have allowed the singers to experience autonomy by singing the correct syllables indicated on their particular line, different from the other three voices. Another rehearsal method that I used was giving the singers time to mark their lines with the solmization syllables so that they could read from their syllables, not needing to sight-read the shape notes every time we did a run-through. In typical shape note tradition, syllables are not usually written because experienced singers would be familiar enough with the system of solmization to not need to write them in. In my rehearsals, since my singers had minimal to no experience with shape note singing, I allowed them to write it in to save time and effort in the sight-reading process.

Another convention of shape note music would be to instruct the tenor voices to sing the top line of the score, normally sung by sopranos in a typical SATB arrangement. In this piece, as common practice dictated, I instructed the tenors to sing the top line, the altos to sing the second line down, sopranos to sing the third line down but up the octave, and the basses the bottom line. This modification allows the color of the sound to be varied and gives sopranos and tenors an

opportunity to practice reading a different line, developing independence in their sight reading and aural skills.

During the lecture recital, the choir demonstrated *Framingham* by singing the whole piece twice through. The 1st time was sung on a neutral vowel, not solmization syllables, and the second time was on solfege. Finally, it was sung for a third time on text with the repeat as indicated in the music. Both performance practice and also the rehearsal technique served as examples of applying mixed leadership theories SLT and LAS.

O Eternal Beauty, Ducasse

The choir moved into a mixed formation on the stage during the lecture recital. This meant that instead of the regular formation with all of the singers in sections, the singers were mixed so each person stood next to a different voice part, a strategy which demonstrates LAS. The singers had to rely on their knowledge of their vocal lines and stay independent while also being flexible, listening and balancing their voices to others around them on different parts. This kind of adaptability is an example of SLT.

During the rehearsal process, there were fine musical details that I modeled for the choir to repeat. I modeled vowel shapes, and text stress, sang phrase shapes, and demonstrated various indications of timing and tempo change, such as accelerating and decelerating. This was another example of both LAS and SLT, as my modeling showed flexibility and spontaneity depending on what feedback the singers gave me when they attempted to imitate my modeling, and it gave them the chance to try making a line expressive using their own musical and vocal skill. During the lecture recital, the choir demonstrated *O Eternal Beauty* from letter B until letter F.

Chapter 11: Personal Observations of LAS

O Virtus Sapientiae, arr. Gimon

In this final section of observations, I will discuss my exclusive use of LAS in rehearsal. During the lecture recital, the choir moved into a mixed circle formation around the stage. I taught Katerina Gimon's *O Virtus Sapientiae* in the same way as the previous Hildegard chant. Since this musical material is based on another chant, I decided to try to incorporate as much of the same teaching experience that drew from the historically documented evidence (call and response, oral transmission, etc.). Because Katerina Gimon's arrangement is a modern 21st century realization, however, I applied another leadership technique in addition to the pre-existing historical ones: LAS in new standing arrangements. The circular mixed placement encouraged the singers to rely more on themselves, and the circle enabled choristers to finely hear and adjust their sound in relation to the other singers facing them in the circle. Singers utilized their aural skills to remain vocally independent, not relying on others in their own section to carry them. In addition, the choristers were forced to hear their own line as part of the whole sound, instead of micromanaging the tone and color within their voice part alone.

The choir demonstrated Katerina Gimon's *O Virtus Sapientiae* from the beginning until the word "volat" in a mixed and circle formation from measure 1 until measure 23.

L'amante modesto, Strozzi

One of the very many ways that LAS was demonstrated in *L'amante modesto* related to the ability to feature particular singers in combinations of a solo, duet or trio, as discussed in previous parts of this study. In many choral scenarios there can be multiple singers on one voice part, for example, having 15 singers singing the soprano line completely independently. However,

I wanted to demonstrate that not only could we change the texture of performing forces and instrumentation but also allow each singer and musician to be able to carry their own line. There are many sections of this piece where the choral texture is tutti, meaning all the voices are singing together, but there are other times when one, two or three voices individually carry their own line.

