An Exploration of the Availability and Implementation of Undergraduate Degrees in Conducting in the United States

Erik Lee Garriott
University of South Carolina

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An Exploration of the Availability and Implementation of Undergraduate Degrees in Conducting in the United States

by

Erik Lee Garriott

Bachelor of Arts
Point Loma Nazarene University, 2010

Master of Music
California State University Northridge, 2013

Submitted in Partial Fulfillment of the Requirements
For the Degree of Doctor of Musical Arts in Conducting

School of Music
University of South Carolina

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Accepted by:
Donald Portnoy, Major Professor
Cormac Cannon, Chair, Examining Committee
Andrew Gowan, Committee Member
Alicia Walker, Committee Member
Kunio Hara, Committee Member
Cheryl L. Addy, Vice Provost and Dean of the Graduate School
Dedication

This work of research is dedicated to the love of my life, Chelsea Alizabeth Oakes; my mother Alicia Garriott Ramirez; my grandparents Roger and Sandy Schnieders; my aunt and uncle Donald and Caroline Ketelhut; my cousins Jacob Eurich, Gianna Stover, Jared Stover, Kedric Stover, Daniel Ketelhut, Brian Ketelhut, and Theresa Schaaïj; my longtime friends Jeff and Amber Berkey, Kyle and Lauragrace Havens, Evan and Christine Grove, Tyler Turner, Fletcher Paulette, and Eric Marchalonis; my friends and conducting colleagues Eunseok Seo, Inmo Kang, Kwangho Lee, Aaron Hardwick, James Parker III, Hannah Schendel, Faith Foster, John Lee, and Tigran Arakelyan; my teachers John Dally, Peter Friesen, Victor Labenske, Daniel Nelson, Phillip Tyler, Keith Pedersen, Craig Johnson, Daniel Jackson, Paul Kenyon, Bill Clemmons, Roy Anthony, David Aks, John Roscigno, Alexandra Monchick, and Donald Portnoy; and finally to all young musicians in the United States who are motivated, inspired, and passionate about the art of conducting. Be the best conductor you can be, study vigorously, and pursue your goals with fervor.
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Abstract

The art of conducting musical ensembles has grown since conductors such as Louis Spohr, Carl Maria von Weber, Felix Mendelssohn, Richard Wagner, and Hector Berlioz popularized it in the classical and romantic eras of music history. However, there appear to be discrepancies between the prevalence of conducting throughout music history and the availability of bachelor’s degrees in music performance centered around conducting in the United States. Europe has a strong tradition of training conductors from a young age, and Asia is beginning to develop a strong tradition of its own. The United States is a worldwide leader in many degree programs and university activities, but the addition of undergraduate degrees in conducting may not be paramount to those university administrators and faculty who have the power to implement them. Many music performance majors are given the opportunity to pursue a degree and lessons in their instrument prior to the graduate level, but conductors are expected to learn their art throughout the course of their careers, often with only two or three courses in conducting where podium time in front of a live ensemble is limited. In this research, I will unveil some of the universities that offer undergraduate degrees in conducting performance in the United States and examine similar degree programs in Germany, Austria, and Korea.
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CHAPTER 1:
Introduction and Historical Background

One of the first references to conducting with a baton is in the written work *Il Desiderio* (1594) by Bolognese poet and composer, Ercole Bottrigari (1532-1612). In this work, he described a small chamber music concert:

“You would see them enter one by one, quietly bringing their instruments, either stringed or wind. They all enter quietly and approach the table without making the least noise, and place themselves in the proper place, and some sit, who must do so in order to use their instruments, and others remain standing. Finally the Maestra of the concert sits down at one end of the table, and with a long, slender and well-polished wand (which was placed there ready for her, because I saw it), and when all the other sisters clearly are ready, gives them without noise several signs to begin, and then continues by beating the measure of the time which they must obey in singing and playing.”

This passage is intriguing due to the fact that Ercole Bottrigari indicates the ensemble he was viewing featured a female conductor. Bottrigari’s experience occurred long before Adam Carse (1878-1958) wrote in his book, *The Orchestra in the Eighteenth Century* (1940), that conducting with a baton truly began with Johann Reichardt (1752-1814) when he was appointed as Kapellmeister of the Berlin Court Opera. Regardless of the exact timeline of its inception, conducting with a baton quickly became a necessity in the western music world as the popularity and size of large musical ensembles grew in the classical era of music history.

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Conductors rose to greater prominence in the early 19th century which is when some of the first written articles that mention conductors Louis Spohr (1784-1859) and Carl Maria von Weber (1786-1826) can be found in the German publication *Allgemeine Musikalische Zeitung* (est. 1798).³ Louis Spohr is famous for his addition of rehearsal letters to orchestral scores and parts as well as his invention of the chin rest for violinists. Carl Maria von Weber is significant in conducting history because of his insistence on conducting without the aid of a piano or violin at the front of the orchestra. Weber was also one of the first authoritative conductors who demanded the implementation of the baton in rehearsals, though he was occasionally met with opposition:

“With active adversaries, always employed in manoeuvres, great and small, to depreciate and misrepresent every action of the new German *Kapellmeister*, it is not surprising to find a small, but according to modern ideas, necessary innovation brought against him, almost as a heinous crime. But any novelty was sufficient to bring down a cry of horror from the influential “pigtail” coteries of Dresden. Weber actually had the insolence to introduce the conductor’s baton into the orchestra...The innovation, however useful, however necessary, was loudly decried as such. In vain Weber argued that whatever the requirements of the Italian opera, German music demanded a more immediate influence on the part of the conductor. Such pretensions were ridiculed. Even among the members of the company, vocal and instrumental, grumblings were at first loud against a system which required a greater strain of attention on the part of executants.”⁴

Felix Mendelssohn (1809-1847) and Hector Berlioz (1803-1869) also contributed to the rise of conductors in the mid-19th century. Mendelssohn founded the Leipzig Conservatory in 1843 where he conducted various ensembles and inspired other institutions to create positions of prominence for conductors. Some examples of the conductors that were given opportunities to further their career through educational

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institutions were Hans von Bülow (1830-1894) at the Munich Conservatory, Arthur Nikisch (1855-1922) at the Leipzig Conservatory, Theodore Thomas (1835-1905) at the Cincinnati College of Music, Frank Damrosch (1859-1937) at the New York Institute of Musical Art, and Howard Hanson (1896-1981) at the Eastman School of Music,\(^5\) as well as many more. However, of all the early and mid-19th century conductors, Hector Berlioz had perhaps the greatest impact on the future of instrumental conducting education.

Berlioz was known for his large-scale compositions and for his passion for conducting orchestras. Shortly after he composed *Harold en Italie* (1834), Berlioz began to conduct nearly all performances of his own compositions because he grew weary of conductors who did not understand how to conduct his music. This eventually lead to one of the most prolific conducting careers in western music history. In his *Treatise on Instrumentation* (1843),\(^6\) which was published in *The Musical Times and Singing Class Circular*, Berlioz included an essay on the art of conducting entitled “The Orchestral Conductor. Theory of his Art.” which was one of the first calls to establish higher performance and training standards for conductors worldwide. Within the essay were guidelines on score analysis, rehearsal technique, placement of instrumental sections, part assignments, and many of the nuances of conducting taught today in universities worldwide. The following is a quote from the final paragraph of Berlioz’s essay on conducting which exemplifies his dedication to quality conducting:

> “I firmly believe that a faithful, spirited and enthusiastic performance of a modern work, even by outstanding artists, can be achieved only by sectional rehearsals. Each choral part must be studied individually until the necessary security is


\(^6\) This text is sometimes referred to as the *Treatise on Orchestration*. The treatise was revised and republished in in larger print in 1855. In 1856, it was published as a series in issue nos. 159-162 in the *Musical Times and Singing Class Circular*. The original written work was completed in 1843.
reached; only then should it be rehearsed with the other parts. One should proceed in the same fashion in rehearsing symphonies, if they are at all complicated.”

Berlioz’s essay contained some of the first written instructional material for conductors as well as detailed diagrams of clear conducting patterns and descriptions of how to correctly perform articulations and dynamics on the podium. Some of the examples are not typical of standard patterns conductors use today. In the essay, Berlioz discusses some of the more unusual patterns presented, but is sure to also highlight the significance of the relevance of important foundational conducting techniques.

![Diagrams of Standard Conducting Patterns from Berlioz’s “The Orchestral Conductor”](https://example.com/diagram.png)

**Figure 1.1:** Diagrams of Standard Conducting Patterns from Berlioz’s “The Orchestral Conductor”

Richard Wagner (1813-1883) wrote a treatise on conducting entitled “Über das Dirigieren” (1869) or “On Conducting”, and Parisian conductor Edouard-Marie-Ernest Deldevez (1817-1897) wrote “L’Art du chef d’orchestre” (1878) or “The Art of the Conductor”. Wagner and Deldevez’s respective written works focused on the expressive and interpretive side of conducting more so than Berlioz’s writing, which focused on the establishment of standards of clarity and precision. Arturo Toscanini (1867-1957), a maestro who like Weber was famous for rhythmic precision, claimed that Deldevez’s

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8 See Figure 1.2
writing was “the most perceptive if not the only worth-while analysis of the subject” available during his lifetime. Each of the aforementioned conductors contributed profound works of writing in order to better conducting pedagogy. This lead to significant progress for conducting education in the 20th century.

Figure 1.2: Berlioz’s written thoughts on an improper conducting habit and an example of one of his own unorthodox patterns.\(^\text{11}\)

It was not until the 20th century that many conducting students, some of whom would eventually become professional symphony orchestra conductors, began to graduate with degrees in conducting and study conducting seriously in a formal academic setting. Herbert von Karajan (1908-1989) studied as a piano major at the Vienna Academy of Music and Performing Arts while also taking conducting classes with Alexander Wunderer (1877-1955).\(^\text{12}\) Karajan eventually went on to conduct the Berlin Philharmonic for 35 years. Claudio Abbado’s (1933-2014) conducting career began in 1958, just a few years after his graduation from the Milan Conservatory where he studied composition, conducting and piano.\(^\text{13}\) He went on to conduct professional orchestras such as the

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\(^{12}\) According to the posthumous curriculum vitae of Herbert von Karajan found at: http://www.karajan.org/jart/prj3/karajan/main.jart?rel=en&content-id=1188466703959&reserve-mode=active

Chicago Symphony Orchestra, London Symphony Orchestra, and Berlin Philharmonic. In the late 20th century, conductors such as Michael Tilson Thomas (b. 1944)\textsuperscript{14} of the San Francisco Symphony Orchestra, Leonard Slatkin (b. 1944)\textsuperscript{15} of the Detroit Symphony Orchestra, and Alan Gilbert (b. 1959)\textsuperscript{16} of the New York Philharmonic all received degrees in conducting prior to the start of their professional conducting careers. These are only a few examples of current professional orchestra conductors who hold degrees in conducting.

In the 21st century, conducting has become a staple of music education in university schools of music. Conducting is currently classified as a performance degree in most institutions of higher education. In the United States, the most prevalent conducting degrees offered are the Master of Music in conducting and Doctor of Musical Arts in conducting. However, there are few schools that offer undergraduate degrees in conducting. Many schools only offer one or two conducting courses for undergraduate music students, even to those who may eventually have jobs that require frequent conducting of ensembles. These circumstances reveal a potential disparity in the conducting training provided to undergraduate music students compared to other undergraduate music performance degrees. A substantial amount of time and practice is required to become a confident and proficient conductor. This is similar to the performance requirements for instrumentalists and singers. Conductors must practice the

\textsuperscript{14} Thomas earned a master’s degree in conducting from the University of Southern California in 1967. http://michaeltilsonthomas.com/1967/01/01/1967/

\textsuperscript{15} According to the article at http://www.juilliard.edu/journal/1305/slatkin-lead-orchestra, Slatkin completed a Bachelor of Music in Orchestral Conducting at Juilliard in 1967. This is one of the only accounts of a principal conductor of a professional orchestra with an undergraduate degree in conducting that I have discovered.

\textsuperscript{16} Gilbert received a master’s degree in orchestral conducting from Juilliard in 1994. http://www.juilliard.edu/faculty/alan-gilbert
physical motions of the art, understand the score in exceptional detail, be able to recognize and detect errors within the ensemble, develop their own interpretation of the music using facts and reasoning to support those interpretations, understand the pacing of an effective rehearsal, and have a vast knowledge of standard and non-standard repertoire for their respective ensemble. These are only a partial representation of the requirements which effective conductors must master.

In general, undergraduate music students are expected to complete at least one course in beginning conducting,\textsuperscript{17} while music education students are expected to complete two or three. Sometimes universities will separate upper-division conducting courses into choral conducting and instrumental conducting. Music students who wish to pursue further study in conducting during their time as an undergraduate may have difficulty finding opportunities to conduct a live ensemble beyond the limited time they are given in conducting classes. These opportunities are essential to gaining confidence before conducting in front of ensembles in schools, communities, and other venues. The opportunities to put score preparation techniques and conducting related knowledge to the test in a variety of situations could be valuable to any undergraduate with a strong passion and aptitude for conducting. Finally, those students who wish to pursue a graduate degree in conducting may be unable to learn the skills necessary to present a quality performance on graduate degree auditions and exams.

An undergraduate should be proficient in several areas before applying to a graduate program in conducting. An understanding of musical vocabulary in several languages is required to properly interpret a musical score. Italian, English, German, and

\textsuperscript{17} The National Association of Schools of Music guidelines will be discussed further in the need for the study.
French are the most common languages found in orchestral, choral, and wind ensemble scores. Score study, which is the practice of identifying patterns in rhythm, melodic changes, transpositions, harmonic progressions, articulations, dynamics, and tempi in a musical score, is an essential skill when attempting to mark a score and prepare efficient rehearsals. A discussion about the repertoire of major composers (i.e. Mozart, Beethoven, Brahms) is often a component of the interview portion of an audition for a graduate degree in conducting. Concert programming is a skill that may not be taught to undergraduate music students even though it is important for these students to learn that certain pieces, composers, and instrumentations may not integrate well on a program. Finding concert programming resources, such as Orchestral Music (2005) by David Daniels,\(^\text{18}\) can prove to be an arduous task for undergraduate music students if they are not given guidance. Some of these skills may be taught to undergraduate music students in beginning conducting and advanced conducting classes, but it is uncommon that undergraduate music students are able to learn each topic in detail.\(^\text{19}\) In addition, many graduate degree programs in conducting will pre-screen applicants via recorded rehearsals and performances with large ensembles. Unfortunately, undergraduate music students are seldom given the opportunity to conduct in front of an orchestra, band, or choir in order to produce a high quality, representative video.

Schools of music seldom offer training for undergraduate conductors beyond one or two classes. As a result, undergraduate conductors learn basic conducting techniques

\(^{18}\) The online database of orchestral music can be paid for and accessed at [https://daniels-orchestral.com/](https://daniels-orchestral.com/).

\(^{19}\) The core music requirements from undergraduate conducting degree programs from the United States, Germany, Austria, and Korea, as well as some music education degree programs from the United States will be discussed further and compared in Chapters 2, 3, 4, and 5.
while in school, and then learn advanced techniques on their own through professional experience in the field of music. This leads to two important questions:

1. Why is conducting so infrequently offered as an undergraduate music degree?
2. What are the challenges and benefits regarding the implementation of an undergraduate conducting degree program?

**Purpose of the Study**

The researcher examined the viability of implementing an undergraduate conducting degree in American universities based on the examples of already established programs in Germany, Austria, Korea, as well as Chapman University and Mannes University in the United States. This research also provides some insight into the way conducting faculty in the United States may perceive a bachelor’s degree in conducting and whether it has a place in music schools across the United States.

**Need for the Study**

Large schools may offer bachelor’s degrees for rare instruments such as harpsichord or harp, but do not offer an undergraduate degree in conducting. Perhaps there is a concern that an undergraduate conducting degree would hinder personal performance skills (instrumental or vocal) and general music education (theory, history, etc.) for a developing musician. However, many schools offer bachelor’s degrees in composition which require a focused and specific curriculum while students in the program simultaneously study a primary instrument.
According to the National Center for Educational Statistics (NCES), there are six schools that offer bachelor’s degrees in conducting. These schools are:

1. Chapman University (Orange, California)
2. Andrews University (Berrien Springs, Michigan)
3. Aquinas College (Grand Rapids, Michigan)
4. DePauw University (Greencastle, Indiana)
5. McMurry University (Abilene, Texas)
6. Union College (Lincoln, Nebraska)

Each of the schools listed by NCES are private institutions. Unfortunately, the results of the NCES web search are erroneous or have not been updated in many years. After further exploration, I have uncovered that of the six schools listed by NCES only Chapman University offers an accredited Bachelor of Music in Conducting. While it is not listed in the NCES database, the Mannes School of Music at the New School in New York, New York also currently offers an undergraduate degree in orchestral conducting.

The sparse availability of undergraduate degrees in the United States seems to indicate a clear contrast between the acceptable amount of training for a conductor and the acceptable amount of training for any other performer before the graduate level.

The National Association of Schools of Music (NASM) indicates several requirements for accreditation of a performance degree in music. While specific expectations of competency are decided by each school, the NASM handbook contains general guidelines on important requirements. Students who complete their undergraduate degree in music are expected to have:

1. The ability to think, speak, and write clearly and effectively.

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21 As of the year 2010 there are 129 universities that offer degrees in conducting at the master’s level or higher. This is according to Brian Allen St. John’s, “A Study of Master's Degrees in Orchestral Conducting in the United States”. See also, Vizearinu’s, “A Handbook for Assistant Orchestral Conductors in the United States”; and Haldeman’s, “The Availability of Instruction in Conducting Pedagogy Offered in United States Graduate Schools of Music” in the bibliography of this research.
(2) An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
(3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
(4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
(5) The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.\textsuperscript{22}

NASM further recommends that students have the following skills upon completion of any music degree:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
2. Acquire the skills necessary to assist in the development and advancement of their careers.
3. Develop teaching skills, particularly as related to their major area of study.
4. Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.
5. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.
6. Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.
7. Explore multidisciplinary issues that include music.
8. Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Standards III.G.).\textsuperscript{23}

And finally, NASM suggests that all music performance bachelor’s degrees should have:

(1) Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in performance as indicated below and in Standards VIII.
(2) Guidelines. Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the

\textsuperscript{22} National Association of Schools of Music Handbook, 97-98.
\textsuperscript{23} National Association of Schools of Music Handbook, 99.
major area of performance, including ensemble participation, pedagogy courses, independent study, and recitals, should comprise 25-35% of the total program; supportive courses in music, 25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.²⁴

Based on the information from the NASM handbook, an undergraduate degree in conducting is a degree that could feasibly be implemented in schools of music across the United States. While the requirements of NASM appear to be achievable, finding the resources could prove to be a more arduous task. The development of teaching skills as related to conducting would likely require students to be allowed more time to conduct in front of an ensemble during their time as an undergraduate. Finding this time may be difficult for universities depending on the ensemble directors, ensemble sizes, and the number of students in the undergraduate conducting program. Research is needed to better understand the reasons conducting faculty might feel hesitant about the establishment of undergraduate conducting degree programs in the United States.

**Limitations of the Study**

The primary focus of this research is the availability and implementation of undergraduate degrees in conducting in the United States. The researcher compared the core music curriculum requirements for undergraduate music education students at select universities in the United States, undergraduate conducting students at Chapman and Mannes, and undergraduate conducting students in German, Austrian and Korean universities.²⁵ Stanford University and Berklee College of Music offer conducting

²⁴ National Association of Schools of Music Handbook, 100.
²⁵ The list of Music Education major curriculum and audition requirements from 10 universities in the United States can be found in Appendix E.
concentrations for undergraduates, but are not discussed in great detail because they are not considered to be music performance degrees. A lengthy discussion of the conducting training received during a master’s degree or higher is not included in this study. The conclusion and discussion sections were derived from an analysis of participants’ interviews and the examination of several university schools of music. The times and dates of each interview and survey were reliant on the participants’ schedules. Chapman University and Mannes University are the primary schools with an undergraduate degree in conducting from the United States discussed in this research.

**Design and Procedures**

This study consists of five chapters in addition to a table of contents, bibliography, and appendices. Chapter one is comprised of an introduction, a brief history of conducting education and significant texts, purpose of the study, need for the study, limitations of the study, literature review, research questions, and the design of the study. In Chapter two, the researcher examined the core degree requirements for undergraduate conducting majors at select European and Asian schools of music. Chapter three examined the undergraduate degree programs in conducting at Chapman University and Mannes School of Music. A comparison of the requirements in undergraduate degree programs in music education versus undergraduate degree programs in conducting in the United States is provided in this chapter as well. Chapter four consists of survey data analysis. Chapter five contains a discussion on the cultural differences, methods, benefits, and challenges of implementing a Bachelor of Music in Conducting in American

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26 Stanford offers a Bachelor of Arts with a concentration in conducting, while Berklee College of Music offers a minor emphasis in conducting for undergraduates in the music education program. While they will not be discussed at length, I find both programs to have value and unique merits of their own.
universities. Chapter six consists of a conclusion and recommendations for further study. The appendices contain interview questions, the survey instrument, tables, figures, data charts, and interview transcriptions.

The interviews were conducted via telephone communication. Interviews of Professor Daniel Wachs (Chapman University), Professor John Koshak (Chapman University), and Professor David Hayes (Mannes School of Music) were included in this study. The interviews took place between November 2016 and February 2017. Several questions about the current state of the school’s conducting program and the professors’ conducting pedagogy philosophies were asked. Some information was gathered from the most recent undergraduate music student handbook available at each institution studied in this research. The interview questions given to Chapman University and the Mannes School of Music faculty gathered information on the foundation of the undergraduate conducting program, degree requirements, availability, acceptance, challenges, and the evolution of the degree.

The survey contained fewer questions and was designed to be less comprehensive than the phone interviews in order to limit the amount of time required to respond. The data from the survey and interviews was used to determine the similarities and differences between conducting programs as well as important coursework that is vital to implementing successful undergraduate degree programs in conducting. The data was also be used to determine some of the potential challenges and benefits of implementing undergraduate degree programs in conducting in the United States.
CHAPTER 2:
Undergraduate Degrees in Conducting in Germany, Austria, and Korea

Foreign Undergraduate Degrees in Conducting

I have included the audition and core curriculum requirements for 12 German universities, 1 Austrian university, and 5 Korean universities in Appendix D of this study.\(^{27}\) Including these universities in the study will help display some of the basic requirements of established undergraduate conducting programs differing cultures. Most tables and figures in Chapter 2 will be based on requirements for undergraduate orchestral conducting majors.\(^{28}\) Germany may be the country with the highest availability of undergraduate degrees in conducting in the world.\(^{29}\) For this reason, I will display two undergraduate conducting programs from Germany. This chapter will explore some unique cultural aspects of the education systems in Germany, Austria and Korea, and provide some of the audition requirements and core music classes offered to undergraduate conducting majors at select universities in each of these countries. Similar programs in the United States will not be discussed until Chapter 3.

