Gender and Gesture Translation: Perception and Response in Choral Conducting

by

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Abstract

The full thesis for this degree consists of two concerts and a scholarly essay. The concerts, presented on March 2, 2014 and November 2, 2015 featured the following works: *Gloria* RV 589 by Antonio Vivaldi, *Mass No. 2 in G Major* D. 167 by Franz Schubert, *Cantata BWV 6 – Bleib bei uns, denn es will Abend warden* by J.S. Bach, as well as a world premiere of *I think they laugh in Heaven* by Canadian composer Jeff Enns.

The essay explores gesture and the perception of gender in the choral rehearsal or performance, and is appropriately introduced by the following statement: "When a woman makes a certain gesture it is interpreted differently than when a man makes the same gesture." – Marin Alsop

Marin Alsop's observation on a gender-specific approach to conducting invites reflection on the following question: what differences exist in the conducting gestures of male and female conductors, and how are these differences interpreted by an ensemble?

In contemporary society, research in gendered leadership in the areas of politics, education, and business is quickly evolving. Music scholars also acknowledge stylistic differences between male and female conductors. However, gender-specific conducting techniques remain a generally under-developed topic.

The study of gender differences within the field of choral conducting requires examination of the relationships that exist between body types, physical gestures, verbal communication styles, and leadership behaviours, especially as they appear in choristers' responses. This document initiates discussion of these topics with respect to performance and perception, and is intended to show the possible translation of study models between general social interaction and conductor-chorister interaction.

The first portion of this study provides a review of studies conducted within the twentieth and twenty-first centuries in the fields of social psychology and nonverbal communication. The selected studies successfully link the performance of gender to gesture, laying the groundwork for discussion of podium gesture and its perception. A second section of this study presents findings from analysed video footage of choral conductors (male and female) in rehearsal and survey results compiled from chorister exposure to video footage.

This investigation embodies a rich social dimension that has been lacking in specialized scholarship on the role and impact of gender in choral conducting. An investigation of this nature not only provides insight into chorister response, but will result in a greater awareness of the gender-related gesture typology, one that can eventually lead to a deeper connection between conductor and ensemble.

Preface

This thesis is an original work by Sara Brooks. The research project, of which this thesis is a part, received research ethics approval from the University of Alberta Research Ethics Board, Project name, “Gender and Gesture Translation: The Differences in Choral Conducting Approach and Ensemble Response,” Pro00055010, March 16, 2015.

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Human Interaction: Performance and Perception

Consider the following diagrams:

Diagram A: Performance of Identities

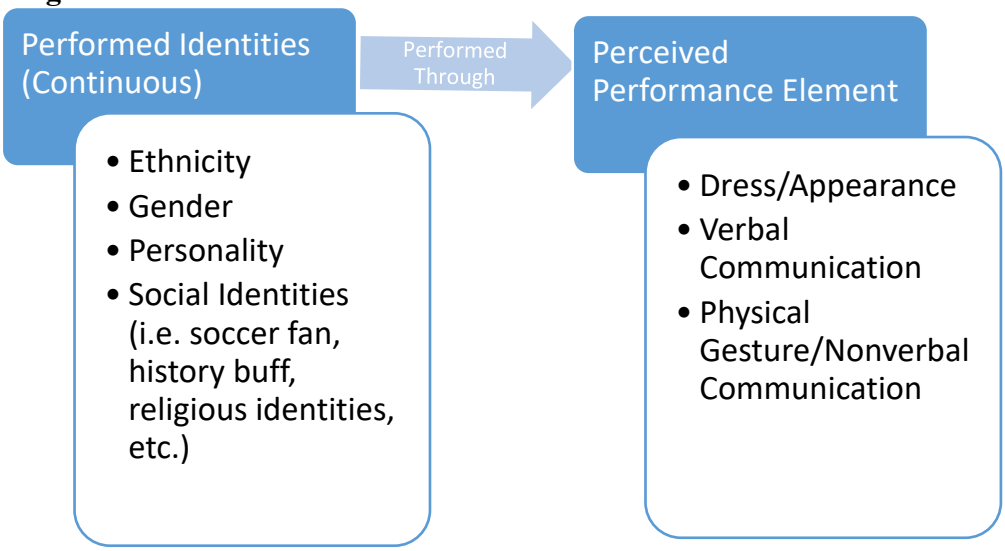
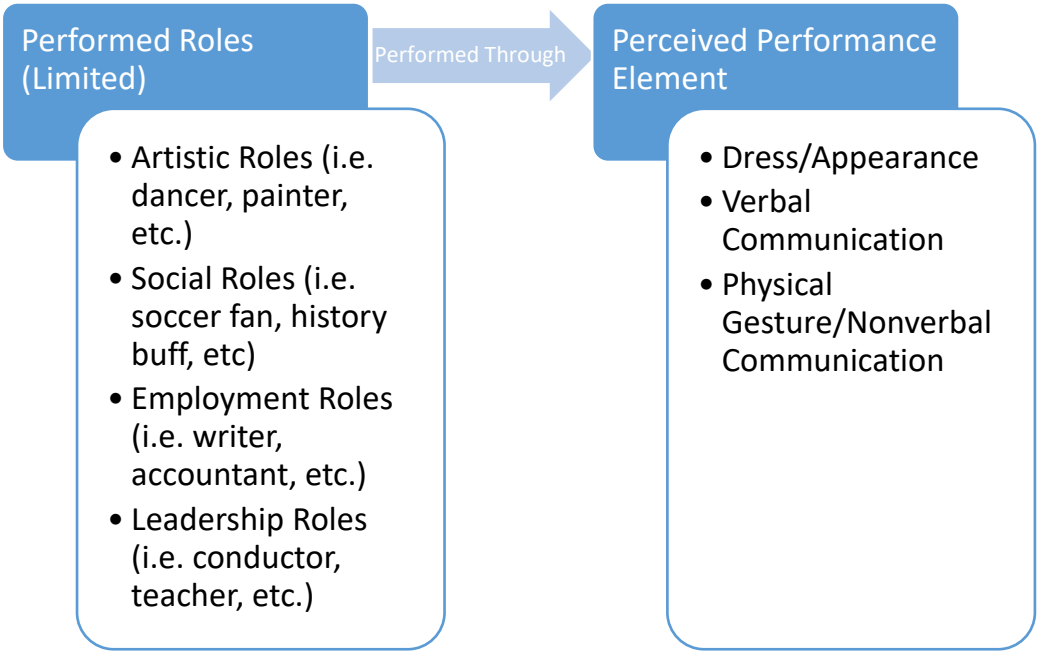