Finally, to show how I implemented LAS in the context of the whole ensemble, I invited the instrumentalists to collaborate with the idea of different combinations of continuo, like the call and response moment on the text "il cor." Both of these examples demonstrate LAS in this piece that contributed to a more authentic performance of early music. During the lecture recital, the choir and instrumentalists performed from measure 1 to measure 70.

Chapter 12: Final Reflections

HOW DID APPLYING THESE LEADERSHIP THEORIES WORK?

Implementing SLT and LAS in a choral setting worked very well because both theories best encompassed systems and methods for all conductors in choral settings. It also encouraged singers to express their own learned leadership skills. The leadership theories were always applicable, no matter the context or the content. There may have been times where I needed to be flexible with the exact teaching method, means of communication, or musical activity; however, the goal of implementing leadership stayed consistent throughout the teaching process. I believe it would be valuable for conductors to actively apply specific leadership principles like SLT and LAS into their own rehearsals because it strengthened the interpersonal relationships between conductors and choristers and built confidence in the singers. These conclusions are based on verbal responses from choristers in my lecture-recital rehearsals, as well as singers from Concert Choir at the Schulich School of Music. While it is imperative that conductors do their own research to see what leadership theory they might want to utilize, they should also be flexible based on the many varying needs of singers. In order to successfully apply a leadership theory, a conductor must maintain the ability to be open to try new techniques and activities in the moment to achieve the best result. Understanding of Situational Leadership Theory is therefore helpful for conductors to be successful in both typical rehearsal settings, and also in applying different leadership techniques.

Applying both leadership models in the context of the choral rehearsals and subsequent performance affected the choir due to multiple factors. First, the choir felt that they received helpful and clear instruction from me, so they felt confident to make independent musical choices. I asked them collectively during most rehearsals if they understood what my instructions were

and if they were ready to try things by themselves, in order to ascertain if my instructions were clear. Secondly, the choir stayed present, engaged and active in the music making process, encouraged by my attitude and energy level, leading to increased motivation. This all resulted in the singing becoming freer and more beautiful in the performance than in the first rehearsal. This was evident when I compared video recordings from the first rehearsal to the concert, and I also asked choristers both individually and as a group how they felt about the clarity of my instructions, my leadership, and the improvement of their own sound. The characteristics that make up a free sound include: lightness and relaxation in the voice, warm and rich timbre, smooth legato, a lack of straining or tension, clear intonation, and vibrato for some singers. Elements of confident and independent singers include: the ability to look up from their music at the conductor, expressivity in body movement and facial expressions, musical confidence, and self-correction. Therefore, the way that I instructed and interacted with my choir, using leadership theories, contributed to their free sound and energetic dynamic.

PERSONAL REFLECTION OF MY ROLE AS THE CHORAL CONDUCTOR

Through the experience of applying SLT and LAS, I was able to analyze my role as the conductor, reconsider the tasks I needed to accomplish, and identify when my role needs to change to accommodate various learning needs. I previously demonstrated through my own rehearsals and observations how SLT and LAS can play a significant factor in the success of the rehearsal and ultimate performance. The conductor can utilize high-quality leadership that is reflected in the rehearsal environment as a whole, contributing to the singers' independent emotional, social, and musical growth. This leads to benefits not only in rehearsal and low-pressure situations, but also in dress rehearsals, concerts, and other high-pressure situations.

Using leadership techniques to build a groundwork of trust, confidence, and independence allows for better interpersonal relationships to form and create reciprocal support that stands the test of time and added intensity. A baseline of respect and self-assurance created using leadership theories can foster better rehearsal environments even when facing time or preparation limitations. These are all conclusions I have drawn based on my own observations in various rehearsals with multiple choirs, as well as observations of other conductors and ensembles.