\(^{27}\) Some of the Korean universities’ audition requirements could not be confirmed. Therefore, they have been omitted from the chart in Appendix D.

\(^{28}\) The curriculum discussed in this study is not indicative of the entire course load of the respective undergraduate degree program. Courses in music history, music theory, and other non-performance related courses have been redacted or omitted. Full requirements can be found in Appendices D through F.

\(^{29}\) European universities rarely distinguish between “wind conducting” and “orchestral conducting”. This will be discussed more in Chapter 5.
The German Education System

There are some significant cultural differences between the education systems of Germany and the United States. Primary and secondary schools in the United States tend to follow the linear progression of elementary school, middle school, and high school. American students at all levels of academic achievement also tend to be educated on one campus in the public education system. The German school system is often considered more complex than others because of the multiple educational tracks available to secondary school students. Secondary school in Germany begins near the United States equivalent of the 5th grade. German students are required by law to complete nine years of secondary school. While there are also private schools in Germany, they are less pervasive than in the United States. Most German students attend public schools.

There are three main educational tracks in German secondary school with each leading to a different career path. (1) Gymnasium is similar to an honors system in the United States. This school is meant for advanced students who are likely to attend university. (2) Realschule is a secondary school meant for students who will most likely pursue white-collar careers. (3) Hauptschule is a moderately paced education track for students who will likely enter trade school. Entrance to each educational track is based on the students’ primary school grades and parental choice. These tracks are typically taught at exclusive institutions, though some schools known as Gesamtschule serve students on each of the three main educational tracks. Most students are placed into an educational track by the time they are 10 years old. There are opportunities to switch tracks, but it is uncommon for students to do so.

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The most popular universities in Germany are the classic universities that provide a broad education to students. There are also technical universities known as Hochschulen that provide more focused training to students. Hochschulen are where most high-quality music degrees can be attained in Germany. Many of the Hochschulen also have training programs called “Jungstudium” or “Young Study” for gifted young students. German and Austrian universities follow the European Credit Transfer and Accumulation System (ECTS) which requires 60 credits to be accumulated annually by each student regardless of their major. Students are typically required to complete a total of 240 credits in a four-year degree program. In Germany and neighboring German speaking countries, undergraduate degrees in conducting are prestigious and often require a demonstration of basic conducting knowledge prior to acceptance into a university. This means that auditions are rigorous, but the conducting curriculum covered in the undergraduate degree program is comprehensive and focused on allowing undergraduates time to conduct with ensembles, singers, lab orchestras, and during private lessons. The Austrian education system mirrors many of the values and structure found in the German education system, so the two will not be differentiated.

**Undergraduate Degrees in Conducting in Germany and Austria**

The Hochschule für Musik Hanns Eisler in Berlin, Germany (The Hanns Eisler School of Music in Berlin, Germany) is home to one of the most prestigious undergraduate conducting programs in the world. The university was established in 1950 as the Deutsche Hochschule für Musik, but was later renamed after the death of one of its beloved composers, Hanns Eisler (1898-1962). The Hanns Eisler School of Music offers undergraduate degrees in both orchestral and choral conducting. They are well known for
having both undergraduate and graduate students participate and place in international conducting competitions\(^{31}\) around the world. The conducting audition requirements at this institution are demanding compared to audition requirements for undergraduate music majors entering their freshman year of college in the United States.

**Table 2.1**: Audition requirements\(^{32}\) and core curriculum for undergraduate conducting majors at the Hanns Eisler School of Music in Berlin, Germany.

<table>
<thead>
<tr>
<th>School Name and Country</th>
<th>Audition Requirements (If Available)</th>
<th>Undergraduate Core Conducting Curriculum (4-year degree)</th>
</tr>
</thead>
</table>
| Hochschule für Musik Hanns Eisler in Berlin (Germany)       | **Round 1:**  
- Conducting audition in three styles - Der Freischutz Overture must be included  
- A prepared solo work on piano or orchestral instrument  
**Round 2:**  
- Conducting audition that must include pieces by Dvorak, Brahms and Stravinsky  
- A presentation (accompaniment) of an opera scene with several ensemble participants (free choice of opera language)  
- Score reading of opera excerpts on piano  
- Sight singing test  
- Score reading of a light orchestral score  
- Test on transposition of instruments | • Conducting Lessons (8 semesters)  
• Major Instrument Lessons (8 semesters)  
• Score Reading  
• Sight Reading  
• Accompaniment  
• Ensemble Rehearsal Conducting (choral and instrumental ensembles)  
• Physiology in Music  
• Piano Reduction Class  
• Annual performance and teaching exams |

\(^{31}\) A list of recent prize winners and competition placements for the Hanns Eisler School of Music conducting program can be found at: [http://www.hfm-berlin.de/en/school/achievements-and-projects/prizewinners/?studySubject=21](http://www.hfm-berlin.de/en/school/achievements-and-projects/prizewinners/?studySubject=21)  
\(^{32}\) While the requirements listed are specific to the orchestral conducting program, the choral conducting requirements are often the same except for the repertoire studied. For a full list of the school audition and degree requirements please see Appendices D and E. General education and non-music courses have been redacted or omitted from the curriculum of the foreign degree programs.
There are two rounds of auditions for students who wish to enter the undergraduate conducting program at the Hanns Eisler School of Music. The preliminary round of auditions consists of a conducting audition where the student must prepare and conduct three contrasting works for orchestra. The Overture to Der Freischutz (1821) by Carl Maria von Weber is a required piece in the first round. Students are also required to prepare solo works for piano or an orchestral instrument.

The second round of auditions requires students to conduct three orchestral works during a rehearsal. As of 2016, the required pieces for the second round of auditions are the 1st movement of Antonin Dvořák’s (1841-1904) Symphony No. 8 (1889), the 2nd movement of Johannes Brahms’ (1833-1897) Symphony No. 3 (1883), and Part 1 of Igor Stravinsky’s (1882-1981) Histoire du Soldat (1918). After the orchestra rehearsal, students must undergo a sight singing and sight reading test on piano and perform an accompaniment of an opera scene in its original language. Score reading, an instrument transposition test, harmonic and melodic analysis, and the presentation of two contrasting solo piano works are the final portions of the audition.

Undergraduate conducting students begin conducting courses and lessons in their first semester at Hanns Eisler. The first year of courses includes, score reading, accompaniment, conducting lessons, and work with a large ensemble. Figure 2.1 is a portion of the Hanns Eisler music student handbook that displays the typical first year of core classes for undergraduate conducting majors. A translation of the relevant material

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34 Der Freischutz is a commonly required audition piece for prospective undergraduate conducting students in Germany.
from the selected portion Hanns Eisler music student handbook is provided in Table 2.2.

Based on the translation seen in Table 2.2, the emphasis on conducting training from day

![Image of Table 2.2]

**Figure 2.1:** Recommended core class schedule\(^{35}\) for first year undergraduate conducting majors at the Hanns Eisler School of Music.\(^{36}\)

one of the first semester is apparent.\(^{37}\) The undergraduate conducting majors at Hanns

Eisler are required to complete more conducting classes in the first semester of study than

many universities in the United States offer over the course of an entire degree in music.

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\(^{35}\) These courses are not indicative of the entire semester schedule for undergraduate conducting majors. As stated previously, these classes only represent the music major requirements.

\(^{36}\) This example only represents the first year of core classes for undergraduate conductors. The complete information on the conducting curriculum found in the Hanns Eisler student handbook is available for download at [http://www.hfm-berlin.de/en/studies/courses-offered/bachelor-of-music/ba-orchestra-conducting/](http://www.hfm-berlin.de/en/studies/courses-offered/bachelor-of-music/ba-orchestra-conducting/)

\(^{37}\) German to English translation based on Roberto Braccini’s *Dictionary of Musical Terms in Four Languages*. See bibliography.
The applied teaching courses recommended for first year undergraduate conducting majors are conducting lessons (seen in Table 2.2 as “Orchestral Conducting Major Studies”), score reading, accompaniment, and conducting with an ensemble. This kind of emphasis on conducting proficiency within one semester of learning at the university level is extraordinary.

Table 2.2: Translation of the first year of recommended classes for undergraduate conducting majors at the Hanns Eisler School of Music in Berlin, Germany.38

<table>
<thead>
<tr>
<th>Name of the Module</th>
<th>Requirement</th>
<th>AEN</th>
<th>MCODE</th>
<th>LP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestral Conducting Major I</td>
<td>Matriculation</td>
<td>3</td>
<td>3000</td>
<td>23LP</td>
</tr>
<tr>
<td>Performance Studies</td>
<td>Performance Test</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 teaching certificates [are given] for attending [each class].</td>
<td>Performance examination (20 minutes)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The certificates are given for the achievement (or completion) of the respective teaching objectives.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Applied Teaching</th>
<th>Sem</th>
<th>Teaching Method</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>LV 1: Orchestral Conducting Major Studies</td>
<td>1.</td>
<td>KE</td>
<td>1.5h</td>
</tr>
<tr>
<td>LV 1: Score Reading</td>
<td>1.</td>
<td>KE</td>
<td>1h</td>
</tr>
<tr>
<td>LV 1: Accompaniment</td>
<td>1.</td>
<td>KE</td>
<td>1h</td>
</tr>
<tr>
<td>LV 1: Work with Ensemble</td>
<td>1.</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>LV 2: Orchestral Conducting Major Studies</td>
<td>2.</td>
<td>KE</td>
<td>1.5h</td>
</tr>
<tr>
<td>LV 2: Score Reading</td>
<td>2.</td>
<td>KE</td>
<td>1h</td>
</tr>
<tr>
<td>LV 2: Accompaniment</td>
<td>2.</td>
<td>KE</td>
<td>1h</td>
</tr>
<tr>
<td>LV 2: Work with Ensemble</td>
<td>2.</td>
<td>P</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Competencies</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>After successful completion of the module:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-The students have mastered the fundamentals of conducting technique</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-The students have begun to work on creative repertoire</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-The students have developed their ability to study the score</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

38 Abbreviations under “Teaching Method” and “Contact” remain untranslated.
The “Competencies” section at the bottom of Figure 2.1 displays an outline of the concepts undergraduate conductors should learn within their first year of study. There may be debate about which techniques are considered fundamental in early conducting training, but the goal of having students begin their undergraduate conducting studies by conducting large ensemble works after intense score study is certainly admirable. Undergraduate conducting students at Hanns Eisler are expected to show that they can retain conducting skills learned throughout the year through an annual performance test. The annual performance test is like the jury system of annual or biannual testing which is prevalent in university level schools of music across the United States.

The Hochschule für Musik und Tanz Köln in Cologne, Germany (School of Music and Dance in Cologne, Germany) is another German university that offers a Bachelor of Music in both choral and instrumental conducting. Ferdinand Hiller founded the academy of music in Cologne in 1850. At that time, it was known as the Conservatorium der Musik in Köln. In 1972, two other schools of music were absorbed to form the Staatliche Hochschule für Musik Rheinland which eventually became the Hochschule für Musik und Tanz Köln in 1987. The School of Music and Dance in Cologne is one of the largest schools of music in Europe.

This university has a two-round audition process for undergraduate conducting majors, but requires three piano works from different eras with no option for an alternative instrumental audition in the first round. The first round also requires prospective students to perform an accompaniment on excerpts from pieces by Wolfgang
Amadeus Mozart (1756-1791), Carl Maria von Weber, and Giacomo Puccini (1858-1924). This means that the initial piano performance requirements for conducting

**Table 2.3:** Audition requirements and core curriculum for undergraduate conducting majors at the School of Music and Dance in Cologne, Germany.

<table>
<thead>
<tr>
<th>School Name and Country</th>
<th>Audition Requirements (If Available)</th>
<th>Undergraduate Core Conducting Curriculum (4-year degree)</th>
</tr>
</thead>
</table>
| Hochschule für Musik und Tanz Köln (Germany)  | **Round 1:**  
  ● Piano audition on pieces from three different eras  
  ● Opera accompaniment audition on excerpts from Mozart, Weber, and Puccini  
  ● Score reading exam  
  
**Round 2:**  
  ● Conducting audition with the Bergische Symphony | ● Conducting Lessons (8 semesters)  
  ● Major Instrument Lessons (8 semesters)  
  ● Piano Lessons  
  ● Score Reading  
  ● Accompaniment  
  ● Class Voice  
  ● Choir |

**Figure 2.2:** Recommended core class schedule for first year undergraduate conducting majors at the School of Music and Dance in Cologne, Germany.

Auditions at the School of Music and Dance in Cologne are more strenuous than at the Hanns Eisler School of Music. In the second round of auditions at Cologne, the

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39 The compositions required at each university may change depending on the audition year.
40 The full audition requirements for both choral and orchestral conducting undergraduates at the School of Music and Dance in Cologne can be found at [http://www.hfmt-koeln.de/fileadmin/redaktion/downloads/eignungspruef_ba_orchesterdirigieren.pdf](http://www.hfmt-koeln.de/fileadmin/redaktion/downloads/eignungspruef_ba_orchesterdirigieren.pdf)
41 All undergraduate conducting degree requirements for the University of Music and Performing Arts in Graz can be viewed at: [http://www.hfmt-koeln.de/studiengaenge/downloads/studieren/#c5037](http://www.hfmt-koeln.de/studiengaenge/downloads/studieren/#c5037) under “Bachelor of Music” - “Orchesterdirigieren”
The Bergische Symphony is a professional symphony orchestra that represents the cities of Remscheid, Solingen and other smaller cities in the Bergisches Land or “Mountain Country” region of Germany. These cities all have a strong tie to the cultural traditions of Cologne.

43 Abbreviations under “Teaching Method” remain untranslated. The numbers 1 and 2 to the left of “Core Area” and “Artistic Practice” have been omitted.

The curriculum at the School of Music and Dance in Cologne is split into two categories: core area and artistic practice. The core area of the curriculum covers
conducting lessons which are required each semester until graduation, and major studies where undergraduate conductors are given time to conducting with various ensembles. The artistic practice curriculum for undergraduate conducting majors requires private lessons in a major instrument, choir, class voice, and several piano courses. This exemplifies the strong emphasis on keyboard performance training for young conductors that is apparent in many German universities. While nearly every university included in this study has some piano requirements, the German schools tend to require a larger number of piano specific courses including accompaniment, score reading, and private lessons. German universities also tend to encourage a substantial amount of participation in both choral and instrumental ensembles regardless of which conducting degree is being pursued.

The quality and exclusivity of the undergraduate conducting degree program at the University of Music and Performing Arts in Graz, Austria make it equivalent to even its most prestigious German counterparts. The University of Music and Performing Arts in Graz was established in 1816 primarily as a singing school. The current name for the school was adopted in 1970. The university is split into 17 institutes of learning. Conducting is paired with composition, music theory, and music history under one institute.

The conducting portion of the audition process is only moderately difficult compared to several schools in this study, but the music theory, music history, and general music knowledge requirements are staggering. There are separate exams that test

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44 Unless piano is the preferred major instrument.
melodic dictation, harmonic dictation, music theory knowledge, instrumentation, analysis of form, counterpoint, and oral sight singing skills. Prospective students must also complete a 3-hour exam to prove acceptable skills in both English and German.

**Table 2.5:** Audition requirements and core curriculum for undergraduate conducting majors at the University of Music and Performing Arts in Graz, Austria.\(^{45}\)

<table>
<thead>
<tr>
<th>School Name and Country</th>
<th>Audition Requirements (If Available)</th>
<th>Undergraduate Core Conducting Curriculum (3-year degree)</th>
</tr>
</thead>
</table>
| University of Music and Performing Arts in Graz (Austria) | ● 3 Hour German and English exam  
● Melodic and harmonic Dictation  
● Music Theory exam  
● Instrumentation exam  
● Exam on analysis of form, harmony, and counterpoint  
● Oral skills exam  
● Piano audition on two pieces from different eras  
● Sight reading of a piano piece chosen by audition committee  
● Conducting audition which must include pieces by Dvorak and Stravinsky  
● Conducting exercises selected by the audition committee | ● Conducting Lessons (8 semesters)  
● Major Instrument Lessons (8 semesters)  
● Ensemble Rehearsal Conducting (8 semesters, choral and instrumental)  
● Orchestral Conducting  
● Choral Conducting  
● Accompaniment  
● Class Piano  
● Score Reading  
● Voice Training  
● The Practice of Opera  
● Choir |

The Bachelor of Music in Orchestral Conducting at Graz spans over the course of 3 years as opposed to the typical 4-year program.\(^{46}\) The first year of suggested courses for undergraduate conducting majors at Graz includes two classes in choral conducting, two classes in instrumental conducting, and two accompaniment classes.\(^{47}\) After the first

\(^{45}\) Full audition requirements can be viewed at: [https://www.kug.ac.at/fileadmin/media/studienabteilung/documents/Zulassungspruefung/Zulassungspruefung_Englisch/ZP_Dirigieren_BA-Englisch.pdf](https://www.kug.ac.at/fileadmin/media/studienabteilung/documents/Zulassungspruefung/Zulassungspruefung_Englisch/ZP_Dirigieren_BA-Englisch.pdf)

\(^{46}\) A portion of the degree requirements in Figure 2.3 have been omitted, for the full degree requirements see Appendix E.

\(^{47}\) In this case, the German word for accompaniment is “Korrepetition”, but the English translation of this word provided by the University of Music and Performing Arts in Graz reads as “correpetition” which is not a word used in modern American English.
year of undergraduate study, students may pursue specializations in either orchestral or choral conducting. At least four semesters of voice training and two semesters of piano

<table>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestral directing 1-2</td>
<td>KG</td>
<td>8</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orchestral conducting 1-2</td>
<td>KG</td>
<td>8</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral directing 1-2</td>
<td>KG</td>
<td>8</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral conducting 1-2</td>
<td>KE</td>
<td>8</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Competition 1-2</td>
<td>KE</td>
<td>8</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Figure 2.3:** Recommended core class schedule for undergraduate conducting majors at the University of Music and Performing Arts in Graz, Austria.\(^{48}\)

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\(^{48}\) This figure omits a portion of the PDF file found on the University of Music and Performing Arts in Graz website. The full document can be viewed in Appendix F.
are required in both degree paths. Two classes on the practice of opera are recommended to be completed by the end of the second year of study. Overall, the audition requirements at the University of Music and Performing Arts in Graz are indicative of the curriculum and expectations of undergraduate conducting majors.

The South Korean Education System

The South Korean education system is renowned for its production of quality students and professionals. As of 2014, the Organization for Economic Co-operation and Development (OECD) ranks Korea as one of the highest educated workforces in the world.\textsuperscript{49} Korean students also maintain exceptional scores in mathematics, sciences, reading, and writing. Education is highly valued in Korean culture and is sometimes seen as a way to improve one’s social status. Education decisions and are also influential in future careers and personal relationships for Koreans. Those members of society who do not hold bachelor’s degrees, even those who pursue trade schools, are sometimes treated as outcasts.\textsuperscript{50} The high achievement of Korean students in several subjects provides a solid example of an effective education system, but some critics may question the virtue of the Korean education system due to its rigidity which may suppress creativity.

The Korean path of education is similar to that in the United States.\textsuperscript{51} Korean primary school begins at age 8 and lasts until age 13. Middle school begins at age 13 and lasts 3 years until age 15, similar to the 7th-9th grade in the United States. Korean students complete their pre-collegiate education with 3 years of secondary school.

\textsuperscript{49} Exact statistical data can be found on the OECD website at: \url{http://stats.oecd.org}
\textsuperscript{50} Andrea Savada and William Shaw. \textit{South Korea: A Country Study} (Collingdale, Pennsylvania: DIANE publishing, July 1, 1997), 96-102.
\textsuperscript{51} Andrea Savada and William Shaw. \textit{South Korea: A Country Study}. (Collingdale, Pennsylvania: DIANE publishing, July 1, 1997), 114-121.
Students typically enter their undergraduate degree programs around age 18. Some students may choose to enter a vocational school after graduating secondary school, which allows them to pursue a trade or other specialized profession for 2 additional years. Both private and public schools are funded by the Korean government, though the private schools often receive less financial aid than their public-school counterparts.

**Undergraduate Degree in Conducting in Korea**

Korea National University of Arts in Seoul, South Korea offers 4-year undergraduate degrees in choral and instrumental conducting. This is one of the most sought after undergraduate degrees in conducting in South Korea. The Ministry of Culture, Sports and Tourism of Korea created the university in 1993 specifically to develop world-class artists of all disciplines. The university is split into 6 artistic schools with conducting found in the school of music. The conducting program has its own department within the school of music and controls most large ensembles at the university.

The audition requirements for entry into the undergraduate conducting program are relatively similar to the average music undergraduate audition process at university schools of music in the United States. There is only one round of auditions for prospective undergraduate conducting majors at Korea National University. Knowledge of music dictation, music theory, and harmony are all tested first for placement purposes. Following these music theory tests is a sight singing test that requires the students to conduct while reading the score.\(^{52}\) Prospective students are then required to present a

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\(^{52}\) This is a practice that can be observed in solfege and music theory classrooms in the United States.
prepared score reading performance of the entire first movement of W.A. Mozart’s Symphony No. 39 in E-flat Major (1788) on the piano. The final requirement before the conducting portion of the audition is an impromptu sight reading presentation of a piece selected by the auditioning committee. Once the sight reading test has been completed, prospective students are given the opportunity to conduct the first movement of Mozart’s Symphony No. 39 with the university orchestra.53

Table 2.6: Audition requirements and core curriculum for undergraduate conducting majors at the Korea National University of Arts in Seoul, South Korea.54

<table>
<thead>
<tr>
<th>School Name and Country</th>
<th>Audition Requirements (If Available)</th>
<th>Undergraduate Core Conducting Curriculum (4-year degree)</th>
</tr>
</thead>
</table>
| Korea National University in Seoul (Korea) | ● Music Dictation of homophonic, two-part, and four-part works  
● Theory and Harmony Test  
● Sight singing and conducting the score simultaneously  
● Perform the 1st movement of Mozart's Symphony No. 39 in E-flat major on piano  
● Sight read a composition selected by the committee  
● Conduct 1st movement of Mozart's Symphony No. 39 | ● Conducting Lessons (every semester)  
● Major Instrument Lessons (8 semesters)  
● Score Reading  
● Orchestration  
● Opera Coaching Techniques  
● Advanced Keyboard Harmony  
● Voice Training  
● Analysis of Symphonic Music |

The curriculum for undergraduate conducting majors at Korea National University consists of two halves. Students are suggested to enroll in orchestration, counterpoint, music analysis, and score reading within the first two years of study. In their junior and senior years, undergraduate conducting majors are expected to complete

53 I was unable to determine whether choir was an available alternative in the audition process for those seeking the undergraduate choral conducting degree.
54 Full audition requirements with an English translation are available for download at: http://karts.ac.kr:8090/?MID=boardInfo IDX=432 IDX2=1403 searchType=0 searchVal=& searchContent=& orderType=0 orderKind=0 page=1
courses in the analysis of symphonic music, opera coaching techniques and advanced keyboard studies. They must also enroll in conducting lessons, major instrument lessons, and conducting workshops each semester they attend Korea National University.