Diagram B: Performance of Roles



Gender, ethnicity, personality, and a variety of other social identities, are internalized concepts associated with human experience. They function continuously

(long-term), and are consciously and unconsciously performed through human interaction. How these identities are more specifically performed by individuals can be argued in a variety of ways, yet it is certain that the use of physical gestures, verbal and nonverbal communication, and the display of dress and appearance, are common to all (as summarized in diagram A). Performed roles (diagram B) differ from performed identities due to time restriction. As opposed to the internal permanence of an identity, an individual can assume the identity of 'leader,' and subsequently perform a role of 'leadership,' for a finite period of time. Though this difference between performed roles and identities is slight, both are performed by many of the same elements, including verbal communication, gestures (nonverbal communication), or customs of dress.

In consideration of the numerous studies within the vast field of nonverbal communication (see for example: Friedman, 1980; Davis and Weitz, 1981; Ellyson, Dovidio, and Fehr, 1981; LaFrance, 1981; Jones & LeBaron, 2002), the significance of physical gesture within daily interaction is apparent. Gesture (referred to here as a form of nonverbal communication) is applied in diverse ways by all individuals on a daily basis. Though physical gesture is a primary component, the study of nonverbal communication is not limited to simple body movement (kinesics). This field is vast, and can include the study of proxemics (perception and manipulation of space), paralanguage (volume, pitch, etc. of speech), and chronemics (time relationships).[1] Adding further complexity to the issue scholars such as Jones and LeBaron (2002) now argue for a comprehensive study of communication, which does not separate verbal and nonverbal

[1] Lunenburg, "Louder Than Words: The Hidden Power of Nonverbal Communication in the Workplace," 1-4.

events, but rather, evaluates them as a unified experience.[2] Nevertheless, interest in the effects of nonverbal communication has been increasing since the 1980s in many disciplines, as evidenced by studies in business (Butler & Geis, 1990; Teng Fatt, 1998; Tiedens & Fragale, 2003), medical sciences (Ong et al. 1995; Beck et al. 2002; Mast, 2007), behavioural psychology (Sabatelli et al. 1982; Schwarz et al, 1983; Halberstadt, 1986) and television broadcasting (Friedman, 1980). Each of the above studies highlights the fundamental nature of nonverbal communication with respect to performance and its relevance to human interaction and the perception of identities.

Unlike physical gesture, the performance of identities by methods of dress and appearance may be considered more controversial. Some may argue that dress and appearance are applied quite convincingly to the performance of gender and ethnicity (considering as an example, a mother or father who dresses their baby girl in pink clothes to confirm her assigned gender identity), but not to areas of leadership. Yet in terms of perception and response, dress and appearance have been shown to directly affect the execution and perception of leadership ability (Bass, 1990; Roach-Higgins, 1992; Slepian et al. 2015). In fact, Slepian's 2015 study finds that "the clothing worn influences cognition broadly, impacting the processing style that changes how objects, people, and events are construed."[3] Clothing and appearance are two very powerful elements of identity performance. (Additional implications of dress and physical appearance, specifically as they relate to gender and leadership, will be discussed in more detail in the following chapters.)