The flow chart depicted in Figure 7.0 shows the conductor's role as it feeds into a continuous loop of leader and followers, or in this case, conductor and choristers. The conductor is responsible for initiating a change by suggesting solutions to problems or exercises to ensure a successful outcome for everyone. These must be introduced first by the conductor for many students to be able to improve. Apfelstadt classified these skills in two groups:

> "1. Those related to music, including artistic intuition, musicality, expression, technique, musicology, etc.; and
>
> 2. The extra-musical, including confidence, enthusiasm, initiative, communication, self-esteem, etc." [68]

In addition to using Apfelstadt's description, I made an additional observation given the gamut of leadership skills that can also be transferred to the choristers. This happens when the conductor demonstrates leadership skills and applies them in the rehearsal for the choristers to practice themselves. Leadership experience can be multi-directional, and the overall performance quality can emerge from a collaborative context, where there is reciprocal support both musically and interpersonally among a group of peers. The semantics of terms like leader and follower versus collaborator can also affect leadership in choral settings. Since collaboration is what actually occurs when implementing LAS specifically, it may be more useful and accurate to use the term

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[68] Apfelstadt, "Applying leadership models in teaching choral conductors," 23-30.

collaboration in a choral context. Finally, I realized the necessity for personal reflection in order to properly identify the needs of singers and to implement the right kind of leadership. This self-awareness also encourages conductors to view adaptability and flexibility of leadership as a key step in the teaching process regardless of leadership theory.

CONCLUSION

By applying these two leadership theories, I was able to evoke a free sound and ensure confidence and independence in rehearsal and performance, which led to musical success with the singers and musicians. The singers completed the performance with confidence and competence, and anecdotal evidence based on audience response and singers' verbal comments after the event indicates that it was a positive musical experience for them. My teaching methodology incorporates aspects of flexibility and adaptability within the context of choral rehearsals which reflects the Situational Leadership Theory. While giving singers the structure to succeed and develop musical and social skills independently, I demonstrated principles of LAS. The activities and teaching strategies that I implemented during my rehearsals are reflected by the program repertoire that you have read about in parts two and three of this study. All of the pieces in my program lent themselves to principles of LAS, SLT, or a combination of both through compositional conventions, teaching methods, or historically documented evidence. All of this, in turn, affected not only the musical progress of the choir and the experience of the choristers, but it also cultivated strong interpersonal relationships.

There are musical circumstances where a larger time period is allocated, like an entire semester or school year, to achieve a musical goal or concept. This is a more ideal setting for using leadership techniques because it gives singers and conductors more time to feel comfortable

with one another and to create regular routines for rehearsal, building trust and confidence over a longer period to reap more benefits. However, there are other techniques such as the paired voicing and transfer of learning that speed up the rehearsal time both in the immediate short term, as they did with my lecture-recital rehearsals, in the long run for choirs that rehearse for terms or seasons. Through my teaching, I observed both in-person, via playback video, and from real-time responses from the choir, that I was able to maintain excellent music-making by utilizing *Selling* (high task/ high relationship) and small instances of *Telling* (high task/low relationship) in the SLT model. Finally, using LAS, I encouraged the choristers to develop independent musical growth while balancing well-being, internal growth, and an emotionally bonded relationship between chorister and conductor.

Leadership occurs within a social context, where it has the potential to be framed as collaboration rather than in a hierarchical model of leader and follower, especially among a group of peers. This potential for collaboration is an extension of the high task/high relationship model of SLT. While SLT is a dated model that has been adapted and changed continuously since its birth, building upon it and customizing it for a modern choral setting with new terminology about collaboration has the potential to shift the way we think about leadership in choir. Thinking of musical and interpersonal processes as one and the same instead of a dichotomy leads to a more holistic and integrated view of rehearsal technique and performance. Finally, leadership will almost inevitably be shaped by performative pressures. It is worth exploring the requirements of efficiency and relationship-building in high-stakes settings.

Every conductor is different in their approach to music-making, style of teaching, and their personal framework of helping students achieve success. Studies have shown that once conductors view adaptability and flexibility from the SLT model as a key step in the teaching

process, and encourage motivation and independence from the LAS model, they are able to evoke

freer singing and confidence from choristers, leading to better rehearsal environments and

performance outcomes.[69] It can allow every chorister to feel valued, accepted, and invited to make

music exactly as they are, using their authentic sound and feeling safe and accepted in their

identity as a collaborator and chorister.

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[69] Allen and Apfelstadt, "Leadership Styles", 25-27, 30-31.

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