<table>
<thead>
<tr>
<th>Department (major)</th>
<th>Class Type</th>
<th>Yr</th>
<th>Term</th>
<th>Course Title</th>
<th>Credit</th>
<th>Time</th>
<th>Course Number</th>
<th>Open to Relevant School</th>
<th>All</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting (Orchestral Conducting)</td>
<td>MR</td>
<td>1-4</td>
<td>1-2</td>
<td>오케스트라지휘 음полн실기 (Applied Study)</td>
<td>4</td>
<td>1</td>
<td>M101260</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MR</td>
<td>1-3</td>
<td>1-2</td>
<td>종보독법 (Score Reading)</td>
<td>1</td>
<td>1</td>
<td>M142350</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MR</td>
<td>1</td>
<td>1-2</td>
<td>관현악법 1-2 (Orchestration)</td>
<td>2</td>
<td>2</td>
<td>M142011-2</td>
<td></td>
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<td>3</td>
<td>1-2</td>
<td>고급간단화성 1-2 (Advanced Keyboard Harmony)</td>
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<td>Conducting (Orchestral Conducting)</td>
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<td>오페라지도법 (Opera Coaching Techniques)</td>
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<td>성악실기 (Voice Minor)</td>
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</table>

**Figure 2.4:** Recommended class schedule for undergraduate conducting majors at Korea National University of Arts in Seoul, South Korea.\(^{55}\)

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\(^{55}\) Full music student handbook with degree requirements can be found at: http://karts.ac.kr:8090/ftp/31/music_curriculum.pdf
CHAPTER 3:
Undergraduate Degrees in Conducting in the United States

Undergraduate Degree in Conducting at Chapman University

Chapman University was founded in 1861 in Woodland, California where it was first known as Hesperian College. The school was opened to men and women of all ethnicities which made the institution unique at the time of its inception. Hesperian College merged with California Christian College in 1920. This merge moved the main campus to downtown Los Angeles. The school was officially named Chapman University in 1934 to honor the chairman of the board of trustees, Charles C. Chapman (1853-1944). The school was eventually moved to its current location of Orange, California in 1954. Chapman is now one of the largest private universities on the west coast of the United States.

The undergraduate conducting program at Chapman was founded in the late 1970’s by Professor John Koshak\textsuperscript{56} who was also a co-founder of the Conductor’s Guild. Chapman originally offered an undergraduate degree in choral conducting alongside the instrumental conducting degree. When developing the undergraduate conducting program, John Koshak recognized that there were few undergraduate degrees

\textsuperscript{56} See Appendix H for an interview transcript with information on the foundation of the program according to John Koshak.
in conducting offered in the United States.\textsuperscript{57} He had received many calls from prospective undergraduate students who wished to study conducting with him. This ultimately led to the creation of the undergraduate degree program in conducting at Chapman. As the program grew, more conducting-specific courses were added. A lab orchestra and conducting studio class was created to give the young conductors opportunities to learn new repertoire. The lab orchestra was typically comprised of at least two violins, one viola, one cello, one bass, and several wind players. Students would be assigned to be part of the orchestra for these conducting classes. The participating orchestra members enjoyed the classes so much that many eventually requested to be admitted to the undergraduate conducting program or as a conducting participant in the conducting lab. This prompted further growth of the conducting program, and it has been thriving ever since.

The Hall-Musco Conservatory of Music at Chapman University currently offers an undergraduate degree in conducting which is classified as a Bachelor of Music Performance with Conducting Emphasis. Undergraduate conducting majors are given opportunities to conduct an orchestra on a regular basis as part of their curriculum. Instrumental conducting students are given the opportunity to work with one or more university ensembles each semester. Students are also instructed in how to prepare orchestra parts and often intern with the music library. The goal of the program is to familiarize students with the everyday activities involved in the typical conductor’s career.

\textsuperscript{57} Professor Koshak was made aware of two other undergraduate degree programs in conducting shortly after creating his program at Chapman. These other programs were at Mannes School of Music and Cincinnati Conservatory of Music.
There are two separate audition processes for undergraduate conducting majors at Chapman. First, a preliminary audition is required of all prospective undergraduate music students. This audition includes music theory and piano tests as well as a live audition for faculty on an instrument of the student’s choice. According to the Chapman music student handbook:

“Students may declare an intention to pursue a B.M. in Performance, Instrumental Conducting emphasis at entrance. Formal admission to the Bachelor of Music in Performance, conducting emphasis, will normally be granted prior to the junior year, upon successful completion of the upper-division proficiency, which includes an evaluation of student preparation and demonstrated potential to achieve degree objectives.”

Students who wish to pursue the Bachelor of Music Performance with Conducting Emphasis are first required to apply for candidacy after completing the Instrumental Conducting I and II courses as well as several music history and theory courses. Candidates to the undergraduate conducting program must also complete the Upper-Division Proficiency exam. These prerequisites exist to ensure that students have a strong understanding of basic conducting concepts and that they can correlate these concepts to music literature, music theory and music history. The students must also undergo an in-person audition with the director of the program to determine their aptitude in conducting. The current director of orchestral studies and director of the undergraduate conducting degree program at Chapman is Associate Professor Daniel Wachs. Those accepted into the program are expected to show proficient piano skills, rehearsal skills, and an understanding of new music technology. Unfortunately, not all students who apply can be admitted into the program.

58 Found under “Admission to degree programs” at: https://www.chapman.edu/catalog/oc/current/ug/
The program limits the number of students accepted in order to guarantee an adequate amount of time conducting in front of ensembles. There are typically two to four undergraduate conducting students in the program at the same time. Once they are fully admitted into the program, students must enroll in weekly one hour conducting lessons and a weekly conducting studio class until graduation. In the conducting studio class, students learn rehearsal techniques, score preparation and musical analysis of standard conducting repertoire. The conducting studio class typically provides the conducting students with a string quartet and piano accompanist. Score reading, aural skills, repertoire, gestural analysis and rehearsal techniques are also part of the instrumental conducting curriculum. Undergraduate conducting students are simultaneously required to learn and perform on an instrument of their choice.

The undergraduate conducting students must prepare a junior recital on their major instrument as well as a senior conducting recital. The junior recital may be fulfilled as a 45-minute public recital or as an accompaniment recital in a studio class for singers, instrumentalists, or other ensembles. The senior conducting recital gives undergraduate conductors an opportunity to experience all that is required to program a concert, plan rehearsals, find a venue, and transport instruments. All the planning takes place over a six-week period with two orchestra rehearsals per week. The senior recital is expected to be over an hour in length and is subject to approval by professor Wachs.

The Bachelor of Music Performance with Conducting Emphasis is designed to be a more rigorous program than other music degree programs. The Bachelor of Music in

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59 Some rehearsal techniques are studied in the pre-requisite conducting classes before entry into the Bachelor of Music in Conducting. These techniques may include: Warming up the ensemble, tuning, starting a piece of music, dynamics, and more.
Conducting requires more credits than many other undergraduate music degrees at Chapman. According to the Chapman music student handbook, undergraduate conducting majors must take 69-77 music course credits, while students in the Bachelor of Arts program in music must take 47-51. Music composition undergraduates take 70-77 music course credits which is comparable because both composition and conducting undergraduates must enroll in two separate private lesson courses. The variability in music credits comes from those students who pass out of certain piano or music theory courses. Furthermore, all music classes are intended to be completed alongside the university’s general education course requirements.

As seen in Figure 3.1, undergraduate music majors pursuing a performance degree at Chapman are required to take Music Theory I-IV, Music History and Literature I-III, Aural Skills I-IV, Music Information Literacy I-IV, and 8 credits of piano classes. These are all standard courses for every undergraduate music performance degree at Chapman. Students in the undergraduate conducting program are required to take an additional music history course. Undergraduate conducting majors must also take all instrumental methods courses.\(^6\)

There are five key differences between the required courses for students pursuing a Bachelor of Music in Performance with String Emphasis (seen in Figure 3.2) and the Bachelor of Music in Performance with Conducting Emphasis.\(^7\) (1) The string performance degree requires 4 fewer credits in piano. (2) There is an orchestral instruments class in the string performance degree that requires 16 credits. These are

\(^6\) String, percussion, woodwinds, brass.

\(^7\) String performance was selected as an example because of the repertoire similarities to the undergraduate degree in conducting. There are also slight differences in other performance degree programs.
applied lessons in an instrument of the student’s choice. Each credit is the equivalent of one half-hour lesson per week. Since conducting students are not typically allowed

| BACHELOR OF MUSIC IN PERFORMANCE                                                                 |
|                                                                                                 |
| conducting emphasis – instrumental                                                                |
|                                                                                                 |
| **general requirements (66–74 credits)**                                                             |
| MUS 102 Compendium of Western Music History                                                      3 |
| MUS 104/404 Piano/Advanced Piano (waived if piano is major instrument)                           8 |
| MUS 124 String Methods Class                                                                     1 |
| MUS 125 Woodwind Methods Class                                                                   1 |
| MUS 126 Brass Methods Class                                                                      1 |
| MUS 127 Percussion Methods Class                                                                 1 |
| MUS 133 Theory I                                                                                 2 |
| MUS 134 Theory II                                                                                2 |
| MUS 135 Aural Skills I                                                                           1 |
| MUS 136 Aural Skills II                                                                         1 |
| MUS 180 Music Information Literacy I                                                             0 |
| MUS 233 Theory III                                                                              2 |
| MUS 234 Theory IV                                                                                2 |
| MUS 235 Aural Skills III                                                                        1 |
| MUS 236 Aural Skills IV                                                                          1 |
| MUS 238 Improvisation: Techniques and Experiments                                                1 |
| MUS 244 Principles of Music Technology                                                            2 |
| MUS 280 Music Information Literacy II                                                             0 |
| MUS 301 Music History and Literature I                                                            3 |
| MUS 302 Music History and Literature II                                                            3 |
| MUS 303 Music History and Literature III                                                           3 |
| MUS 304 Music History and Literature IV                                                             3 |
| MUS 320 Form and Harmonic Analysis                                                                2 |
| MUS 340 Instrumentation and Beginning Orchestration                                               2 |
| MUS 380 Music Information Literacy III                                                             0 |
| MUS 420 Choral Conducting I                                                                      2 |
| MUS 451 Choral Conducting II                                                                     2 |
| MUS 452 Instrumental Conducting I                                                                2 |
| MUS 453 Instrumental Conducting II                                                                2 |
| MUS 480 Music Information Literacy IV                                                             0 |
| MUS 497 Applied Private Instruction in Composition, Conducting, or Other Topics (conducting emphasis majors take in Conducting) 4 |
| MUS 4988 Senior Recital in Conducting Performance–Full Solo Program                               0 |
|                                                                                                 |
| one of the following (3 credits)                                                                  |
| MUS 332A Musical Cultures of Africa/Middle East                                                    3 |
| MUS 332B Musical Cultures of Asia/Pacific                                                          3 |
| MUS 332C Musical Cultures of the Americas                                                          3 |
|                                                                                                 |
| total credits (students with piano as major instrument)                                          69 |
| total credits                                                                                   77 |

**Figure 3.1**: Course requirements for the Bachelor of Music in Performance with Conducting Emphasis at Chapman University in Orange, California.\(^{62}\)

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\(^{62}\) All music degree requirements can be viewed at: [https://www.chapman.edu/catalog/oc/current/ug/](https://www.chapman.edu/catalog/oc/current/ug/)
into the program until their junior year, they often enroll in four years of instrumental lessons, but only two years of conducting lessons.⁶³ (3) Conducting students are required to take four instrumental methods courses where they learn the pedagogy and techniques of the most common orchestral instruments. (4) An orchestral literature class is required of string performance majors. This is material that is often studied in the conducting studio class. Conducting lessons also cover orchestral repertoire that would likely be studied in an orchestral literature course. (5) String performance majors must attend a weekly studio class. Professor Wachs requires his conducting students to attend a weekly studio class, though it is classified as an independent study course and is not officially part of the undergraduate conducting curriculum.⁶⁴

The conducting lessons at Chapman are tailored to individual students’ needs and goals. The repertoire studied in conducting lessons can vary greatly for each student. For example, a student who may be interested in musical theatre will learn important repertoire in that genre as well as techniques for conducting singers. These individualized lessons provide instruction in multiple career paths for undergraduate conducting majors. Standard orchestral repertoire from the 18th, 19th, and 20th centuries is studied in private lessons, studio class, and in orchestra rehearsals.

There are two main reasons the Bachelor of Music in Performance with Conducting Emphasis has flourished for nearly 40 years. (1) Chapman holds the firm belief that an undergraduate must be an adept instrumental performer before being fully admitted into the conducting program. This does not mean that students cannot begin

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⁶³ There may be exceptions for students admitted earlier than their Junior year, or if the professor Wachs requests they enroll in lessons prior to candidacy for the undergraduate degree in conducting.

⁶⁴ See Appendix G for a transcription of the interview with Professor Daniel Wachs on the undergraduate degree program at Chapman.
learning conducting skills and gaining confidence on the podium prior to admission into the program. (2) The Upper-Division Proficiency exam and the conducting aptitude audition ensure that students entering the program possess the talent and maturity to participate in the program. These founding principles display Chapman University’s

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<td><strong>general requirements (60 credits)</strong></td>
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<td>MUS 332B</td>
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<tr>
<td>MUS 332C</td>
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<tr>
<td><strong>one of the following</strong> (2 credits)</td>
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<td><strong>total credits</strong></td>
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</table>

**Figure 3.2**: Course requirements for the Bachelor of Music in Performance with String Emphasis at Chapman University in Orange, California.
acknowledgement of the complexity of an undergraduate degree in conducting and their willingness to adjust curriculum to ensure their conducting students do not have any gaps in musical knowledge or performance skill.

**Undergraduate Degree in Orchestral Conducting at the Mannes School of Music**

The David Mannes Music School was established in 1916 by David Mannes (1866-1959) and his wife, Clara Damrosch (1869-1948). David Mannes was the concertmaster of the New York Symphony Orchestra and one of the most prolific violinists in the United States at the time. He had originally founded the school to be a place for community members and amateur musicians to learn more about music.\(^6\) The school’s name changed to the Mannes Music School in 1938 as the scope of its patrons began to expand. David and Clara’s son, Leopold Mannes (1899-1964), took over as president of the school in 1948 after Clara’s death. In 1989 the Mannes Music School joined The New School which was an amalgamation of several specialized colleges. Administrators at The New School renamed the Mannes Music School to Mannes College: The New School for Music, in 2005. In 2015 they again decided to rename the college to the Mannes School of Music.

The undergraduate degree in orchestral conducting at Mannes has been offered since before the current director, Professor David Hayes, began teaching at the university in the 1999-2000 school year. According to Professor Hayes, the Bachelor of Music in Orchestral Conducting was offered at Mannes during the time of his predecessor, though

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\(^6\) David Mannes also founded the Colored Musical Settlement School in 1911-12 with the goal of providing music education to African-American children who were neglected in the American school system at that time.
he is unsure of the exact date of when the program began. In his years at Mannes, Hayes has had three undergraduate conducting students graduate from the program. This is because acceptance to the program is contingent upon a high level of musicality and music knowledge.

Students in the undergraduate orchestral conducting program at Mannes are afforded many opportunities to conduct ensembles both on their own and with the assistance of supervising faculty. According to the Mannes School of Music website:

“There is a wide spectrum of opportunities for students to conduct different ensembles, both in rehearsal and performance, including the Mannes Orchestra, the Mannes American Composers Ensemble (MACE), Mannes Opera (there is a conducting apprenticeship program under Joseph Colaneri, the Opera Director), as well as various chamber ensembles. Notably during their final year, Mannes conducting students go on an apprenticeship with the Buffalo Philharmonic, where they spend 4 two-week sessions in Buffalo as cover conductors for the Philharmonic, under the mentorship of Music Director JoAnn Falletta. Conducting students receive a full immersion by going to all rehearsals, artistic meetings, the Philharmonic library, and by interacting with musicians of the orchestra. It is an amazing apprenticeship for all Mannes conducting students at the end of their tenure, an opportunity to see the world as it is, how a major orchestra operates. At the end, students conduct one-half of a public concert.”

Undergraduate conducting students work with university affiliated orchestras and in a conducting internship with the Buffalo Philharmonic Orchestra (BPO). Because of these opportunities, the program is quite competitive. Only 4 to 5 students are allowed into the conducting program simultaneously. Professor Hayes indicated that of these 4 or 5, there are only 1 or 2 bachelor’s level conducting students. This is because Mannes only admits highly exceptional students into the undergraduate conducting program. Many undergraduate and graduate conducting students who graduate from the program go on to

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66 See Appendix I for interview transcript with Professor David Hayes.
67 Found under “A WIDE SPECTRUM” on the Mannes conducting webpage at: http://www.newschool.edu/mannes/conducting/
have impressive professional careers. One of the undergraduate conducting students went on to be appointed the assistant conductor of the Milwaukee Symphony Orchestra and assistant conductor of the Pittsburgh Symphony Orchestra.

Figure 3.3: Course requirements for the Bachelor of Music in Orchestral Conducting degree program at the Mannes School of Music.  

68 The full student catalog for the Mannes School of Music can be downloaded at: http://www.newschool.edu/mannes/bachelor-of-music/.
According to the Mannes School of Music website:

“For former students have gone on to find professional success across a wide range of styles and musical ensembles, including the Chicago Symphony, the Milwaukee Symphony, Ensemble 212, the 92Y School of Music Orchestra, CUNY Symphony Orchestra, the Longy School of Music Orchestra, Bard College Orchestra, Apollo Chamber Orchestra, York Symphony, Portland Opera, Opera Camerata, the Philadelphia Singers, Fairfield County Chorale, Oratorio Society of New York, Queen City Chamber Opera and the New York Youth Symphony. Many have gone on to distinguish themselves in academia, including one recent conducting graduate who is now Chair of Musical Studies at the Curtis Institute of Music.”69

All the opportunities at Mannes come with the responsibility of studying practicing several orchestral pieces each week, and practicing diligently for multiple conducting-centric courses required on the undergraduate conducting students’ schedules each semester. The music classes in common between the undergraduate degree program in conducting and other undergraduate music performance degrees are: Art of Engagement, World of Music, Dictation I-IV, Music Theory I-IV, Music History in Cultural Context I & II, and Analysis I & II. All music majors are also required to take piano courses. Music theory, piano, harpsichord, composition and conducting majors are required to enroll in specialized piano courses known as Keyboard I-III where they learn counterpoint, harmonic progression, and simple chorales. All music performance majors are required to complete the classes Composition in Contemporary Styles, New Proficiencies, The Entrepreneurial Musician, and Graduation Recital. Those students entering the undergraduate conducting program must complete Dictation I, Ear Training I, Piano Class I, and Music Theory I prior to candidature for the degree. The New School

69 Found under “REACHING YOUR POTENTIAL” on the Mannes conducting webpage at: http://www.newschool.edu/mannes/conducting/
requires only a few general education courses for music majors meaning the clear majority of classes are music related each semester. A series of courses called University Lectures (ULECS) cover most of the general education requirements for all students at The New School.

Students pursuing an undergraduate degree in orchestral conducting have two important core classes added to their schedule each semester: Conducting Class and Techniques in Conducting. The Conducting Class is a seminar where all conducting students gather once a week to discuss score preparation, rehearsal strategies, and conducting techniques. At this point in time there is no separation between the degree tracks of bachelor’s and master’s level conductors. Conducting majors at all levels participate in the same classes and the only differences in their degree programs are courses outside the conducting department. There was once a repertory orchestra that met once a week. This class had the benefit of allowing the undergraduate conducting students to put the skills they have learned into practice with an orchestra of their own. The undergraduate conducting majors were tasked with preparing the repertory orchestra for their concerts which occurred once per semester. The repertory orchestra has since been disbanded and replaced with the Techniques in Conducting class which is essentially a lab orchestra with a string quintet and a pianist. In the Techniques in Conducting class, students study and conduct standard orchestral repertoire like Mozart, Haydn, Beethoven, Brahms, and more. They also learn rehearsal techniques, rehearsal planning, and concert programming in the Techniques in Conducting class. Students in

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70 Professor David Hayes indicated that the program has changed slightly in the last two years (2015-2017) and is being reconstructed within the next year (2017-2018). Some of the classes seen on the course schedule in Figure 3.3 are not indicative of the current requirements.
the conducting program are also given opportunities to collaborate with faculty in other areas to conduct and facilitate rehearsals of wind ensemble, brass ensemble, and other university ensembles.

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<td>4</td>
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</tr>
<tr>
<td>Keyboard II</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Chamber Music**</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Music History in Cultural Context II</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Piano Lit II*</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Distribution requirements</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>New proficiencies</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>35</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Fourth Year</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Theory IV</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Ear Training IV</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Analysis II</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Score Reading</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Keyboard III</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Piano Pedagogy*</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Chamber Music**</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Composition in Contemporary Styles</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Distribution requirements</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>New proficiencies</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>The Entrepreneural Musician</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Graduation Recital</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Electives</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>36</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Four-year total**: 127

*Harpsichord majors replace Piano I & II and Piano Pedagogy with Harpsichord Players and additional electives by achievement. **Chamber music credits cannot be used to fulfill the elective requirement.

Figure 3.4: Course requirements for the Bachelor of Music in Piano Performance at the Mannes School of Music in New York, New York.

Undergraduate conducting majors at Mannes are not required to enroll in private instrumental lessons during the 4-year program. Students may enroll in instrumental lessons and foreign language classes if they choose to do so, but there is no specific
curricular requirement that mandates it. In Figure 3.3 the undergraduate conducting curriculum shows that students must enroll in Major Lessons, but this refers to enrollment in the Techniques in Conducting and Conducting Class courses discussed above. At the end of the degree program, undergraduate conducting students are expected to perform a recital in which they select around 30 minutes of repertoire to conduct with the university orchestra. This recital is often presented as a combination recital where multiple student conductors perform.

I have provided an example of the curriculum requirements for a Bachelor of Music in Piano Performance at Mannes in Figure 3.4. The only substantial differences between the undergraduate conducting degree and other performance degrees are the subject matter in private lessons and major area seminar classes. Score Reading is a class that is rarely taken by students outside the conducting and keyboard studios. For the most part, undergraduate conducting students at Mannes follow a similar course schedule to other performance majors with the added benefit of opportunities to conduct a variety of ensembles.

Other Examples of Conducting Centric Undergraduate Degrees in the United States

There are at least two options aside from Chapman and Mannes for prospective college students who would like to pursue a music degree that may offer more conducting classes than the average undergraduate music education degree in the United States.71 Stanford University in Stanford, California offers a Bachelor of Arts with a Concentration in Conducting that requires students to take five conducting classes. Students in this program still enroll in private instrumental or voice lessons and take

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71 See Appendix E for example of some conducting and music classes required in 10 separate undergraduate music education degree programs in the United States.
many music theory, music history, and other music related courses. This is an interesting option that allows students to study conducting in more than two or three classes, but it may not afford as many opportunities to conduct with university affiliated ensembles. The curriculum for this degree allows students to undergo a senior concentration project which can be fulfilled through a conducting recital. While the primary focus of this research paper is undergraduate degrees in conducting performance, Stanford’s B.A. in conducting deserves to be mentioned among universities in the United States that offer an undergraduate degree in conducting.

Berklee College of Music in Boston, Massachusetts is famous for offering a wide variety of performance ensembles in which students may participate. An Indian music ensemble, Latin pop ensemble, and Bluegrass ensemble are only a few examples of the many ensembles offered. Berklee also offers more traditional music degree programs such as undergraduate degrees in music education, composition, and instrumental performance. The minor emphasis in conducting is what sets Berklee’s undergraduate music program apart from others in the United States.

There are four conducting minor tracks for students to choose from at Berklee: the choral track, the contemporary track, the music education track, and the musical theatre track. Private lessons in an instrument and a solo recital are integral parts of the curriculum for the undergraduate degree in music education as well. Those students interested in conducting are given more opportunities to gain poise on the podium with the four core conducting courses and the two orchestration courses seen in Figure 3.6.

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72 A full list of ensembles at Berklee College can be viewed at: [https://www.berklee.edu/ensemble](https://www.berklee.edu/ensemble)
The conducting minor at Berklee is a logical approach to an undergraduate conducting program that allows students who have a passion for conducting to further pursue the art.

### B. Concentration in Conducting

In addition to degree requirements required of majors listed above, students in the Conducting concentration must:

- Complete at least 6 additional units for a letter grade in conducting. Additional courses might include, but are not limited to:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 127</td>
<td>Instrumentation and Orchestration</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 130A</td>
<td>Introduction to Conducting</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 130B</td>
<td>Elementary Orchestral Conducting</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 130C</td>
<td>Elementary Choral Conducting</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 230</td>
<td>Advanced Orchestral Conducting</td>
<td>2.4</td>
</tr>
<tr>
<td>MUSIC 231</td>
<td>Advanced Choral Conducting</td>
<td>2.4</td>
</tr>
</tbody>
</table>

Register for an independent project (MUSIC 198 Concentrations Project, 4 units) in the senior year under faculty supervision, leading to a senior conducting project.

In preparation for their senior recital, students should refer to the Recitals-at-a-Glance planning page for calendar links and reservation deadlines.

**Figure 3.5:** The conducting courses required for the Bachelor of Arts in Conducting at Stanford University in Stanford, California.

**Figure 3.6:** Required courses for undergraduate music majors pursuing a music education track conducting minor at the Berklee College of Music in Boston, Massachusetts.

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73 The image in Figure 3.5 was taken from the Stanford website at: http://exploredegrees.stanford.edu/schoolofhumanitiesandsciences/music/music.pdf

74 The image in Figure 3.6 was taken from the Berklee website at: https://www.berklee.edu/minors/conducting-music-ed
CHAPTER 4:
Survey Data and Analysis

Survey Instrument

An email survey entitled “A Study on Undergraduate Degrees in Conducting” was sent to 58 university schools of music in the United States. The 58 universities were selected only if they had undergraduate degrees in music education, a master’s degree in conducting, or faculty members who taught conducting classes each semester. The National Center of Education Statistics (NCES) website provided a list of the universities with the highest student enrollment in the United States. This list was used to determine the universities that would be eligible to participate. The NCES data also ensured that American universities of renown were included in the survey. Each university’s website was examined to confirm that there was information available on curriculum for undergraduate music degrees. The survey was created for the purpose of gathering information on the availability of undergraduate degrees in the United States. Both private and public institutions were included in the survey requests.

Section 1 provided a description of the survey, eligibility requirements, and an agreement to allow the researcher to use data from the survey as part of this research document. Section 2 contained a preliminary question to establish that the participant had

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75 See Appendix B for full survey questions.
taught conducting classes at the university level and was eligible to complete the entire form. In Section 3 the researcher asked for information such as title of teaching position, and which music degrees were offered at the participant’s current institution. The names and emails of each participant will not be disclosed in this research and were gathered for data organization only. Section 3 also contained a series of short answer questions that inquired about the availability of undergraduate conducting degree programs, knowledge of other undergraduate degree programs in conducting, and future plans regarding the establishment of an undergraduate conducting program at their university. Participants were sent a copy of their answers if requested after completion of the survey.

Participants

16 out of 58 potential conducting faculty members from schools of music across the United States responded to the invitation to participate in the survey. The 16 participants represented universities from the states of Rhode Island, Michigan, New York, California, Connecticut, Massachusetts, Ohio, Texas, Maine, Colorado, and Virginia. These universities represented a wide variety of public and private universities including some of the most prestigious schools of music in the United States. Orchestral conducting, wind conducting, choral conducting, and music education faculty members responded to the survey.

Survey Data and Analysis

In Section 2 the participants were asked to identify which undergraduate music degrees were offered at their institution based on a pre-selected list. Participants were

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76 Participants were given a pre-determined list of degrees to select from that were relevant to this research.
77 For the exact universities represented in the survey, please see Appendix I.
allowed to select all options that applied. An undergraduate degree in composition was presented as an option because of its structural similarities to an undergraduate degree in conducting. Undergraduate degrees in music history and music theory were provided as options because they are uncommon in the United States. Conversely, a Bachelor of Arts (B.A.) in Music was provided as an option because it is commonly offered at universities in the United States. An undergraduate degree in music education was provided as an option because it is the degree that most closely resembles the curricular requirements of undergraduate degrees in conducting.

![Bar chart](image)

**Figure 4.1**: Survey data regarding undergraduate music degrees offered at participating faculty members’ respective universities.

Much of the data seen in Figure 4.1 may not be surprising to those who have been affiliated with various schools of music in the United States. None of the 16 participants indicated that their university offered an undergraduate degree in conducting. Composition (87.5%), Music Education (75%), and a B.A. in Music (81.3%) were the

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78 Further discussion on why composition is similar to conducting in Chapter 5.
most commonly offered degrees at the participants’ respective universities. One unexpected outcome of the question in Figure 4.1 was the 4 (25%) undergraduate degrees in Music Theory and the 6 (37.5%) undergraduate degrees in Music History that participants indicated are available at their respective institutions. These statistics, while certainly not indicative of the entirety of the United States, show that prospective university level music students may have more opportunity to pursue specialized undergraduate degrees than ever before.

The data in Figure 4.2 displays an intriguing disparity between the availability of undergraduate degrees in conducting and graduate degrees in conducting. 13 of the 16 participants (81.3%) indicated that their university offered a master's degree in conducting. This means that the conducting moves from being the least offered (0%) undergraduate degree in Figure 4.1, to the most offered (81.3%) degree at the master’s level in Figure 4.2. This disparity highlights the lack of real performance training for conductors before the graduate level compared to their instrumental and vocal performance peers. Master’s degrees in music education are offered at 10 (62.5%) of the participants’ universities which is a decline from the 12 (75%) universities that offer an undergraduate degree in music education.

In Section 3, participants were asked questions about their awareness of the availability of undergraduate degrees in conducting in the United States, Europe, and Asia. This question was meant to provide the researcher with the knowledge of unknown undergraduate conducting degree programs as well as examine the participants’ knowledge on the subject. The final question in Section 3 of the survey asked participants about their willingness to implement an undergraduate degree program for conductors in
the future. The majority of participants (62.5%) indicated that they would not be in favor of implementing the program at their university. 2 participants (12.5%) indicated that they would be interested in implementing the program, and 2 participants (12.5%) indicated that they might be interested in implementing the program in the future. Lastly, 2 participants (12.5%) revealed that their university currently has an undergraduate conducting degree program of some kind.

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Count</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masters Degree in Conducting</td>
<td>13</td>
<td>81.3%</td>
</tr>
<tr>
<td>Doctorate in Conducting</td>
<td>9</td>
<td>56.3%</td>
</tr>
<tr>
<td>Masters Degree in Music Education</td>
<td>10</td>
<td>62.5%</td>
</tr>
<tr>
<td>Ph.D in Music Education</td>
<td>5</td>
<td>31.3%</td>
</tr>
<tr>
<td>Masters Degree in Composition</td>
<td>12</td>
<td>75%</td>
</tr>
<tr>
<td>Doctorate in Composition</td>
<td>11</td>
<td>68.8%</td>
</tr>
<tr>
<td>Masters in Music History</td>
<td>8</td>
<td>50%</td>
</tr>
<tr>
<td>Doctorate in Music History</td>
<td>8</td>
<td>50%</td>
</tr>
<tr>
<td>Masters Degree in Music Theory</td>
<td>7</td>
<td>43.8%</td>
</tr>
<tr>
<td>Doctorate in Music Theory</td>
<td>8</td>
<td>50%</td>
</tr>
<tr>
<td>None of the above</td>
<td>1</td>
<td>6.3%</td>
</tr>
</tbody>
</table>

**Figure 4.2**: Survey data on the question “Which of the following graduate degrees are offered at your current university?”

**Figure 4.3**: Conducting faculty favorability towards implementing an undergraduate conducting degree program.
CHAPTER 5:

A Discussion on the Methods, Challenges, and Benefits of Implementing a Bachelor of Music in Conducting

Differing Cultures, Philosophies, and Methods of Implementation

Chapters 2, 3, and 4 of this paper were designed to provide examples of established conducting programs in the United States, Europe, and Asia. These examples have shown that there is a clear contrast in the way that countries implement undergraduate degrees in conducting. The German and Austrian examples of undergraduate conducting degree programs exhibit a dedication to training students as pianists as well as conductors. The addition of multiple accompaniment, piano reduction, and score reading classes in the German and Austrian systems virtually assures that undergraduate conducting students will be proficient pianists. Piano skills are valued highly by many schools of music in the United States and Korea as well, but the sheer number of piano courses required by universities such as the Hanns Eisler School of Music in Germany are well above the average piano requirements seen in the universities from the United States included in this study. Chapman comes close to mirroring these rigorous piano requirements if undergraduate conducting students also enroll in the Keyboard Collaborative Arts program.
Piano skills are beneficial to conducting majors for several reasons. (1) Proficient piano performance skills allow conductors to read scores without audio or video recordings. (2) The piano is inherently read in multiple clefs. The ability to read in multiple clefs is a skill that is imperative to successful score preparation, score analysis, and expedient transposition during ensemble rehearsals. (3) Piano accompaniment of ensembles can be especially valuable in ensembles comprised of singers. Accompaniment is a skill relevant to both conducting and music education. (4) Conductors may be in a position where performing one or more parts on the piano as an example for the ensemble is the most efficient method of instruction. The number of piano classes required in undergraduate music degree programs varies depending on each respective institution’s curriculum. Most universities in the United States will require music undergraduates to complete at least one piano class, though the number of credits required at each institution varies.79

There is a significant cultural difference between the education systems in the United States, Germany, Austria, and Korea prior to college. High schools in the United States and Korea typically provide a more generalized education that requires classes in a wide variety of disciplines including multiple classes in sciences, history, English, foreign languages, mathematics, and more. In Germany and Austria, the Realschule and Gymnasium tracks for high school students provide specialized education that promote the talents and interests of individual students in order to prepare them for university level study. Students in the German education system must also complete one more year

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79 Piano requirements for undergraduate conducting majors could also lead to the addition of new courses for piano or music education majors. These new courses could potentially taken alongside conducting majors.
of secondary school study prior to college than students in the United States and Korea. This may mean that music students in the German and Austrians systems have greater knowledge and more experience before entering college. As a result of these differences, conducting training may begin at an earlier age in countries outside the United States.

Music education is often the undergraduate degree program with the most conducting requirements in the United States aside from undergraduate conducting programs like the ones discussed in Chapter 3. In Figures 5.1 and 5.2 I have provided some examples of the music classes required of undergraduate music education majors in the United States. In Appendix E, I have created a table that lists 10 large universities in the United States that offer undergraduate degrees in music education. These examples also display the audition requirements for prospective music education undergraduates if their primary instrument is piano.

As seen in Appendix E, there is an average of between 2 and 3 conducting courses required throughout the entire 4-year music education degree process in the United States. Depending on the class size and meeting times, an undergraduate student may not be given more than several minutes each week to conduct in front of an ensemble during class time. The ensemble in an undergraduate conducting class may not represent standard instrumentation of an orchestra or concert band. This could prove to be an issue for future music educators who will likely be spending a large portion of their class time conducting an ensemble made up of multiple instrument types. Undergraduate music education degrees often include a high number of music related courses that do not allow for many additions or reductions to the curriculum. The music education courses in instrumental, vocal, and percussion techniques are highly valuable for anyone pursuing a
conducting related profession. The merits of a deeper understanding of each instrumental
group cannot be overstated. This is something that Chapman University clearly values as
well based on their curriculum requirements for undergraduate conducting majors.

The audition requirements for prospective undergraduate conducting students in
the German, Austrian, and Korean examples in this research are objectively more
complex than their average music education counterpart in the United States. In the
United States, undergraduate degree music auditions typically consist of an instrumental
or vocal audition of both prepared and sight read pieces. Music theory and music history
entrance exams are common among many undergraduate degree programs in this study.
The difficult portions of the auditions for the European undergraduate conducting
programs are the multi-work conducting auditions that include heavy piano requirements.
Tables 5.1 and 5.2 display the most piano requirements a prospective undergraduate
music education student would be required to perform for an audition at UCLA and
Florida State respectively. Music education students who select a wind or string
instrument as their primary instrument have even fewer piano requirements prior to entry
into the undergraduate programs at these two institutions. In Europe, the piano auditions
are often required regardless of the student’s selected primary instrument. When a
prospective student applies for an undergraduate degree in conducting in Europe, they do
so with the knowledge that they will be entering a thoroughly demanding program. They
are also aware that before graduation they will be expected to be proficient enough at
piano to perform an accompaniment of an opera scene, symphonic movement, or other
piece of equal difficulty.
Table 5.1: Audition and music class requirements for undergraduate music education majors at the University of California Los Angeles in Los Angeles, California.\(^\text{80}\)

<table>
<thead>
<tr>
<th>School Name</th>
<th>Audition Requirements (if piano is primary instrument)</th>
<th>Music Education Major Curriculum</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>● First movement of a sonata by Haydn, Mozart, or Beethoven;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Romantic work or 20th century work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>● A virtuoso etude of Chopin, Liszt, Scriabin, Rachmaninoff, Debussy, Bartok, or Ligeti</td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Performances must be by memory except for some contemporary pieces</td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Sight reading at the level of Schubert's Landler</td>
<td></td>
</tr>
</tbody>
</table>

Table 5.2: Audition and music class requirements for undergraduate music education majors at Florida State University in Tallahassee, Florida.

<table>
<thead>
<tr>
<th>School Name</th>
<th>Audition Requirements (if piano is primary instrument)</th>
<th>Music Education Major Curriculum(^\text{81})</th>
</tr>
</thead>
</table>
| Florida State University\(^\text{82}\) | ● A Sinfonia or Prelude and Fugue by J.S. Bach  
● A quick movement from a classical sonata  
● A work of your choice from the 19th, 20th, or 21st century | Music Theory I-IV, Music History I & II, Private Lessons on Primary Instrument (6 semesters), Class Piano (4 Semesters), Class Guitar, Intermediate Class Guitar, Sight Singing I-IV, World Music, Music Literature, Large Ensemble (each semester), Senior Project/Recital, Introduction to Teaching Music, Introduction to Wind & Percussion Instruments, Choral Techniques, Introduction to Teaching String Instruments, Children’s Choir, \textbf{Communication Skills Class & Lab (Choral or Instrumental)}, Music Education in American Society |

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\(^{80}\) Further discussion on why composition is similar to conducting in Chapter 5.

\(^{81}\) Conducting classes have been underlined and emboldened. Some classes have been omitted.

\(^{82}\) \url{http://music.fsu.edu/sites/g/files/upcbnu406/files/Program%20of%20Studies%20Sheets/BME%20Instrumental.pdf}
Two courses that are common between foreign undergraduate degree programs in conducting and those in the United States are ear training and score reading. Both Chapman and Mannes require a substantial amount of ear training. This theoretically should improve error detection and memorization for young conductors. Both are essential skills for a developing conductor. Chapman does not officially require score reading or a score preparation course, but Professor Wachs insists that students practice these important skills in private conducting lessons. Mannes requires one semester of score reading for undergraduate conducting students and covers score preparation in the Techniques in Conducting class. The European and Asian undergraduate conducting programs in this research often value the study of opera and the three most prevalent languages in western music history: German, French, and Italian. Since the students at German and Austrian schools are fortunate enough to speak the German language, they often require Italian or French as part of the curriculum for undergraduate conducting majors. Many universities in the United States also require foreign language credits, though they are not limited to the three main languages seen in music. Opera coaching or vocal coaching of some kind can be viewed in many of the examples of foreign undergraduate degree programs in conducting found in Appendix D. Chapman requires two choral conducting classes that provide the undergraduate conducting students with knowledge regarding choirs and effective choral rehearsal techniques. The Mannes website indicates that these courses are not offered at their institution.

The greatest difference between the United States and the German, Austrian, and Korean undergraduate degrees in conducting is the specialization of curriculum.
Universities and high schools in the United States place great value in general education courses that may have little relevance to a student’s future undergraduate major or career. The German education system attempts to cultivate talent in subjects that students show an aptitude for before they enter college. There are some key music courses that are important based on the examples the universities studied in this research. The common courses between the majority of undergraduate degree programs in conducting are private conducting lessons, orchestration or instrumentation, one or more group conducting classes, keyboard training, ear training, large ensembles (both as conductor and instrumental performer), and private lessons on a major instrument.

**Challenges of Implementing an Undergraduate Degree in Conducting**

There are several challenges to establishing undergraduate degree programs in conducting. I will present some of these challenges and offer a response based on the examples of the universities studied in this research.

Some may believe that undergraduate music students cannot become proficient instrumental performers in an undergraduate conducting program. This is a valid and important concern because being a proficient instrumental performer is essential to being a quality conductor. The Mannes School of Music does not require undergraduate conducting majors to enroll in instrumental private lesson. However, Chapman University addresses this worry with their course requirements seen in Chapter 3. They require undergraduate conducting majors to enroll in both private instrumental lessons and private conducting lessons. They must also complete both an instrumental recital and a conducting recital. This is another trait that the degree program at Chapman has in common with its German, Austrian, and Korean counterparts. The undergraduate degree
in conducting at Chapman is challenging, but students are willing to undergo these rigorous requirements because they have a passion for conducting.

Another challenge to an undergraduate degree in conducting may be that there is not enough material to warrant private conducting lessons for 4 to 8 semesters in an undergraduate degree program. Some may posit that two or three group conducting courses are enough to learn all the basics of conducting. According to the undergraduate conducting programs in this study, some of the basics may include score reading, score preparation, score analysis, transpositions, the ability to accurately represent dynamics and articulations with the left hand, the ability to clearly conduct patterns with the right hand, hand independence, error detection, efficient rehearsal planning, effective communicative skills during rehearsals, organizational skills, concert programming, an understanding of Italian, German, and French musical terms, and an understanding of the differences in conducting singers, string players, and wind players. Instrumental lessons often provide students the opportunity to work on varying techniques as they work through a substantial amount of repertoire. Conducting lessons may provide similar opportunities. Familiarity with conducting repertoire and understanding how to teach and conduct individual works may be enough to warrant private conducting lessons for upper-division students, even if no undergraduate degree in conducting is offered at the respective university. An understanding of the wide variety of nuances from composer to composer, and the ability to convey those nuances appropriately, is perhaps one of the more underrated skills in early conducting training.

This leads to the concern that students may not know enough about music to begin conducting in front of an ensemble consistently. As this paper has shown, there are
cultural differences that may mean some European music students are more mature and knowledgeable than their counterparts in the United States prior to college. If a student does not display the necessary knowledge in music theory and music history, then they should not be conducting a university level ensemble. For example, if a student is placed in the remedial music theory course in their first semester, then it would likely be wise not to enroll them in any conducting class or conducting lessons until they have gained the appropriate sight reading and music theory skills. This is where both Chapman and Mannes have provided a solution. Both institutions only accept students of exceptional skill into the undergraduate conducting program. At Chapman, students are even required to complete a set of prerequisite courses and an Upper-Division Proficiency exam before becoming a candidate for the degree. Acceptances to both conducting programs are limited and the competition is fierce.

Another challenge for an undergraduate degree program in conducting is the amount of time and opportunities available to each student to conduct in front of ensembles. This is a problem that can be partially solved by the temperament of the orchestra, band, or choir director at the university. If the faculty are enthusiastic about conducting training and willing to allow students to frequently rehearse and conduct in concert, then opportunities may be available. If the school is small and cannot support multiple ensembles, an undergraduate degree program in conducting may not be appropriate. If the school is large and has a variety of ensembles, the solutions to student conducting opportunities are more reliant on the ensemble directors. This is another case

83 The ‘appropriate’ skills include proficient reading in multiple clefs, key signatures, phrasing, articulations, and harmonic structure.
where placing limits on the number of students in the program at one time may be
necessary.

It may be difficult to create a curriculum for undergraduate conducting majors that includes sufficient training in music theory, music history, instrumental performance, and other standard music courses. As seen in Chapter 3, Chapman adds one additional music history class, one additional conducting class, instrumental private lessons, private lessons in conducting, and all music education instrumental methods classes to the curriculum for undergraduate conducting majors. There is no music performance course that Chapman removes from the curriculum for undergraduate conductors. Even with these class additions the degree is still achievable in 4 years, though many students stay for an additional one or two semesters to participate in more conducting opportunities at the university. Mannes does not require instrumental lessons for undergraduate conducting students, but does require specialized piano classes. Enrolling in two separate one hour private lessons each week is certainly more work for the student, but this is a practice that is commonly seen in the curriculum requirements for undergraduate degrees in music composition as well.

These are only some of the challenges that may be expressed when discussing the implementation of an undergraduate degree program in conducting. If there is no desire to start an undergraduate conducting program, or faculty are not inclined to teach additional conducting lessons and courses, then many of these solutions presented in this research may not apply. However, according to the survey in Chapter 4, it appears that there are some universities interested in starting an undergraduate conducting program.

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84 This does not include the independent study conducting seminar that Professor Wachs requires of his undergraduate conducting majors.
Benefits of Implementing an Undergraduate Degree Program in Conducting

There are several benefits that come directly from offering an undergraduate degree in conducting. In this section I will discuss some of these benefits citing examples from previous material in this research.

One of the more obvious benefits to offering an undergraduate degree in conducting is greater preparation for graduate level studies. There is no musical performance discipline that is given less preparation than conducting prior to the graduate level. Conducting lessons and additional courses in conducting would bolster the knowledge of students who wish to pursue a master’s degree directly after completing their undergraduate studies. This additional training should better prepare the undergraduates for graduate auditions in conducting and allow them to produce higher quality conducting videos for applications.

Poise on the podium is something that typically improves with more time conducting in front of an ensemble. Comfort in front of an ensemble is more easily attained through opportunities to conduct a variety of ensembles. In addition to confidence on the podium, poise also includes rehearsal skills, score preparation, and baton technique. Being able to put these skills to the test with live players and with the intended instrumentation of the piece is a better way to prepare young conductors than only providing piano and a few instruments. This is not always possible, but there are benefits to the experience for any music undergraduate interested in improving their conducting skills.

An undergraduate degree in conducting could provide a new path for music educators of the future. Based on the example of Chapman, a specialized undergraduate
degree program in conducting has the potential to offer a wide range of classes that apply
information learned in all types of music courses. Additional courses in conducting
would allow many theoretical classrooms activities to be put into practice in a controlled
setting. Some of these activities include ear training, score analysis, interpretation of a
work based on music history, and error detection in the ensemble. These are all skills that
can be learned in a classroom setting, but usually require significant applied experience to
master.

Conducting is a complex music performance art, but this research shows that
there is potential for universities to offer undergraduate degrees in conducting. This is
only possible if the program is implemented logically and responsibly. It is not in the best
interest of the student to allow them to continue pursuit of a degree program in which
they cannot adequately perform. If there is no faculty member willing to lead the
program, or there are no faculty members with a passion for conducting that can
effectively train undergraduate conducting majors over a 4-year period, it may be best not
to implement this type of program. However, if a public university were to implement an
undergraduate degree in conducting performance in the United States this year (2017)
they would be one of the first public universities to offer the degree.85 They would also
likely be the only public institution to offer the degree in the United States as of 2017.
This could potentially bring prestige to any school that started one of these undergraduate
conducting programs.86

85 As stated previously in this research, the University of Cincinnati once offered an undergraduate degree
in conducting.
86 Per Professor Daniel Wachs, undergraduate conducting students who graduate from Chapman have an
exceptionally high acceptance rate into renowned graduate programs in conducting.
CHAPTER 6:
Conclusion and Recommendations for Further Study

At the beginning of this paper I asked the question, “Why is conducting so infrequently offered as an undergraduate music degree?” Based on the examples in this research I have concluded that the answer to this question lies primarily in differing cultures and educational philosophies. In Germany, undergraduate degrees in conducting are flourishing and producing high quality conductors who achieve great success at a young age. Korea and many other Asian countries have a cultural dedication to excellence in education. This means that Korea ranks highly in many categories on the Organization for Economic Cooperation and Development’s (OECD) education statistics chart. In the United States, the public education system prior to college is not built to support specializations or extra electives for students. The United States public education system typically utilizes a generalized education approach that requires many courses in several core subjects. The courses can vary greatly from state to state. While this education system can be a benefit for students who are not certain of the career path they would like to pursue, it can also be a detriment for those students who have a significant interest in a subject and know the career they wish to pursue. There may need to be a cultural change in pre-collegiate education before music administrators in universities

87 See Chapter 2.
across the United States are willing to discuss the implementation of an undergraduate degree in conducting.

This does not mean that it is currently impossible to implement such a degree program. While flexibility may not be a strong attribute for public education in the United States before college, it can be achieved in universities. Chapman University provides an excellent example of how to assure that students in the undergraduate conducting program will have the required knowledge in music theory, music history, and performance prior to being fully admitted. Even after admission, these undergraduate conducting students must continue their performance and general music education classes until graduation. This makes the degree more intense, but potentially more rewarding as well. There should be options for the occasional exceptional student who shows an aptitude for conducting to pursue the art as soon as possible. However, supplementation of knowledge prior to candidacy for the undergraduate degree in conducting may be necessary in the United States to provide assurance for music faculty who are wary of the potential knowledge gaps in students’ educations.

There are clear challenges for those who wish to implement an undergraduate degree program in conducting. Some of these challenges were presented in Chapter 5. New challenges can always occur based on location, culture, finances, and other variables. University schools of music should review all challenges and consider as many solutions as possible before offering a new degree program. It is my hope that this research has offered a starting point for those seeking examples of successful undergraduate conducting programs in the United States and abroad.
Universities in the United States could be fulfilling a need for those students seeking to better themselves as conductors and solo performers during their undergraduate studies. Offering an undergraduate degree in conducting could potentially become a cherished part of the experience at any university. This undergraduate degree program would also have the potential to become one of the most prestigious and comprehensive music performance degrees offered anywhere in the United States. This could lead to exceptional careers for conductors at a younger age, perhaps even in professional music ensembles. Certain skills will always require experience to improve, but there may be potential to begin improvement earlier in a student’s college career by implementing more of these undergraduate conducting programs in universities in the United States that have the resources and conducting faculty members to catalyze the production of a quality undergraduate degree program in conducting.

**Recommendations for Further Study**

This research has been narrowed to an exploration of some undergraduate degree programs in conducting in Germany, Austria, Korea, and the United States. There are a few relevant subjects that may require further study.

More study of the history of conducting degrees in universities in the United States is a potential research topic. Where were conducting degrees, both graduate and undergraduate, first offered? Why were they started? This could make for an interesting research topic that is relevant to both conducting and music history.

Music education is the undergraduate major most similar to an undergraduate degree in conducting. This relationship leads to some questions regarding the conducting training given to undergraduate music education students. How much time do music
education majors spend conducting during a typical day in their teaching jobs after graduation? How often do undergraduate music education students conduct in front of an ensemble during class time? And finally, would undergraduate music education majors benefit from more conducting courses and opportunities to perform as a conductor during their undergraduate studies? There may be additional conducting courses such as score preparation, score analysis, score reading, or private lessons in conducting that could benefit music education majors as well as conducting majors.

The examination of conducting training at the undergraduate level is imperative to the future success of young conductors. Each institution studied in this research has unique curriculum and opportunities available for undergraduate conducting students. The addition of new degree programs with a curriculum as complex as conducting will always present challenges. This research has presented detailed examples of 6 bachelor’s degree programs in conducting performance that may serve as examples for university music faculty interested in implementing an undergraduate degree in conducting at their institution.
Bibliography

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https://books.google.com/books?id=1BNDAAACAAJ&source=gbs_book_other_versions


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Arizona State University, 2014.

http://search.proquest.com/docview/1537010338?accountid=13965

Appendix A:

Questions for Voice Interviews

1. Preliminary Questions:
   - I will be using this interview as a portion of the research I am conducting on the availability and implementation of undergraduate degrees in conducting. Do I have your permission to quote you and use your interview as data in my research?
   - May I have your name and the name of the school at which you teach?
   - What is the title of your teaching position at the university?
   - What is your personal background in conducting?
   - How many years have you been teaching conducting classes?
   - Which music courses do you typically teach each year?
   - Are there any unique or uncommon music degrees offered at your university?
   - Does your school currently offer a Bachelor of Music in Conducting?
     - If not, has it been offered in the past?
   - Do you currently offer a minor or emphasis in conducting?
   - Do you know of any other schools in the United States, Europe or Asia that offer bachelor’s degrees in conducting?

2. Questions for Chapman University and Mannes School of Music:
   - Which faculty members oversee the conducting degree?
   - How long has the program existed?
   - Who were the founders of the program?
   - Do you offer scholarships to conductors?
   - Can you list some of the conducting courses that you offer that other schools may not?
   - Are wind, orchestral, and choral conductors differentiated or is the degree all encompassing?
   - What were the reasons for starting the program?
   - Was there a great deal of interest from faculty or people outside the school before the program was implemented?
   - What was the response from students when the degree was made available?
   - Does Chapman offer any other uncommon music degrees?
   - What are some significant changes that have been made since the establishment of the conducting program?
   - Which courses are bachelor’s degree conductors required to take that other music majors are not?
- Are music education majors required to complete more than two conducting courses at Chapman?
- Is there a conducting lab or studio class that meets weekly for conductors?
- Are undergraduate conducting majors required to perform conducting recitals?
  - Are they required to perform an instrumental recital?
  - Do they have conducting juries?
  - Do they take private conducting lessons?
    - If yes, which topics of study are covered in private lessons?
  - Are they given the opportunity to conduct with large ensembles in concert?
  - Are they given opportunities to rehearse ensembles outside of conducting lab?
  - Do they have to take score study and/or orchestral literature?
- How does the conducting faculty select repertoire for conductors to begin their training?
  - Does the repertoire covered for first year Bachelors of Music (B.M.) conducting participants differ greatly from the next year’s new conductors? Or, is there a standard set of pieces that each conductor progresses through at each stage of their undergraduate education?
- Have students been able to successfully use their degree upon graduation?
  - Have they gone on to pursue graduate degrees in conducting?
  - Can you give some examples of scholarships/assistantships/significant acceptances into master’s/doctoral programs?
Appendix B:

Survey on the Availability of Undergraduate Degrees in Conducting

**A Study on Undergraduate Degrees in Conducting**

This survey will ask questions about the availability of undergraduate degrees in conducting. The survey is designed for conducting and music education faculty at the university level. This is a voluntary survey. By participating in this research you agree to allow the researcher to publish data based on your (and others’) responses.

The survey will take approximately 5-10 minutes and will be split into two sections. The survey will close on February 16th, 2017.

* Required

1. Email address *

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**Preliminary Question**

2. Have you taught university level conducting courses (including orchestra, band, choir, etc.) within the past 25 years? *

Mark only one oval.

- Yes  Skip to question 2.
- No   Stop filling out this form.

---

**University Information and Undergraduate Conducting Degree Availability**

This section will contain a few personal information questions about you and your university. To respect your privacy, your name is not required though you may provide it if you are comfortable. Your name will not be used in the research paper.

3. Please provide your name. (OPTIONAL)

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4. Please provide the title of your most recent teaching position. (for example: director of orchestral studies, beginning conducting professor, choir director, etc.) *

---

5. At which university were you most recently employed? *

---
6. Which of the following undergraduate degrees are currently offered at your university? (Or at the school where you were most recently employed). *
   Check all that apply.
   - Composition
   - Music Theory
   - Music History
   - B.A. in Music (or "General Music")
   - Music Education
   - Conducting
   - None of the Above

7. Which of the following graduate degrees are offered at your university? (Or at the school where you were most recently employed). *
   Check all that apply.
   - Masters Degree in Conducting
   - Doctorate in Conducting
   - Masters Degree in Music Education
   - Ph.D in Music Education
   - Masters Degree in Composition
   - Doctorate in Composition
   - Masters in Music History
   - Doctorate in Music History
   - Masters Degree in Music Theory
   - Doctorate in Music Theory
   - None of the above

8. Are you aware of any schools in the United States that offer Bachelor's degrees in conducting? If so, please list them below.

   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

9. Are you aware of any schools in Europe or Asia that offer Bachelor's degrees in conducting? If so, please list them below.

   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
10. Would you be in favor of implementing a bachelor’s degree program for conductors if you had approval and support of the school?

Mark only one oval.

☐ Yes
☐ No
☐ Maybe
☐ My school already has a program.
☐ Other: ________________________________

Figure B.1: Survey Questions from “A Study on Undergraduate Degrees in Conducting”
Appendix C:

Responses to the Survey entitled “A Study on Undergraduate Degrees in Conducting”.  

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88 Emails, names, and other personal information have been omitted. The order of the responses to each question has been randomized to ensure anonymity. If there do not appear to be 16 responses on a given question, there may be a duplicate response.
Please provide the title of your most recent teaching position. (for example: director of orchestral studies, beginning conducting professor, choir director, etc.)

- Director of Orchestras and Professor of Conducting
- Professor, Director of Orchestral Studies
- Director of orchestras, associate professor
- Director of Choral Activities
- Director of Orchestral Studies
- Associate Director of Bands
- director of bands
- Dir. of Orch Studies
- Director of Choral Activities
- director of orchestras, wind ensembles, opera workshop conductor
- Director of Wind Studies
- Professor of Music; Chair, Division of Conducting & Ensembles
- Director of Orchestras
- Director of Orchestral Studies
- Professor of Music, Director of Choral Studies
- Professor of Music Education

At which university were you most recently employed?

- University of Michigan
- UCLA
- Cornell university
- University of Rhode Island
- Central Washington University
- California State University Long Beach, The Bob Cole Conservatory of Music
- The Hartt School
- University of Cincinnati
- Manhattan School of Music and Juilliard
- New England Conservatory
- University of Southern Maine
- University of North Texas
- University of Northern Colorado
- George Mason University
- Stanford University
- Berklee College of Music
Which of the following undergraduate degrees are currently offered at your university? (Or at the school where you were most recently employed).

(16 responses)

- Composition: 14 (87.5%)
- Music Theory: 4 (25%)
- Music History: 6 (37.5%)
- B.A. in Music: 13 (81.3%)
- Music Education: 12 (75%)
- Conducting: 0 (0%)
- None of the above: 0 (0%)

Which of the following graduate degrees are offered at your university? (Or at the school where you were most recently employed).

- Masters Degree in Conducting: 13 (81.3%)
- Doctorate in Conducting: 9 (56.3%)
- Masters Degree in Music Education: 10 (62.5%)
- Ph.D in Music Education: 5 (31.3%)
- Masters Degree in Composition: 12 (75%)
- Doctorate in Composition: 11 (68.8%)
- Masters in Music History: 8 (50%)
- Doctorate in Music History: 8 (50%)
- Masters Degree in Music Theory: 7 (43.8%)
- Doctorate in Music Theory: 8 (50%)
- None of the above: 1 (6.3%)
Figure C.1: Survey Responses from “A Study on Undergraduate Degrees in Conducting”
Appendix D:  
Audition and Major Requirements for Undergraduate Degrees in Conducting  
in Germany, Austria, and Korea.\(^{89}\)

**Table D.1:** Audition and major requirements for 17 foreign undergraduate degrees in conducting.

<table>
<thead>
<tr>
<th>School Name and Country</th>
<th>Audition Requirements (If Available)</th>
<th>Undergraduate Core Conducting Curriculum</th>
</tr>
</thead>
</table>
| Hochschule für Musik Carl Maria von Weber in Dresden (Germany)\(^{90}\) | ● 10 Minute score reading of pieces prepared by the auditionee  
● 30 Minute conducting audition of pre-selected opera and symphonic excerpts  
● 30 Minute piano audition of works from three contrasting styles chosen by the auditionee  
● 20 Minute oral and written music theory exam | Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Score Reading, Sight Reading, Accompaniment on Piano, Ensemble Rehearsal Conducting (choral and instrumental), Conducting Methodology, Music Theory, Music History, Ear Training, Seminar on the Physiological and Psychological Foundations of Music Making, Seminars on Career Planning, Music Theory, Music History, Bachelor's Thesis |

\(^{89}\) These requirements are based on information found on each respective university’s website as of January, 2017. There may be updates, changes, additions, or omissions that are not reflected in this table. Exact course titles may be lost in translation.  
\(^{90}\) [http://www.hfmdd.de/studium/studiengaenge/direigierenkorrepetition/orchesterdireigieren/bachelor/](http://www.hfmdd.de/studium/studiengaenge/direigierenkorrepetition/orchesterdireigieren/bachelor/)
<table>
<thead>
<tr>
<th>Hochschule für Musik Hanns Eisler in Berlin (Germany)</th>
<th>Round 1:</th>
<th>Round 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting audition in three styles - Der Freischütz Overture must be included</td>
<td>Conducting audition that must include pieces by Dvořák, Brahms and Stravinsky</td>
<td>Preparing operatic ensemble piece performed on piano</td>
</tr>
<tr>
<td>A prepared solo work on piano or orchestral instrument</td>
<td>A presentation of an opera scene with several ensemble participants (free choice of opera language)</td>
<td>Easy piano excerpts from oratorios, opera, operetta, and musical theater, Score reading test</td>
</tr>
<tr>
<td></td>
<td>Score reading of opera excerpts on piano</td>
<td>Unprepared art song performance (voice)</td>
</tr>
<tr>
<td></td>
<td>Sight singing test</td>
<td>Four piano works of exceptional difficulty in contrasting styles</td>
</tr>
<tr>
<td></td>
<td>Score reading of a light orchestral score</td>
<td>Conducting audition of two prepared orchestral works</td>
</tr>
<tr>
<td></td>
<td>Test on transposition of instruments</td>
<td>German language test; Music history and music theory aptitude test</td>
</tr>
<tr>
<td></td>
<td>Piano audition on a prepared classical sonata or slow paced baroque work</td>
<td>Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Score Reading, Sight Reading, Accompaniment on Piano, Ensemble Rehearsal Conducting (both choral and instrumental), Physiology in Music, Piano Reduction Class, Music Theory, Music History</td>
</tr>
<tr>
<td></td>
<td>Score analysis exam; harmonic and melodic analysis exam</td>
<td>Ear training exam</td>
</tr>
<tr>
<td></td>
<td>Ear training exam</td>
<td>Exam on knowledge of music history from Bach to the present</td>
</tr>
<tr>
<td></td>
<td>Exam on knowledge of music history from Bach to the present</td>
<td>Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Score Reading, Sight Reading, Accompaniment on Piano, Ensemble Rehearsal Conducting (both choral and instrumental), Physiology in Music, Piano Reduction Class, Music Theory, Music History</td>
</tr>
</tbody>
</table>


92 [https://www.hmt-rostock.de/studies/study-courses/bachelor/bachelor-of-music/orchestra-conducting/](https://www.hmt-rostock.de/studies/study-courses/bachelor/bachelor-of-music/orchestra-conducting/)
<table>
<thead>
<tr>
<th>Institution</th>
<th>Audition Requirements</th>
<th>Additional Studies</th>
</tr>
</thead>
</table>
| Kunst Stuttgart (Germany)⁹³                       | • Instrumental/Choral performance audition on works from three different eras  
• Score reading test  
• Piano audition on easy excerpts from Haydn or Mozart  
• Conducting audition on two prepared works (performed by two pianists)  
• Conducting audition during an ensemble rehearsal with works from two different eras | Music History, Music Theory, Music Analysis, Score Reading, Piano Reduction Class, Accompaniment on Piano, Class Voice, Music and Exercise, Ear Training, Instrumentation, Career Planning Seminar, French and Italian (2 years) |
| Hochschule für Musik und Theater München (Germany)⁹⁴ | • Conducting audition consisting of works selected by audition committee  
• Conducting audition consisting of two contrasting works (performed by two pianists)  
• Full ensemble audition on a movement from a classical or romantic symphony  
• Piano accompaniment audition; Piano sight reading audition  
• 60 Minute general music theory exam  
• 180 Minute written music theory exam on modulation, four part harmony, art songs, and more  
• 10 Minute oral exam at the piano  
• 10 Minute piano audition on a polyphonic piano work by Bach | Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Ensemble Rehearsal Conducting (choral and instrumental), Italian Class (2 years), Classroom Teaching, Music Theory, Music History, Instrumentation, Ear Training |
| Hochschule für Musik und Theater Hamburg (Germany)⁹⁵ | • Music theory test  
• Live audition on major instrument and a minor instrument;  
• Ear training test | Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Ensemble Rehearsal Conducting (choral and instrumental), Coaching in Conducting, Opera Accompaniment, Ear Training, Music Theory, Music History, Score Reading, Form and Analysis of Music, Class Voice, Bachelor's Thesis |
| Hochschule für Musik Franz Liszt Weimar (Germany)⁹⁶ | • 20 Minute conducting audition  
• 15 Minute accompaniment audition  
• Score reading test  
• Singing audition | Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Ensemble Rehearsal Conducting (choral and instrumental), Choral Conducting, Rehearsal |

⁹³ https://www.hmdk-stuttgart.de/studium/studiengaenge-musik/bachelor-musik/bachelor-musik-orchesterdirigieren/  
⁹⁴ http://website.musikhochschule-muenchen.de/de/index.php?option=com_content&task=view&id=865&Itemid=734  
⁹⁵ http://www.hfmt-hamburg.de/studiengaenge/uebersicht-abschluesse/bmus-dirigieren/  
⁹⁶ http://www.hfm-weimar.de/studieninteressierte/studium/bachelor.html#HfM
| Hochschule für Musik Theatre und medien Hannover (Germany)| 30 Minute audition on major instrument  
10 Minute audition on piano  
45 Minute music theory exam  
45 Minute ear training exam | Techniques, Conducting Techniques, Score Reading, Orchestration, Instrumentation, Opera Accompaniment, Piano Lessons, Teaching Education, Class Voice, Music Theory, Music History |
| --- | --- | --- |
| Round 1: | Music Theory Exam  
Audition on main instrument  
Sight reading exam | Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Orchestral Conducting, Score Reading, Vocal Score Reading, Sight Reading, Figured Bass and Continuo Class, Class Voice, Music Theory, Music History, Italian Class |
| Round 2: | Conducting from a score with piano accompaniment  
Performance of two contrasting works on piano  
Sight reading orchestral score on piano  
Music theory and aural ability exams | |
| Hochschule für Musik Detmold (Germany)| Score reading exam  
Prepared audition of a difficult piano excerpt  
Transposition exam on piano  
Conducting audition of a work by Mozart, Haydn, or Beethoven | Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Score Reading, Class Voice, Accompaniment, Choir, Orchestra, Chamber Music, Music Theory, Music History, Piano Lessons |
| Round 1: | Piano audition on pieces from three different eras  
Opera accompaniment audition on excerpts from Mozart, Weber, and Puccini  
Score reading exam | Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Coaching in Conducting, Piano Lessons, Score Reading, Accompaniment, Class Voice, Choir, Music Theory, Music History, Forms and Analysis in Music, Concert Programming, Instrumentation |
| Round 2: | Conducting audition with the Bergische Symphony | |
| Hochschule für Musik und Tanz Köln (Germany)| 30 Minute conducting audition on Weber and Mozart  
Audition on piano or orchestral instrument  
Score reading of an opera excerpt  
Music theory exam  
Ear training exam  
Piano audition of pieces from two different eras | Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Piano Lessons, Score Reading, Vocal Accompaniment, Choir, Orchestra, Chamber Ensembles, Contemporary Music, Music Theory, Music History, Organology, Ear Training, Italian Class, Forms and Analysis in Music, Bachelor's Thesis |
| Hochschule für Musik und Theatre Felix Mendelssohn Bartholdy Leipzig (Germany)| 30 Minute conducting audition on Weber and Mozart  
Audition on piano or orchestral instrument  
Score reading of an opera excerpt  
Music theory exam  
Ear training exam  
Piano audition of pieces from two different eras | |

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100 [http://www.hmt-leipzig.de/de/home/fachrichtungen/dirigieren_korrepetition/studiendokumente_dirigieren_korrepetition](http://www.hmt-leipzig.de/de/home/fachrichtungen/dirigieren_korrepetition/studiendokumente_dirigieren_korrepetition)
| University of Music and Performing Arts in Graz (Austria) | 3 Hour German and English exam  
- Melodic and harmonic Dictation  
- Music Theory exam  
- Instrumentation exam  
- Exam on analysis of form, harmony, and counterpoint  
- Oral skills exam  
- Piano audition on two pieces from different eras  
- Sight reading of a piano piece chosen by audition committee  
- Conducting audition which must include pieces by Dvorak and Stravinsky  
- Conducting exercises selected by the audition committee | 3 year degree, Conducting Lessons (6 semesters), Major Instrument Lessons (6 semesters), Ensemble Rehearsal Conducting (choral and instrumental), Orchestral Conducting Repertoire, Choral Conducting Repertoire, Coaching in Conducting, Music Theory, Music History, Music Analysis, Class Piano, Score Reading, Voice Training, The Practice of Opera, Choir, Orchestra, Chamber Choir, Organology |
| Korea National University of Arts in Seoul (Korea) | Music Dictation of homophonic, two-part, and four-part works  
- Theory and Harmony Test  
- Sight singing and conducting the score simultaneously  
- Perform the 1st movement of Mozart's Symphony No. 39 in E-flat major on piano  
- Sight read a composition selected by the committee  
- Conduct 1st movement of Mozart's Symphony No. 39 | Conducting Lessons (8 semesters), Major Instrument Lessons (8 semesters), Ear Training, Sight Singing, Harmony and Analysis, Score Reading, Orchestration, Music Theory, Music History, Opera Coaching Techniques, Advanced Keyboard Harmony, Voice Training, Analysis of Symphonic Music |
| Seoul National University (Korea) | N/A (Composition Degree with Conducting Major Emphasis) | Introduction to Korean Music, Training in Music Software, Harmony and Counterpoint, Sight Singing, Ear Training, Keyboard Harmony, Music History, Music Analysis, Conducting Lessons, Score Reading, Teaching of Music, Acoustics of Music, Orchestra or Wind Ensemble, Chamber Ensemble, Orchestral Literature, Wind Literature |
| Sungkyul University in Anyang City (Korea) | N/A (Choral Conducting Degree) | Harmony, Ear Training, Sight Reading, Choir, Orchestra, Chorus, Contemporary Arrangement Class, Music Theory, Music History, Music Technology, Worship Coordination, Anthem Performance Training |
| Hyupsung University in | N/A (Choral Conducting Degree) | Music Theory, Orchestra, Choir, Conducting Techniques, Conducting Lessons, Arranging Techniques, |

101 https://www.kug.ac.at/fileadmin/media/studienabteilung/documents/Stundentafeln/SST_BA_Dirigieren.pdf  
102 http://karts.ac.kr:8090/ftp/31/music_curriculum.pdf  
103 http://music.snu.ac.kr/en/node/65  
104 http://en.sungkyul.ac.kr/mbs/skueng/subview.jsp?id=skueng_020106000000
<table>
<thead>
<tr>
<th>Hwaseong City (Korea)</th>
<th>Rehearsal Techniques, Ensemble Rehearsal Conducting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presbyterian University and Theological Seminary in Seoul (Korea)</td>
<td>N/A (Choral Conducting Degree)</td>
</tr>
</tbody>
</table>

105 [https://www.uhs.ac.kr/www/Academics/0105_college_TheCollegeofArts.html](https://www.uhs.ac.kr/www/Academics/0105_college_TheCollegeofArts.html)

106 [http://www.puts.ac.kr/graduate/renew/sub.asp?m1=5&m2=3&m3=1](http://www.puts.ac.kr/graduate/renew/sub.asp?m1=5&m2=3&m3=1)
Appendix E:

Audition and Major Requirements for Undergraduate Degrees in Music Education at 10 Universities in the United States.\(^{107}\)

Table E.1: Audition and major requirements for 10 music education degrees in the United States.\(^{108}\)

<table>
<thead>
<tr>
<th>School Name</th>
<th>Audition Requirements (if piano is primary instrument)</th>
<th>Music Education Major Curriculum</th>
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<tbody>
<tr>
<td>University of California Los Angeles (UCLA)(^{109})</td>
<td>● Bach prelude and fugue; ● First movement of a sonata by Haydn, Mozart, or Beethoven; ● Romantic work or 20th century work ● A virtuoso etude of Chopin, Liszt, Scriabin, Rachmaninoff, Debussy, Bartok, or Ligeti ● Performances must be by memory except for some contemporary pieces ● Sight reading at the level of Schubert's Landler</td>
<td>Music Theory I-VI, Music History I &amp; II, Learning Approaches in Music Education, Musicality and Creativity in Childhood, Comparative Study of Choral Music Education, Comparative Study of Instrumental Music Education, Low String Instrument Techniques, High String Instrument Techniques, Woodwind Techniques, Brass Techniques, <strong>Introduction to Conducting, Study and Conducting of Instrumental and Choral Literature</strong>, Vocal Techniques for Music Education, Western and World Percussion Pedagogy, Jazz and Technology Pedagogy, Instruction in Performance, Private Lessons on Primary Instrument (6-7 semesters)</td>
</tr>
</tbody>
</table>

\(^{107}\) These requirements are based on information found on each respective university’s website as of January, 2017. There may be updates, changes, additions, or omissions that are not reflected in this table.  
\(^{108}\) Courses directly related to conducting literature or the physical act of conducting have been emboldened and underlined.  
\(^{109}\) [https://www.music.ucla.edu/music-education-concentration-undergraduate](https://www.music.ucla.edu/music-education-concentration-undergraduate)
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<tr>
<th>University</th>
<th>Requirements</th>
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<tr>
<td>Florida State University</td>
<td>A Sinfonia or Prelude and Fugue by J.S. Bach</td>
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<td>A quick movement from a classical sonata</td>
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<td>Lessons on Primary Instrument (6 semesters), Class Piano (4 Semesters),</td>
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<td>Class Guitar, Intermediate Class Guitar, Sight Singing I-IV, World Music,</td>
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<td>Music Literature, Large Ensemble (each semester), Senior Project/Recital,</td>
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<td>Introduction to Teaching Music, Introduction to Wind &amp; Percussion Instruments,</td>
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<td>Choral Techniques, Introduction to Teaching String Instruments, Children's</td>
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<td>Choir (2 semesters), Communication Skills Class &amp; Lab (Choral or Instrumental),</td>
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<td>Indiana University</td>
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<td>Interview with questions concerning musical extracurricular activities</td>
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<td>A general assessment of musical skills that pertain to teaching music</td>
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<td>Music Theory and Literature I-IV, The History and Literature of Music I &amp; II,</td>
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<td>Musical Skills I-IV, Private Lessons on Primary Instrument (until senior rec</td>
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<td>ital is passed), Class Piano I-IV, Piano Proficiency test, Large Ensemble (e</td>
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<td>ach semester), Arranging for Instrumental and Vocal Groups, Vocal Pedagogy,</td>
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<td>ly Childhood, Orff/Dalcroze/Kodaly, **Techniques for Conducting, Choral</td>
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<td>Conducting**, Music Education Upper-Division Examination</td>
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<td>San Diego State University</td>
<td>Prepare a minimum of two contrasting selection from standard repertoire</td>
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<tr>
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<td>A movement of a sonata or the equivalent is recommended</td>
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<td>Must be memorized</td>
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<tr>
<td></td>
<td>Major and minor scales as well as sight reading are required</td>
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<td>Musicianship I-VII, Music History I-V, Aural Skills I-IV, Class Piano I-IV,</td>
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<td>Methods, <strong>Conducting I &amp; II</strong>, Private Lessons (7 semesters), Junior Recita</td>
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<td>l, Large Ensemble (each semester), Music Education Practicum, Music Literatu</td>
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<td>Northwestern University</td>
<td>Performance of a prepared piece</td>
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<td>VI, Private Lessons</td>
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https://northwestern.app.box.com/s/bt4lag0fhb5tr45m5nen7wgpr4sol/1/9468554591/100227273223/1
### University of Michigan

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<th>Pre-screened video interview</th>
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<tr>
<td>Prepare a work of J.S. Bach, a movement of a classical sonata and a romantic or contemporary work of your choice (memorization preferred)</td>
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<tr>
<td>Sight reading, harmonization, and transposition skills will be tested to determine keyboard placement</td>
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### Berklee College of Music

<table>
<thead>
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<th>A prepared piece of your choice</th>
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<tr>
<td>An improvisation over a harmonic accompaniment</td>
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<tr>
<td>A sight reading selection or a melodic, harmonic, and rhythmic ear training exercise</td>
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**University of Michigan**

- Pre-screened video interview
- Prepare a work of J.S. Bach, a movement of a classical sonata and a romantic or contemporary work of your choice (memorization preferred)
- Sight reading, harmonization, and transposition skills will be tested to determine keyboard placement

**Berklee College of Music**

- A prepared piece of your choice
- An improvisation over a harmonic accompaniment
- A sight reading selection or a melodic, harmonic, and rhythmic ear training exercise

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115 [https://www.berklee.edu/program-requirements/music-education-bachelors-degree](https://www.berklee.edu/program-requirements/music-education-bachelors-degree)
| University of North Texas\(^{116}\) | - Two contrasting pieces  
- Memorization preferred | Musical Skills and Structure I-IV, Music History I & II, Class Piano I-IV, Private Lessons on Primary Instrument (7 semesters), Large Ensemble (7 semesters), Introduction to Music Education, Teaching Music in Secondary Schools, Teaching Music in Elementary Schools, **Fundamentals of Conducting**, **Instrumental Conducting** (depending on concentration), **Choral Conducting** (depending on concentration), Methods for Vocal Music Education, Band or String Methods, 3 courses in Woodwind/String/Brass/Percussion or Vocal Methods electives |
| --- | --- | --- |
| Boston University\(^{117}\) | - One movement of a work by J.S. Bach  
- One movement of a sonata from the classical period  
- One movement of a work from the romantic period  
- One movement of a work from the 20th century | Music Theory I-IV, Ear Training I-IV, Sight Singing I-IV, Music History I & II, Large Ensemble (each semester), Technology for Musicians, Introduction to Music Learning and Teaching, **Music Education Lab - Instrumental**, **Music Education Lab - Choral**, Elementary Music Methods, Secondary Music Methods |
| University of Washington\(^{118}\) | - 5 Minute performance on your primary instrument  
- Sight singing and sight reading melodies  
- Performance of a simple harmonic accompaniment on piano  

\(^{117}\) [https://www.bu.edu/academics/cfa/programs/music-education/bm/](https://www.bu.edu/academics/cfa/programs/music-education/bm/)  
\(^{118}\) [https://music.washington.edu/bachelor-music-music-education-instrumental-emphasis](https://music.washington.edu/bachelor-music-music-education-instrumental-emphasis)
Appendix F:

Music Requirements for Undergraduate Programs Discussed in Chapters 2 and 3.\textsuperscript{119}
**Figure F.1:** Full Music Requirements for the Bachelor of Music in Orchestral Conducting at the Hochschule für Musik und Tanz in Köln (Cologne), Germany.
### § 13 ECTS-Credits Bachelorstudium Dirigieren

Die folgende Tabelle ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study program.

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*Curriculum „Dirigieren“*
**Figure F.2:** Full Music Requirements for the Bachelor of Music in Orchestral Conducting at the University of Music and Performing Arts in Graz, Austria.
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**E (Theory Group):** Theory group: over 18 credits  
Performance group: up to 18 credits

**All Dep’t (Theory Group):**

| E          | 1-4 | 1-2 | 영어 1-2 (English)                      | 2      | 2    | M163792-3     | ○           |
|            | 1-4 | 1-2 | 독일어 1-2 (German)                     | 2      | 2    | M163812-3     | ○           |
|            | 1-4 | 1-2 | 이탈리아어 1-2 (Italian)                | 2      | 2    | M163822-3     | ○           |
|            | 2-4 | 1   | 한국20세가음학사 (History of Korean 20th Century Music) | 2  | 2    | M155061       | ○           |
|            | 2-4 | 1   | 교회음악사 (Church Music Survey)        | 2      | 2    | M104049       | ○           |
|            | 2-4 | 1   | 오케라리아! (History of Opera)          | 2      | 2    | M103861       | ○           |

**Figure F.3:** Full Music Requirements for the Bachelor of Music in Orchestral Conducting at Korea National University of Arts in Seoul, Korea.
### Conducting Emphasis – Instrumental

**General Requirements** (66–74 credits)

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<td>MUS 104/404</td>
<td>Piano/Advanced Piano (waived if piano is major instrument)</td>
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<td>MUS 124</td>
<td>String Methods Class</td>
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<td>MUS 125</td>
<td>Woodwind Methods Class</td>
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<td>MUS 126</td>
<td>Brass Methods Class</td>
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<td>MUS 127</td>
<td>Percussion Methods Class</td>
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<td>Theory I</td>
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<td>MUS 134</td>
<td>Theory II</td>
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<td>Improvisation: Techniques and Experiments</td>
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<td>MUS 498E</td>
<td>Senior Recital in Conducting Performance-Full Solo Program</td>
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**One of the Following** (3 credits)

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<td>MUS 332B</td>
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<td>MUS 332C</td>
<td>Musical Cultures of the Americas</td>
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**Figure F.4:** Full Music Requirements for the Bachelor of Music in Performance with Conducting Emphasis at Chapman University in Orange, California.
### instrumental emphasis – strings area

**general requirements (60 credits)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 102</td>
<td>Compendium of Western Music History</td>
<td>3</td>
</tr>
<tr>
<td>MUS 104/404</td>
<td>Piano/Advanced Piano</td>
<td>4</td>
</tr>
<tr>
<td>MUS 116/316</td>
<td>Studio Class</td>
<td>4</td>
</tr>
<tr>
<td>MUS 123/323</td>
<td>Orchestral Instruments/Advanced Orchestral Instruments</td>
<td>16</td>
</tr>
<tr>
<td>MUS 133</td>
<td>Theory I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 134</td>
<td>Theory II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 135</td>
<td>Aural Skills I</td>
<td>1</td>
</tr>
<tr>
<td>MUS 136</td>
<td>Aural Skills II</td>
<td>1</td>
</tr>
<tr>
<td>MUS 180</td>
<td>Music Information Literacy I</td>
<td>0</td>
</tr>
<tr>
<td>MUS 233</td>
<td>Theory III</td>
<td>2</td>
</tr>
<tr>
<td>MUS 234</td>
<td>Theory IV</td>
<td>2</td>
</tr>
<tr>
<td>MUS 235</td>
<td>Aural Skills III</td>
<td>1</td>
</tr>
<tr>
<td>MUS 236</td>
<td>Aural Skills IV</td>
<td>1</td>
</tr>
<tr>
<td>MUS 238</td>
<td>Improvisation: Techniques and Experiments</td>
<td>1</td>
</tr>
<tr>
<td>MUS 244</td>
<td>Principles of Music Technology</td>
<td>2</td>
</tr>
<tr>
<td>MUS 280</td>
<td>Music Information Literacy II</td>
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</tr>
<tr>
<td>MUS 322B</td>
<td>Small Ensemble: Strings (over four semesters)</td>
<td>2</td>
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<tr>
<td>MUS 330</td>
<td>Form and Harmonic Analysis</td>
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<tr>
<td>MUS 340</td>
<td>Instrumentation and Beginning Orchestration</td>
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<td>MUS 380</td>
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<td>MUS 470</td>
<td>String Pedagogy (for string students)</td>
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<tr>
<td></td>
<td>Large ensemble</td>
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**three of the following (9 credits)**

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<thead>
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<td>MUS 301</td>
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<td>MUS 302</td>
<td>Music History and Literature II</td>
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</tr>
<tr>
<td>MUS 303</td>
<td>Music History and Literature III</td>
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</tr>
<tr>
<td>MUS 304</td>
<td>Music History and Literature IV</td>
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</table>

**one of the following (3 credits)**

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<thead>
<tr>
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<th>Title</th>
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<tbody>
<tr>
<td>MUS 332A</td>
<td>Musical Cultures of Africa/Middle East</td>
<td>3</td>
</tr>
<tr>
<td>MUS 332B</td>
<td>Musical Cultures of Asia/Pacific</td>
<td>3</td>
</tr>
<tr>
<td>MUS 332C</td>
<td>Musical Cultures of the Americas</td>
<td>3</td>
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</table>

**one of the following (2 credits)**

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<thead>
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<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 452</td>
<td>Instrumental Conducting I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 454</td>
<td>Principles of Conducting</td>
<td>2</td>
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</table>

**one of the following (9 credits)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
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<td>MUS 498C</td>
<td>Senior Recital Instrumental Performance—Orchestral Instruments—Full Solo Program, Accompanied</td>
<td>0</td>
</tr>
<tr>
<td>MUS 498H</td>
<td>Senior Recital Instrumental Performance—Orchestral Instrument—Full Solo Program, Unaccompanied</td>
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</tbody>
</table>

**total credits** 74

---

**Figure F.5:** Full Music Requirements for the Bachelor of Music Performance with String Emphasis at Chapman University in Orange, California.
**keyboard collaborative arts emphasis**

**additional foreign language requirement** (3 credits)
Three credits in addition to the language study—General Education requirement 3

**general requirements** (57 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
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<td>MUS 102</td>
<td>Compendium of Western Music History</td>
<td>3</td>
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<tr>
<td>MUS 107/407</td>
<td>Collaborative Piano/Advanced Collaborative Piano—Individual Instruction</td>
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<tr>
<td>MUS 111</td>
<td>Accompanying Class</td>
<td>1</td>
</tr>
<tr>
<td>MUS 116/316</td>
<td>Studio Class</td>
<td>4</td>
</tr>
<tr>
<td>MUS 133</td>
<td>Theory I</td>
<td>2</td>
</tr>
<tr>
<td>MUS 134</td>
<td>Theory II</td>
<td>2</td>
</tr>
<tr>
<td>MUS 135</td>
<td>Aural Skills I</td>
<td>1</td>
</tr>
<tr>
<td>MUS 136</td>
<td>Aural Skills II</td>
<td>1</td>
</tr>
<tr>
<td>MUS 180</td>
<td>Music Information Literacy I</td>
<td>0</td>
</tr>
<tr>
<td>MUS 223</td>
<td>Diction for Singers I—English and Italian Diction</td>
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</tr>
<tr>
<td>MUS 225</td>
<td>Diction for Singers II—German Diction</td>
<td>1</td>
</tr>
<tr>
<td>MUS 227</td>
<td>Diction for Singers III—French Diction</td>
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</tr>
<tr>
<td>MUS 233</td>
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<td>Aural Skills III</td>
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<tr>
<td>MUS 236</td>
<td>Aural Skills IV</td>
<td>1</td>
</tr>
<tr>
<td>MUS 238</td>
<td>Improvisation: Techniques and Experiments</td>
<td>1</td>
</tr>
<tr>
<td>MUS 244</td>
<td>Principles of Music Technology</td>
<td>2</td>
</tr>
<tr>
<td>MUS 280</td>
<td>Music Information Literacy II</td>
<td>0</td>
</tr>
<tr>
<td>MUS 322D</td>
<td>Small Ensemble; Piano (over four semesters)</td>
<td>2</td>
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<tr>
<td>MUS 330</td>
<td>Form and Harmonic Analysis</td>
<td>2</td>
</tr>
<tr>
<td>MUS 340</td>
<td>Instrumentation and Beginning Orchestration</td>
<td>2</td>
</tr>
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<td>MUS 380</td>
<td>Music Information Literacy III</td>
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<tr>
<td>MUS 398A</td>
<td>Senior Recital in Keyboard Collaborative Arts</td>
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<td></td>
<td>Performance—Half Solo Program</td>
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<tr>
<td>MUS 411</td>
<td>Collaborative Piano Class</td>
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</tr>
<tr>
<td>MUS 456</td>
<td>Song Literature</td>
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<tr>
<td>MUS 475</td>
<td>Piano Pedagogy</td>
<td>2</td>
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<tr>
<td>MUS 480</td>
<td>Music Information Literacy IV</td>
<td>0</td>
</tr>
<tr>
<td>MUS 498F</td>
<td>Senior Recital in Keyboard Collaborative Arts</td>
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</tr>
<tr>
<td></td>
<td>Performance—Full Collaborative Program</td>
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</tr>
<tr>
<td></td>
<td>Large ensemble</td>
<td>4</td>
</tr>
</tbody>
</table>

**Figure F.6:** Full Music Requirements for the Bachelor of Music in Performance with Keyboard Collaborative Arts Emphasis at Chapman University in Orange, California.
### 4.22 Orchesterdirigieren

**Pflichtbereich**

<table>
<thead>
<tr>
<th>Name des Moduls</th>
<th>Voraussetzung</th>
<th>AEN</th>
<th>MCode</th>
<th>LP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hauptfach Orchesterdirigieren I</td>
<td>Immatriculation</td>
<td>3,00</td>
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</table>

**Studienleistung**

Praktische Prüfung (20 Minuten)

8 Unterrichtstermine für Anwesenheit. Die Testabstände werden für das Erreichen der jeweiligen Unterrichtsziele vergeben.

<table>
<thead>
<tr>
<th>Zugehörige Lehrveranstaltung</th>
<th>Sem</th>
<th>Lehrform</th>
<th>Kontakt</th>
</tr>
</thead>
<tbody>
<tr>
<td>LV 1: Hauptfach Orchesterdirigieren I</td>
<td>1</td>
<td>KE</td>
<td>1,5 h</td>
</tr>
<tr>
<td>LV 2: Partiturspiel I</td>
<td>1</td>
<td>KE</td>
<td>1 h</td>
</tr>
<tr>
<td>LV 3: Korrepetition I</td>
<td>1</td>
<td>KE</td>
<td>1 h</td>
</tr>
<tr>
<td>LV 4: Arbeit mit Klangkörper I</td>
<td>1</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>LV 5: Hauptfach Orchesterdirigieren II</td>
<td>2</td>
<td>KE</td>
<td>1,5 h</td>
</tr>
<tr>
<td>LV 6: Partiturspiel II</td>
<td>2</td>
<td>KE</td>
<td>1 h</td>
</tr>
<tr>
<td>LV 7: Korrepetition II</td>
<td>2</td>
<td>KE</td>
<td>1 h</td>
</tr>
<tr>
<td>LV 8: Arbeit mit Klangkörper II</td>
<td>2</td>
<td>P</td>
<td></td>
</tr>
</tbody>
</table>

**Kompetenzen**

Nach erfolgreichem Abschluss des Moduls:
- beherrschen die Studierenden die Grundlagen der Dirigiertechnik,
- haben die Studierenden mit der Bearbeitung eines künstlerischen Repertoires begonnen,
- haben die Studierenden ihre Fähigkeit zum Partiturstudium ausgebaut.

<table>
<thead>
<tr>
<th>Name des Moduls</th>
<th>Voraussetzung</th>
<th>AEN</th>
<th>MCode</th>
<th>LP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hauptfach Orchesterdirigieren II</td>
<td>3000, 4400</td>
<td>5,00</td>
<td>3001</td>
<td>16 LP</td>
</tr>
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</table>

**Studienleistung**

Praktische Prüfung (bis zu 40 Minuten)

8 Unterrichtstermine für Anwesenheit. Die Testabstände werden für das Erreichen der jeweiligen Unterrichtsziele vergeben.

<table>
<thead>
<tr>
<th>Zugehörige Lehrveranstaltung</th>
<th>Sem</th>
<th>Lehrform</th>
<th>Kontakt</th>
</tr>
</thead>
<tbody>
<tr>
<td>LV 1: Hauptfach Orchesterdirigieren III</td>
<td>3</td>
<td>KE</td>
<td>1,5 h</td>
</tr>
<tr>
<td>LV 2: Partiturspiel III</td>
<td>3</td>
<td>KE</td>
<td>1 h</td>
</tr>
<tr>
<td>LV 3: Arbeit mit Klangkörper III</td>
<td>3</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>LV 4: Korrepetition III</td>
<td>3</td>
<td>KE</td>
<td>1 h</td>
</tr>
<tr>
<td>LV 5: Hauptfach Orchesterdirigieren IV</td>
<td>4</td>
<td>KE</td>
<td>1,5 h</td>
</tr>
<tr>
<td>LV 6: Partiturspiel IV</td>
<td>4</td>
<td>KE</td>
<td>1 h</td>
</tr>
<tr>
<td>LV 7: Arbeit mit Klangkörper IV</td>
<td>4</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>LV 8: Korrepetition IV</td>
<td>4</td>
<td>KE</td>
<td>1 h</td>
</tr>
</tbody>
</table>

**Kompetenzen**

Nach erfolgreichem Abschluss des Moduls:
- verfügen die Studierenden über erweiterte stilistische Kenntnisse,
- haben sich die Studierenden die Grundlagen der Proberkunst angewiesen,
- verfügen die Studierenden über verbesserte Schlagtechnik,
- beherrschen die Studierenden die Grundlagen orchestralen Klavierspiels,
- haben die Studierenden ihre Fähigkeiten zum Erfassen vertikaler und horizontaler Strukturen in Partituren ausgebaut,
Figure F.7: Full Music Requirements for the Bachelor of Music in Orchestral Conducting at the Hochschule für Musik Hanns Eisler in Berlin, Germany.
**Figure F.8:** Full Music Requirements for the Bachelor of Music in Orchestral Conducting at Mannes School of Music at the New School in New York, New York.

<table>
<thead>
<tr>
<th>Orchestral Conducting*</th>
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<td>HEGIS 1004.00</td>
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<td><strong>First Year</strong></td>
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<td>Art of Engagement</td>
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<td>World of Music</td>
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<td>English Composition</td>
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<td>Major Lessons</td>
<td>6</td>
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<tr>
<td>Orchestra</td>
<td>4</td>
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<tr>
<td>Conducting Class</td>
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<tr>
<td>Repertory Orchestra</td>
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<tr>
<td>Theory II</td>
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<tr>
<td>Ear Training II</td>
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</tr>
<tr>
<td>Dictation II</td>
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<td>Piano Class II</td>
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<td>ULEC Course</td>
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<tr>
<td>Music History in Cultural Context I</td>
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<tr>
<td>Major Lessons</td>
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<tr>
<td>Orchestra</td>
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<td></td>
</tr>
<tr>
<td>Conducting Class</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Repertory Orchestra</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Theory III</td>
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<td></td>
</tr>
<tr>
<td>Ear Training III</td>
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<td></td>
</tr>
<tr>
<td>Dictation III</td>
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</tr>
<tr>
<td>Keyboard II</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Analysis I</td>
<td>4</td>
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</tr>
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<td>Orchestration II</td>
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</tr>
<tr>
<td><strong>Total</strong></td>
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<td>Major Lessons</td>
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<tr>
<td>Orchestra</td>
<td>4</td>
<td></td>
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<tr>
<td>Conducting Class</td>
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<td></td>
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<tr>
<td>Repertory Orchestra</td>
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<td>Theory IV</td>
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<td>Ear Training IV</td>
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<td>Dictation IV</td>
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</tr>
<tr>
<td>Analysis II</td>
<td>3</td>
<td></td>
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<td>Keyboard III</td>
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<table>
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</tr>
<tr>
<td>Conducting Class</td>
<td>0</td>
</tr>
<tr>
<td>Repertory Orchestra</td>
<td>0</td>
</tr>
<tr>
<td>Score Reading</td>
<td>2</td>
</tr>
<tr>
<td>Composition in Contemporary Styles</td>
<td>2</td>
</tr>
<tr>
<td>New Proficiencies</td>
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<tr>
<td>The Entrepreneural Musician</td>
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<td>Graduation Recital</td>
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<td>Electives</td>
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<tr>
<td><strong>Total</strong></td>
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</tr>
</tbody>
</table>

*Preference given to those who enter at an advanced level in Technetia of Music.
Appendix G:

An Interview of Professor Daniel Wachs about the Undergraduate Degree in Conducting at Chapman University in Orange, California.

Interview Conducted on 2/22/17
Erik Garriott: So, the first thing I would like to tell you is that I will be using this interview as a portion of the research that I am conducting on the availability and implementation of undergraduate degrees in conducting. Do I have permission to quote you and use this interview as data for my research?

Professor Daniel Wachs: Absolutely.

Garriott: Ok. I’m going to ask a few preliminary questions and then we’ll get into the program at Chapman.

Wachs: Sure.

Garriott: Again, it’s great to talk with you today. So, what is the title of your [teaching] position at Chapman?

Wachs: The title is director of orchestral activities.

Garriott: Ok great! Are there any other unique or uncommon music degrees that are offered at Chapman?

Wachs: There is! There is an undergraduate niche program for KCA or “Keyboard Collaborative Studies”. That is also very much like a conducting degree in that it is not very often an undergraduate degree. It’s usually a graduate degree.

Garriott: Yes, I see degrees like that as a master’s degree all the time.

Wachs: Absolutely, and since we are a small school there is an interesting correlation between the undergraduate conducting degree and the KCA. So, some of the students that
come to me and, say, have a very good piano background I will encourage them to actually--you have to have a primary instrument to be an undergraduate conducting degree student, and the only reason I say that is--I generally encourage them if I can to go ahead and double up with KCA. It only makes total sense.

Garriott: It is interesting, I have been doing research on some of the German undergraduate conducting degree programs, in particular the Hanns Eisler school of Music in Berlin and they always require so much piano there for their undergraduate conducting students.

Wachs: Enormous! Enormous amount of piano. Most conducting programs, especially in Europe, you’re absolutely right, require a lot of piano, and if you don’t have proficiency on piano--listen, the Mueller exam at Juilliard and Curtis while he was still alive was, you had to basically read Tristan and Isolde from the full score and it didn’t matter a dandy if you were a pianist or not.

Garriott: That sounds rough.

Wachs: Well, yeah it was pretty rough, but you know luckily I am trained and was a pianist so I was able to get through that part of it relatively easily.

Garriott: Ok a couple more preliminary questions. Does Chapman offer a minor or emphasis in conducting for music students not in the conducting program?

Wachs: My understanding is that it does not. It basically is you either go in full hog and you either declare it later as a major, but there isn’t a minor ability or something like that. So, all music education majors are required to take basic kind of conducting, instrumental and that kind of thing, but that is not a minor or self-designed course or something like that.

Garriott: Ok, one more. Are you aware of any other schools in the United States that currently offer a bachelor’s degree in conducting?

Wachs: The only one that I know of and that I think, and you’ll have to check me on this, Curtis used to--

Garriott: Curtis does not currently as far as I’m aware.
Wachs: Curtis stopped that program. I believe they are making a mistake, but that’s a whole other philosophical discussion. The only other one I can think of is Mannes. I don’t know if David is still doing it or not.

Garriott: Could you give me the city and full name of the institution?

Wachs: Sure! New York City, it’s the Mannes school which is part of the New School University. Check that one out because if I’m not mistaken that is the only other one in the country.

Garriott: I have been calling around and I’m not sure if I went to Mannes’ website or not, and I am not sure if they still have the degree or not. It has been a while, so I’m not sure.

Wachs: That’s interesting I thought he did, but I guess he doesn’t. I don’t know.

Garriott: Ok, now let’s get into some of the core curriculum and what the program is all about. How many faculty members oversee the conducting program? Is it just you?

Wachs: It is just me.

Garriott: Ok, and so you direct the orchestra as well as teach the conducting courses and stuff like that?

Wachs: Correct. And also, and this is an interesting segway, I am also the director of the Orange County Youth Symphony Orchestra (OCYSO). What makes that interesting is that very often my students will have ample opportunity to conduct, or may even be named assistant conductor for OCYSO, so they get a lot of podium time not only between OCYSO but, you know, what they do on the Chapman side of the house as well.

Garriott: How long has the program at Chapman existed?

Wachs: I’m not actually sure. So, the program was founded by my predecessor, John Koshak. He is also founder of the Conductors Guild.

Garriott: Ok great, can you spell his last name for me?

Wachs: I can give you his number by the way, and he would love to talk to you. He can give you the whole history of why he started the program.

Garriott: I would love his contact information.
Wachs: He is a lovely man, and he would love to speak with you about this. He was my predecessor for 35 years.

Garriott: Wow!

Wachs: So, there is a long history there both with the youth orchestra, which he basically founded, and the conducting program.

Garriott: Wow, that’s great. Let’s keep going because I do not want to keep you here all day!

Wachs: No, that’s alright!

Garriott: Do you offer scholarships to undergraduate conductors?

Wachs: So there is no scholarship, per se, for undergraduate conductors at the moment. But what we do at Chapman, like anyone else, is provide talent awards. If we need you more then we will give you more money! But, it generally works out that the students, look, students who really want to do the conducting program are going to somehow make it work because it’s one of the only program that exists. I wish we did have more of a fund or scholarship, but we’re working on it. I have an idea in mind that may work in the next two to three years.

Garriott: What are some of the undergraduate conducting courses that Chapman offers that other schools probably do not?

Wachs: Well, I’m not sure that other schools do not, but say... the way it works is that you audition at Chapman and you say “I really want to be a conductor”. Fine. The first thing you have to do though is you have to play an instrument. Even badly. I don’t care, but that’s how you’re going to have to take your audition. There are two parts to the audition. One is that you are going to have to go in front of the faculty members for your instrument. And the second part of the audition is a one on one. You know conducting is a cruel reality. I can tell within a minute or two really whether or not somebody has the physical, intellectual capacity-- even if they don’t know anything. They are coming out of high school; they may not know much. Then you have the other kids who come out of high school and may know all the Bruckner symphonies, you know. It depends on the kid. Ok, maybe not Bruckner. But, that’s not a predetermining factor of whether or not you will be accepted. It is do you have the physical aptitude. I usually give them an hour lesson to check their physical ability and all of that. Then I check a little bit of their
historical knowledge, etc. This is just to test their general knowledge and understanding. So that’s the way it works. Now, they first have to be accepted into the music program at Chapman. They cannot actually officially declare their major until they pass their sophomore proficiency exam, which many schools have. It’s a very smart gatekeeper for us in that you get to the end of your sophomore year on an instrument and you aren’t performing to a high enough standard, we may end up suggesting that you try a different music degree or pursue music as a minor, or music education—not that I’m trying to put music education down in any way, you get what I’m saying. We may say “what is your other major” if it is in pharmaceutical or whatever and say, “oh, you should declare that as your major, and you are welcome to continue playing. We want you to continue to pursue your love of music, but we don’t really feel that this is the right move for you at this point. You know, our job is not just to take money. So, the conducting program technically right now is that you come in, you spend two years in your music history and music theory classes, you know all the stuff I am going to need you to know before entering the conducting program when I work with you. But, here is the thing I have changed, though it is not officially changed yet, is I’m going to change the curriculum of the degree. Right now conducting is an emphasis, so you come in on your instrument with an emphasis in instrumental conducting. You don’t come in at the moment with a declared conducting major, but I don’t believe in that. I think that’s ridiculous because I can’t teach you in two years all the stuff I’m going to need you to know to get into a really good graduate program.

Garriott: Precisely.

Wachs: You’re going to have an incredible leg up in your comfort and your podium time, because other schools don’t even offer it. So, I’m going to this summer rewrite the curriculum to basically say that you can apply to Chapman University as a conducting major from day one.

Garriott: That sounds great!

Wachs: Right now we kind of do a bit of a hybrid. For all intents and purposes you are a conducting major. I don’t treat you any differently, I don’t plan any differently, and I start working with you immediately from day one as a conducting major. This means they still have to go through all of the rest of the curriculum in terms of music history, aural skills, theory, or if you get stuck in fundamentals of music. The only difference is in the beginning students get what we call a .66 or a 2 credit, one hour lesson with me. And, they also have a pianist that is made available to us in the lessons, so I don’t have to play and also try to teach them like some of the vocal people.
Garriott: Ok, that's a good rundown of some of the basic curriculum. Now, as far as I am aware, this is only an instrumental degree correct? There is no choral conducting version?

Wachs: You did your research well, there used to be but he decided that it wasn’t appropriate for an undergraduate degree. He is a wonderful colleague, but I fought him, I tried to convince him, but it didn’t affect me or the instrumental conducting program. So, I’d like to change the name as well from “instrumental” to “orchestral”.

Garriott: Oh? Yes, I believe in Europe they do not often differentiate between ‘instrumental’ and ‘orchestral’ conducting.

Wachs: That’s very European, yes. But you know we have a strong culture of wind bands in the United States.

Garriott: That’s very true; marching bands and everything like that.

Wachs: Exactly, completely different cultures. You know, exactly as you said, here there are huge brass and wind programs at every university or whatever institution it is, but yeah in Germany it’s a different situation. Frankly, I agree with the Germans. I agree that if you are standing in front of an ensemble of winds and brass or a Broadway pit--you have to be able to do your job and do it well and do it to the best of your ability. It makes no difference. One of my students right now is interested in Broadway. That doesn’t mean I’m not going to take him. It just means that I am going to tailor his program more towards broadway conducting in his lessons. We will select repertoire that will suit him a little bit more. It’s a very small program which means I can be very flexible and shape the program around what the student needs.

Garriott: What I was reading online was that you, at Chapman, you said you have three students at a time? I did read online that the number of applicants accepted it limited.

Wachs: Well, I do for two reasons. How much podium time can I actually give these kids? The one thing students want more than anything is podium time, let’s be honest. That’s the golden rule of any conducting program. So, generally I don’t like to have more than 3. I modeled the program very much after the way it was taught at Curtis and Juilliard at the time. So the program is very similar to what I went through as a graduate student at Juilliard and what I saw at Curtis. It was the same teacher at both places, it was Muller at both places. So he didn’t have more than 4 students, maybe 5 ahead of time, maybe. But those are bigger schools, etc. etc. These are also undergraduate kids who need more hand holding. Unfortunately, kids these days are taught to memorize,
memorize, memorize, and teachers are taught to teach to the test, and then the students forget everything. That’s not the way the human mind works.

Garriott: Not at all.

Wachs: Not at all! The human mind works to make deductions and reasonable conclusions. So, not only am I going to revamp the conducting program so they can declare their major and intent from day one. But, I’m also going to add classes. That’s where the difficulty is. Right now the conducting-emphasis is one of the most demanding degrees as far as credits. They have to take X and they have to take Y and you have to take 4 years of this and that. There isn’t much time to cover everything. For instance, there is no official score analysis class for conductors.

Garriott: Oh boy.

Wachs: Right? Thank you for understanding that. So, what I did was I simply created an independent study class and forced all the conducting students into it.

Garriott: Good! That’s at least half of what you are going to be doing.

Wachs: More than half! 50% is at least sitting down and preparing your scores appropriately. I had the best teacher in the United States in the last 50 years in terms of how to analyze a score. You better believe that I’m going to make my students know how to do that as well.

Garriott: Now, jumping back for just a moment…it looks like you have a conducting lab at Chapman, correct?

Wachs: There is a co--well, the conducting lab has changed. I have not followed through on that--I wish I could-- but what I do instead is, for instance, we have a concert coming up and my students, right now they are very strong Juniors and Seniors, conduct a concert or part of a concert. I said “I don’t need to conduct this Mozart symphony right now, so I’m dividing it up between the three of you”. So, they are going to conduct the concert in our 83 million dollar concert hall. Our Holiday concert I also said “I don’t want to do this again, I’ve done it for 9 years in a row” so I said “you guys are going to do it”. By the way, that’s on PBS and nationally broadcast. So, who gets opportunities like that?

Garriott: Absolutely.
Wachs: And so, not only that, they have to prepare the orchestra. And you know, I’m right there and making sure everything is correct. I’m essentially preparing the orchestra through my conducting students. So that’s really what I do. It’s not a lab orchestra where they are standing up there for me to scream at them, they are actually preparing a concert, but I’ll just fix one or two things and then get off the podium and say “it’s all yours”. Occasionally I will fix some things with the conducting students, and occasionally I will fix things with the orchestra. So there is not a lab component at the moment, but there will be in the future where it will be made up of work study students, like a quintet with a piano, where they will be able to have a weekly studio class where all three of them can be together.

Garriott: At the University of South Carolina we have a string quartet and as many winds as we can sign up.

Wachs: That’s Maestro Portnoy, correct? Wonderful program, wonderful summer program. I’ve sent several of my students there. And that sounds great because then they would have contact with the winds and the brass.

Garriott: Yes, though I’m sure the piano could cover any missing parts.

Wachs: Piano can cover parts, but I agree with you in that brass and winds add a completely different element to conducting. It’s a different breathing motion, you have to conduct in a particular kind of manor in terms of their prep, their breath, etc. A piano is not going to get you that. You know, some of my students are winds players. One is a clarinet player, the other is a former saxophone player, but I completely agree with the way you guys do it much more. We are even smaller than you guys hence it’s even more challenging for me to do that.

Garriott: I want to keep moving along here so I don’t keep you too long. We’re already at 30 minutes!

Wachs: No worries! I’m all yours!

Garriott: Are music education majors required to complete more than two conducting courses? Is this something you would know?

Wachs: I do know that, and you are absolutely correct, music education majors are required to take instrumental conducting 1 and 2. It’s basically one year.

Garriott: So basically just two classes.
Wachs: Exactly, two classes, one in fall and one in the spring semester, yes.

Garriott: Some of my discussion in my research is how we undervalue conducting in music education degree program when they are going to be using it a great deal in their teaching careers.

Wachs: It is enormously undervalued. I appreciate that, I thank you for that. Chapman realizes this. These are our educators of the future and God knows we need them. I don’t want them to come out of school and do that very funny kind of 4th grade teacher conducting. You know, we’ve all seen the horror. I insist that if music education students are in my class that they have an absolutely firm technical foundation. Absolutely. So, I appreciate what you’re saying very much.

Garriott: Are undergraduate conducting majors required to perform a recital on an instrument as well as a senior recital in conducting?

Wachs: Very good question, yes, both. We have a unique situation here because you have to audition on an instrument, yes you’re going to have to do a recital. We have a flexible situation where if you are here to study conducting, you do not have to play the Liszt etudes on a recital. They will do a junior recital or a studio class. So, they get out of it that way.

Garriott: Could you describe what you mean by a studio class in place of the junior recital requirement?

Wachs: Oh! This is why I like them doing KCA for instance. Not only because they learn the art of accompaniment, which is crucial, and how to work with singers and instrumentalists--for instance if I have a pianist come into the program I will strongly encourage them to pursue KCA instead of the piano performance degree because of the KCA programs application to conducting. And, in doing so, they can then just do a recital as part of a studio class. You know, there are 5,6,7,8 majors and they will accompany singers and this and that, and guess what, after that you’re done with the recital! If you want to do a standard recital, you are more than welcome to do so, but we don’t pressure them because unlike almost any program in the United States, even graduate schools, the conducting students in their senior year of their undergraduate degree put on a full concert.

Garriott: And what is the length of that concert--
Wachs: I didn’t even get to do that at Juilliard by the way!

Garriott: Yeah! I didn’t do that in my master’s degree program. It might have been educational, for sure.

Wachs: You’re going to have a great talk with Koshak about the program! He can tell you all about that stuff. What’s the length of the concert? It’s a full length concert. We’re talking about Beethoven 7 for one of my students next year, plus something else. It’s a good hour and twenty minutes or so. A fairly standard program. Not only that, they have to find the venue, make arrangements, plan the rehearsals, transport the instruments—aha!--, you know they have to see which instruments they are going to bring and how to get them there. They have to learn how to put on the concert! You know, I’m not going to do everything for them!

Garriott: So, does this mean they have conducting juries for lessons and recitals?

Wachs: Well they certainly have private lessons in conducting. Every student has an hour with me every week.

Garriott: Ok, that’s right, I apologize.

Wachs: Don’t worry about it! They have an upper-division proficiency test, but no they do not have a recital check for conducting recitals. Essentially they get check in rehearsals already. Basically, it’s me saying yes or no to them, but it doesn’t get to that point, because I wouldn’t let it get to that point is what I’m saying.

Garriott: So, we have established that you allow undergraduate conductors to conduct pieces with the orchestra throughout the year.

Wachs: Correct.

Garriott: And, I apologize, but you have preemptively answered some of my questions here!

Wachs: I know I did, you kind of hit the jackpot with this school!

Garriott: Do all of the undergraduate conductors typically study similar repertoire in their first year in the program, or do you change it up annually?
Wachs: Completely different and very individualized, personalized education. There are certain pieces that work well for certain students at the beginning. My philosophy is you know that if you learn Beethoven Symphony 1 right off the bat, you’ve pretty much got the Beethoven symphonies down as a set. At least structurally and the techniques.

Garriott: With nuances, etc.

Wachs: Right. It’s an excellent place to start, but you know sometimes if they are very green we will just start with things like string serenades or Holberg suite, you know things they can just read. I also do a healthy amount of solfege, ear training, and bach chorales as part of their lessons. This aids them technically and also as part of their score analysis. It’s quite complex.

Garriott: Could you list again some of the places they have gone on to pursue graduate degrees?


Garriott: How about any scholarships or significant positions that your students have gone onto?

Wachs: One of the first students that I had who went on to study at Cincinnati was on a full scholarship plus stipend. He then came back to Orange County and became director of the Frederick Fennell Wind Symphony. Another student went on to Hart and now is the assistant conductor of the Chicago Sinfonietta under Mann. She just made her debut at symphony hall in Chicago. One more student went to Germany. He wanted to do opera conducting. We come back now to the whole tailor made program at Chapman. So, I trained him more in opera conducting and all of that. He went to Germany, did that, and is now an assistant conductor and founder of an orchestra there.

Garriott: Wow, those are some great examples, thank you. Do you happen to have a PDF of the student handbook for Chapman University that you could email me?

Wachs: I might, but the disclaimer is that it will be changed significantly within 12 months. Make sure to put a footnote on it that says this is the current program, but it is being revised at the moment.

Garriott: Sure. Ok great! Well, professor it’s been great talking with you today. Thank you so much, and it’s been a pleasure.
Appendix H:

An Interview of Professor Emeritus John Koshak about the Establishment of the Undergraduate Degree in Conducting at Chapman University in Orange, California.

Interview Conducted on 2/24/17
Erik Garriott: Professor, the first thing I would like to tell you is that I will be using this interview as a portion of the research that I am conducting on the availability and implementation of undergraduate degrees in conducting. Do I have permission to quote you and use your this interview as data for my research?

John Koshak: Yes.

Garriott: Great. Now my first question is, what year was the undergraduate conducting program degree at Chapman founded?

Koshak: I knew you were going to ask that. Hmm, and I really don’t know. I would have to go through so many things, and those were before the days with computers you know.

Garriott: Well, you know a rough estimate would work for me if the information is not available.

Koshak: I’m going to say late 1970s.

Garriott: Ok, that’s fine. And did you start the program with both instrumental and choral conducting as a bachelor’s degree?

Koshak: We did, yes. So, we basically started both programs at the same time, and I guess it was my idea. It was something I really wanted to be doing, and felt that we needed, and felt that there was a lack of the degree in the United States. You know, I did part of my studying in Salzburg (Germany) at the Mozarteum. People start young in Europe, but here we tell them to get a bachelor’s degree before they really get the opportunity to conduct. Then they go for a master’s degree in conducting and they don’t know how to hold the stick!
Garriott: My thoughts exactly!

Koshak: It’s unfortunate.

Garriott: Were there any other reasons for starting the program?

Koshak: Well, it was my own artistic and teaching interest. Also, seeing the need for it. I started to have people contact me about studying conducting, but I think there are two aspects to it when thinking about how I approached this; which is different than the way a lot of schools do it. When I came in there wasn’t a lot at Chapman and I had to build the program from scratch. The whole program. It gave me the freedom to do pretty much whatever I wanted. So, I set the conducting program up for both degrees. Then my colleague and I talked about it and he liked what I did. Anyhow, I’ll back up a little bit because I think it’s important. So the way I did it—I’m a very strong believer in the fact that conducting students need to be conducting a live ensemble. Not just conduct the piano. They need to work with people and not just conduct the people trying to sing a Beethoven symphony. So the first thing I started, and it kind of grew—I mean when I came to Chapman conducting was offered like every other year. There was a pretty strong basis because we did have already two classes in instrumental and two classes in choral, so there was a strong conducting requirement, but it grew. For example, everybody had to have one conducting class. Now, this was after a while once I built the program in my image. So the first thing that I think is important is that there needs to be a small ensemble, it doesn’t matter how small it is. A lot of people don’t ever try to do this, but I think the conducting classes—at least after the first two or three sessions and they start to do things—should be in front of an ensemble. Looking back, I had the flexibility to do what I wanted. I was able to provide and add to the requirement for the orchestra to serve as the conducting class orchestra. So the kids taking conducting 1, no matter whether they were a performance major or music history or music education, they were in front of an orchestra the whole semester. Luckily, the orchestra students were, lucky for me, positive. I’d talk to them and then they would want to take the class. Some of the ones playing might not be in the class the first year, but they saw the benefit and wanted to be part of the class as a conductor. They became interested in conducting on their own. So, one thing that was unique to Chapman—I don’t know anyone else doing it actually. Actually, they’re not doing it now at Chapman. So, I’m not describing the conducting program at Chapman as it is now. I think there is a lot of it based on what was there before, and I think a lot of it has probably changed. You spoke with Daniel Wachs so he probably told you all about that stuff.

Garriott: Yes! Actually, he was the one who told me that they no longer offer choral conducting as a major emphasis at Chapman.
Koshak: Oh is that right?

Garriott: Yes, and from my understanding it was a fairly recent decision.

Koshak: Ok, well, he would know! I didn’t know that they cut the program. I feel like that is a dumb thing to do. It was so strong.

Garriott: Professor Wachs seemed to agree that it was not the correct decision.

Koshak: I’m sure he would. So, first of all with the conducting classes--this took a while. I was there and I was young and I was hungry and after about 3 or 4 years I could change some of the requirements. Music students took one semester of conducting and music education majors took three semesters of conducting as a requirement. This is before we had the conducting majors. If they were instrumental emphasis they would take 2 instrumental conducting and 1 choral, and vice versa for the singing majors. The conducting requirements were pretty serious. Anyhow, I think that laid the foundation for starting an undergraduate degree.

Garriott: What was the response from students when the degree was made available? Were there a lot of applications and was there a lot of interest?

Koshak: There was. There was. Of course, it had to be small. Of course, the school was not going to pay me anything extra for establishing the program. I got teaching credit for it though, thankfully. I shouldn’t say I didn’t get credit. My schedule changed dramatically. When I got there I did everything in the world because there wasn’t that much to do. Eventually my whole schedule became the conducting program and the orchestra. As soon as we started is that we had people who were very good and I spotted them in class. So I encouraged them to come in and talk about conducting. So there were already some people at the school. Then I started getting people across the country contacting me about coming to Chapman to get the degree. I was auditioning a young man from Florida and I said “why are you here instead of somewhere on the east coast?” , he said “well, you realize there are only three undergraduate programs in the country?”.

Garriott: What were those schools, professor?

Koshak: There were three schools. Cincinnati Conservatory of Music, Mannes, and Chapman. They changed faculty at CCM and they eventually removed the program. They once had an undergraduate, master’s, and doctoral program. Actually, one of my former students who is now at Cal State Fullerton might have been one of the first graduates from the program at Chapman.
Garriott: Yes! I believe he participated in this research as well by taking one of my surveys.

Koshak: He was great, very gifted. He was at Ohio for a while and at Cincinnati when he was there he was working with the chamber orchestra. Then I had another female student. She has been different places. She was the beginning of me realizing that I had good conductors here, so she was like a year before we actually started a degree, but I started working with her early. I told her she had a talent for this. She was a music ed. Major and when she came in she was really surprised, and I told her she needed to study conducting. When we were on tour I had worked with her enough that she could conduct the orchestra. I don’t remember too much more than that. I basically tried to do something where we could have 2-4 people in the program at a time. When they came to Chapman they had already auditioned, and at that point they would become a candidate to the conducting program. It’s kind of hard, but I know I did a program like that at the Mozarteum. I had to do an audition to find out if I was accepted or sent back home. I required the students to take a theory, dictation exam, you know nothing scary, it was easy. Then I had them conduct in front of the orchestra. This audition admitted them to the candidate status. The conducting classes were senior level classes. Is this the material you were looking for in your interview?

Garriott: Absolutely! Anything, everything!

Koshak: Ok. Stop me if I’m on the wrong track. Well, anyhow they were required immediately to enroll in conducting 1, the normal conducting class. The great thing is that they got to conduct an orchestra right away. So, if they were successful in that class-- I was careful who I picked in the class-- basically, if they were the best person in that class they would be accepted starting their sophomore year.

Garriott: Did you ever accept more than 4 students at a time? Maybe when there were too many good conducting students?

Koshak: No. Part of it was really the university didn’t publicize it. Someone would hear about the program and want to come work with me. I’m not sure. I did a lot of recruiting. I spent a lot of time in the local schools with my chamber orchestra. For example, my chamber orchestra did a two week tour every January. That itself promoted the conducting program because after we got started those young conductors started on tour after the conducting program had gotten started. The people would get to see these kids conduct. They would have all of the basic conducting class, both instrumental and vocal
as their requirements, and after that they would begin private study right away. So, usually by the second semester they would be in private lessons.

Garriott: Were the student required to take conducting lessons every semester until they graduated?

Koshak: Yes.

Garriott: Were there any other courses you created within the first few years of the program?

Koshak: Yeah! Right after I was doing this for about a year I realized that I needed to have a seminar and all of the conducting students would be in it. I didn’t have 3 or 4 students right away because it was just starting. I might have had just 1 at a time. Anyways, I realized that I needed to get them together once a week for a two-hour seminar in conducting. We would talk about things and they would do things. It was a much more effective.

Garriott: So this was a class where you went over basic repertoire for conductors like Beethoven symphonies?

Koshak: Yeah. After 3 or 4 years I realized I wanted the students to have their own orchestra so I broke up the orchestra students and assigned them to two good chamber orchestras. Full chamber orchestras. Something like 4-4-2-2-1 (4 first violins, 4 second violins, 2 viola, 2 celli, and 1 bass) in each. Plus the wind instruments. You could do in those kind of groups some works that you probably wouldn’t get to do normally. Beethoven, Mozart, and so forth. We did contemporary works as well.

Garriott: That sounds great, and so was that a class they actually had to take for credit?

Koshak: Yes. What we had developed was that 1 hour a week we had a “conducting class orchestra” and the other hour each week was the conducting major orchestra. So that separated those out. Occasionally students would have class conflicts, but it was worked into their orchestra requirement.

Garriott: How did you recruit students to play in the conducting orchestra?

Koshak: They were just assigned.

Garriott: Ok, so you had the ability to assign them to play as part of their orchestra credit?
Koshak: Right. They would be assigned in either the conducting orchestra or the conducting class orchestra.

Garriott: Did they get any other credit for that? Chamber ensemble or something like that?

Koshak: No. But it was actually part of their degree curriculum. It was for their hourly orchestra credit. The very best players were in both symphony orchestra and chamber orchestra. When I came to Chapman they didn’t have much of an orchestra. I had to start from scratch. They did have a very very good community orchestra. It was a good foundation. So I decided right away that I had to have a chamber orchestra as well. I had to get that approved. I told the chairman I would recruit and walk around campus talking to people to get them in orchestra. There were a lot of kids on campus that could play. We allowed non-majors to play. That’s how all of that got started. The first year the chamber orchestra was small, maybe 15 people. One of my former students, who is a member of the los angeles chamber orchestra. Violinist, very good, great player in LA. She said the great thing is that we played this music that nobody had ever heard of because I went out and got pieces that would fit our instrumentation. Three years later it was a different world. I guess I thought it was important to fill in on the basic conducting program itself. I had this guy who I consider a good friend now, who I thought was a know-it-all kid in those days. He walked up to me and said “I need the conducting class, and it’s not offered. I talked to the chairman of the music department and he said you would conduct the class for me.” I said, “did he also tell you who would pay me?”, jokingly of course. He said “no, I don’t think you’re going to get paid for it”. So I said, “well, then you are occasionally going to have to buy me dinner”. Then he said to me “you know conducting at Chapman is only offered every other leap year”. I said, “well, that’s not exactly right, but it isn’t offered enough, you’re right, but that’s going to change”. I got it changed the next year. Anyhow, I worked with him and he was very talented. This was all in the very beginning of a struggling program. So I don’t know, conducting just became something that was important at Chapman. I had a lot of students that wanted to become conducting majors, but I couldn’t accept them because they weren’t ready. That’s hard, but that’s the world of music. Unless they didn’t study, then it wasn’t that hard. It was interested when that kid from Florida said to me “you’re only one of three programs, and I’ve been accepted at Mannes, but I wanted to see what it’s like here and I wanted to see if there is where I wanted to be”. He was the one who originally allured me to the lack of programs and choices. I was surprised that he didn’t go to Mannes. He said he had spoken with his dad and Chapman was the place where he wanted to be. This was a young man, he actually had two real gifts. One, he was a talented conductor, and the other was that he was great at management. He eventually
went on to work with several orchestras including the symphony in Asheville, North Carolina. He understands musicians, he was great at talking to them. So, in terms of the things they were expected to do. They had to take 4 music history classes instead of 3 like everyone else. Plus the extra conducting classes. They all also did a senior conducting recital and we planned the schedule so they had the chamber orchestra for 6 weeks and then they did the concert on campus. You know, a lot of schools make you put together your own orchestra.

Garriott: I had to put my own orchestras together for a couple recitals!

Koshak: Yeah, I know it! It’s a common way to do it.

Garriott: It is also a good experience in many ways.

Koshak: Sure. But they were also required to have a major instrument and to take lessons and perform a recital. A 45 minute recital, and a lot of the time they would combine with another conductor on the recital. The whole time they were in the program. A number of the people took 5 years to get the degree. They wouldn’t let me put it in the catalog that way, but I encouraged it. I only had one guy who didn’t do 5 years, because he is very talented but I think he needed one more year to mature. That’s the one thing you kind of need to work out with undergraduate level conductors. In essence, it was an unofficial 5 year program and the vast majority wanted to be there a 5th year. They got a lot more experience and opportunities that way. They did have to keep their instrumental skills at a high level.

Garriott: And that is important too.

Koshak: Yes, I think a very important part.

Garriott: Professor, thank you so much for speaking with me today. I will let you know how the research turns out!

Koshak: Ok, thank you so much. That would be great!
Appendix I:

An Interview of Professor David Hayes about the Undergraduate Degree in Orchestral Conducting at the Mannes School of Music in New York, New York.

Interview Conducted on 2/22/17

Erik Garriott: It’s a pleasure to speak with you today, Professor Hayes.

David Hayes: Please, call me David.

Erik Garriott: Ok, thank you David. The first thing I would like to ask you today is if I have your permission to quote you and use some of the information in this interview as part of my research?

David Hayes: Of course.

Garriott: What is your official teaching title at Mannes?

Hayes: Well, it’s kind of strange actually. My official title is Professor of Professional Practice, but I’m also director of orchestras and orchestral studies.

Garriott: How long have you been at Mannes?

Hayes: Since 1999-2000. I believe that is the year I started, so 17 years now.

Garriott: Which courses do you typically teach throughout the year? Is it only conducting related courses?

Hayes: Yes, I teach conducting and orchestra classes.
Garriott: Ok, are there any other uncommon degrees in music that are offered at Mannes?

Hayes: Well, it depends on what you mean by uncommon, but we did just start up an M.M. in Music Administration recently. That’s something that isn’t horribly uncommon, but also not standard in most schools.

Garriott: Does Mannes offer a minor in conducting?

Hayes: No, but there is discussion along those lines.

Garriott: Do you know of any other schools in the United States, Europe, or Asia that offer a bachelor’s degree in conducting?

Hayes: Hmm, you know the interesting thing is that the only other one I used to know is Curtis, but that’s gone now. I know Dan Wachs has been working on a program at Chapman, but I don’t know if he officially got a B.M. [bachelor of music] program started or not.

Garriott: Actually, Chapman does have a Bachelor of music with an emphasis in instrumental conducting! Alright, now that we have the preliminary questions out of the way, which faculty members oversee the undergraduate conducting program?

Hayes: Just me. I oversee both the masters and bachelors students.

Garriott: How long has the program existed?

Hayes: Oh man...well, it certainly long predates me. I don’t know the exact date when we started the B.M. here. The degree program was around when my predecessor taught here, though I do not believe that the program started under him.

Garriott: Is there an audition process for students who wish to pursue an undergraduate degree in conducting at Mannes?

Hayes: Yeah, it’s really interesting. The way I’ve been running it, there have been historically very few bachelors student admitted so it’s not like there has been a huge big pipeline of students graduating from the program. It has been historically small. When I started it was 4 students in the program [bachelors and masters combined] and now it’s maybe 5 or 6 depending on how strongly I feel about the students. We’ve pretty much
capped it at 6 maximum because there is simply not enough podium time. The way I’ve run the program is very similar to the way Mueller ran the program at Curtis which was a bachelor's program. Curtis didn’t have a masters, they had a diploma. The class itself was not separated into different tracks. The bachelors students were simply younger. Everyone took the same courses, everyone had the same opportunities in front of the orchestra. He rarely admitted a bachelor's student. The philosophy was that you should go out and live a little, master an instrument, get some life experience and then consider the degree. I think that the bachelors for him at Curtis was always a program for the occasional exceptional young student who was much more developed than their age would suggest. So, the program was never differentiated at Curtis and I carried that forward, and while there are curricular thing listed in the catalog in terms of what they need to be doing for theory, solfege, counterpoint, etc. that are part of the degree program, the conducting department does not separate tracks out for bachelors or masters students. That is being re-evaluated in the next year because if we have this bachelor's program maybe we really should put the two tracks separately and find a way to develop a stand alone bachelor's track that has the same kind of technical training, but perhaps less time in front of large ensembles and more time in front of smaller, classroom ensembles. That is a work in progress to actually separate these two tracks out. Right now, the only thing that separates the two tracks are the other curricular things required for the degree, but the conducting program itself is one big class.

Garriott: I noticed that the Mannes website claims that there is a conducting class and a repertory orchestra. Are these still required classes for undergraduate conductors?

Hayes: Well, it’s been morphing. I don’t think it is represented in any of the printed materials yet because it’s all being restructured. What they have for the conducting department is a weekly conducting seminar which is about analysis, discussing the business, and basically anything but the waving of the arms. That’s a weekly seminar that all of the conductors have. There is attached to that a weekly course called techniques of conducting which is a string quintet and piano where I actually work with them on technical stuff. The repertory orchestra went away a couple of years ago partially because the new administration in the school of music thought that it was pedagogically the wrong way to go to pay students to teach other students. Up until three years ago, their lessons technically were a weekly sessions in front of the repertory orchestra. That used to be the repertory orchestra and conducting seminar. When repertory orchestra was taken away, I made sure that I would still get weekly time with the conductors. So, they created this techniques of conducting class so we could work on things with a small ensemble. Now, there are 3 or 4 weeks where the orchestra works purely on repertoire instead of concert preparation. So we take a week and do a deep dive on a piece from standard repertoire and at the end of the week give a mini open performance. What I have
done is lead the first read through of the piece, and then I hand over the remainder of the
time to the conducting students and we split up the symphony so each of them gets a
movement. They actually get 3 or 4 times in front of the large orchestra each semester.
That’s how it has evolved from a structural standpoint. In addition, they do a lot of things
with the wind class, brass class, etc. They are supervised by the faculty members in
charge of those classes, but they get the opportunity to conduct and facilitate and learn
about those instrument groups at the same time. This gives them experience in how to put
a wind ensemble together, how it is different or similar, etc. They are not there to run
rehearsal, but rather facilitate it so they are learning a lot of the same information that the
instrumental students in the class are learning. They get those opportunities several times
per semester. There is one other relatively new feature to the program which is the
fellowship with the Buffalo Philharmonic. Technically it is supposed to be for the
master’s students, but since the two tracks are not separated we have had bachelor’s
conductors participate as well. I have two bachelor’s students doing it right now. The
fellowship was created to give an opportunity for conducting students in their last year to
go spend a week in Buffalo and serve as an assistant to the conductor. The nice thing
about this experience is that it gives students an immersive experience with a major
orchestra and provides them with examples of what they should expect when they go out
into the world professionally. At the end of the year the conducting students get an
opportunity to conduct the Buffalo Philharmonic for about 5 minutes of a concert put on
for subscribers to the orchestra. So that’s another piece of the program that is technically
not part of the curriculum per se, but it is part of the curriculum currently. Whether or not
that will be continued for bachelor's degree students if we separate the two tracks is not
yet determined. It would most likely be based on whether or not I felt that they were
ready to do it or not. That’s essentially the basic thrust of the program.

Garriott: Great! I have several more questions here that are a little more specific.
Unfortunately some of the information on the Mannes website is somewhat ambiguous,
so these questions will be for clarification.

Hayes: Haha, I’m sure it is.

Garriott: On the website I noticed that in the curricular outline for undergraduate
conductors they are required to take “Major Lessons”. Does this refer to instrumental
lessons?
Hayes: No, so theoretically that refers to their conducting lessons with me. That’s about
to change. The repertory orchestra used to be considered their major lesson. Now their
major lessons are kind of broken up between reading sessions and the weekly techniques
class. I think the “Major Lessons” segment of the curriculum is disappearing in the near
future. It will be replaced by a better explanation of how this all works.
Garriott: Just to clarify, are students required to take instrumental lessons at the same time as conducting lessons and classes?

Hayes: They are not required to be studying an instrument besides whatever piano requirements there are. I mean, they can, but they are not required to also study an instrument.

Garriott: Do you typically have many students interested in the undergraduate degree program in conducting each year?

Hayes: It really varies. I think this year I admitted one student to the undergraduate program. In previous years, it has been anything from none to four or five. It’s hard to predict from year to year. On the whole, we get about 30-35 applications each year and there is no prescreening so we invite them all to audition. There is a full day of exams before they actually get to conduct. By the end of that day it is usually fairly obvious whether or not they have the knowledge to move forward or not. Typically, those that have applied for the bachelor's program have not really understood what a conductor should know. There is a big difference between someone who is 17 or 18 versus someone who is 24 years old. The bodies of knowledge accumulated are completely different. There is often a lot of shock and awe when the applicants realize that there is so much they are expected to know before getting on the podium and conducting. It’s not often that a bachelor's student gets advances to the second and third rounds where they actually conduct with the orchestra. I had one student that advanced all the way through this year at the bachelor’s level.

Garriott: Are there General Education Requirements for music students at The New School?

Hayes: There is something that they have to take called “Ulecs” which is an interdisciplinary lecture course. I believe they have to take one per semester. This brings all of the students from all disciplines together to study various topics. They can choose which ones they take each semester. They are also able to take language courses as electives if they choose to do so.

Garriott: Is there a music education degree offered to undergraduates at Mannes?

Hayes: No. There is not.

Garriott: Do undergraduate conducting majors perform a conducting recital?
Hayes: Yes. They do. What ends up happening is that we don’t call it a recital, but in their final year there is a concert rotation for the orchestra that is set aside for the undergraduate conducting “project” where they conduct in recital. This year I actually had two bachelor’s students graduating. This is rare, and I accepted them both at the same time. There haven’t been any other bachelor’s conducting students until this year as well. So, those two students split the concert program with a master’s student. The master’s student did Schubert unfinished, one of the bachelors students did Ravel’s Mother Goose Suite, the other bachelors student did a piece by Sibelius and Terra Memoria by Saariaho. They perform those pieces and that’s what is effectively their graduation recital.

Garriott: Just to clarify, do all bachelor’s students and master’s students study the same repertoire at the same time?

Hayes: Yes, they do.

Garriott: On the website, there is a testimonial written about some of the things that graduates from the Mannes conducting program have gone on to do. Can you provide me an example of something that one of the graduates from the undergraduate degree program in conducting has gone on to do professionally?

Hayes: Yeah! Prior to the two students I have graduating now there was only one other bachelor’s degree student that graduated in that entire period. He was an exceptional guy who did a bachelor’s with me and went on the Curtis to study under Mueller at Curtis. He first became associate and then assistant conductor for the Milwaukee Symphony and then went on to the Pittsburgh Symphony and Pittsburgh Symphony Youth Orchestra.

Garriott: Wow, that’s awesome!

Hayes: Yeah it’s great. He is a great example and when we accept bachelor’s students it is rare, but they tend to be more exceptional.

Garriott: So typically, there are only one or two bachelor’s conductors and several master’s conductors?

Hayes: I would say if you averaged it out the bachelor’s student would be the rarity, yes.

Garriott: Well, professor thank you so much for you time today. I thank you for your willingness to participate and I enjoyed our conversation. I will let you know how the research turns out.