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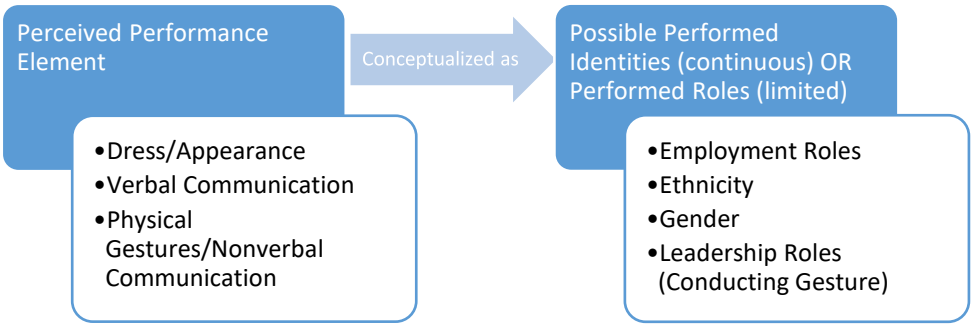
[2] Jones & LeBaron, "Research on the Relationship Between Verbal and Nonverbal Communication: Emerging Integrations," 499.
[3] Slepian et al, "The Cognitive Consequences of Formal Clothing," 661.

Regardless of how these tasks are performed, two important connections exist between the above roles and identities. First, gender, personality, and leadership for example, each require the agency of performance in order to obtain meaning in interaction; each of these concepts is realized only in conjunction with a force of action. Secondly, these performances cannot be assessed without perception. It is only in the moment of perception that a performance translates to an identity or concept. In fact, Lord and Maher's definition of leadership - "The process of being perceived by others as a leader,"[4] - confirms the essential nature of perception in leadership interactions; performance (leadership) and perception are in a constant state of negotiation.

The act of conducting is a very certain form of leadership, and as such, takes a clear place in diagram B above. Though the activities of a conductor are highly specific, it is evident that the task of conducting falls within the very definition of leadership: "the action of leading a group of people or an organization," and "the state or position of being a leader."[5]

Consider now a third diagram (a reversal of diagrams A and B above).

Diagram C: Perception of Performance Elements



[4] Lord & Maher, *Leadership and Information Processing: Linking Perceptions and Performance,* 9.
[5] *Oxford Dictionaries 2015*, Oxford University Press, s.v. "leadership."

In my own conversations and experiences with colleagues many have argued that conducting should exist as a strictly genderless field. Yet it is, by its very nature, intimately linked by the perception of performed roles and identities. The human brain can perceive any of the performance elements on the left of the diagram as indicative of any number of the performed roles OR identities on the right. Where does the mind go first? A physical gesture may indicate a performance of leadership (or specific conducting gesture), or a particular custom associated with one's ethnicity. Yet literature on the topic of gender suggests that the highly salient nature of the 'masculine' and 'feminine' within Western society[6] influences our mental processes, and that our socially conditioned minds may initially process gender.[7] Despite this, the predilection for primary gender perceptions may not be consistent in all individuals. Scholars generally recognize that social cognition may be influenced by any of three basic categories: gender, age, and race. The dominance of these three areas stems simply from their high visibility and accessibility in active stereotyping.[8] Because stereotypes are highly dependent on individual experiences and personal schemas, it would be unreasonable to argue that all human perception will skew primarily to the category of gender. Yet, given the research outlined in the following chapters, gender does have a very strong influence in everyday interaction. Consider for example the first question on many government application forms or survey questionnaires; after a legal name, applicants are often required to identify their sex as either 'male' or 'female' (for example, the Canadian

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[6] In this discussion, 'Western society' and/or 'Western culture' will refer to social groups whose customs, values, and political systems are of European origins. For more information on the history of Western civilization, see *A History of Western Society*, Volumes 1 and 2, by McKay, Crowston, Wiesner-Hanks, and Perry (2013).
[7] See Leaper and Bigler, *Social Development* (2011) for an overview of conducted research
[8] Fiske, "Social Cognition and Social Perception," 166.

Passport Application[9]). Over decades of conditioning, individuals have come to expect this form of labeling and mental organization. Societal restriction to these two biologically-related labels however, often leads to general confusion and ignorance when confronted with the term 'gender.' A large portion of the population (in Western cultures for instance) equate 'sex' with 'gender,' when in fact, these are two very different principles. In recent decades, this incorrect use of gender binaries has begun to change. As of June 2014 for example, UK users of the social media platform Facebook are able to choose from 71 gender options in completing their online profile.[10] Yet altering the socially ascribed mental processes is slow. Through simple interactions, human minds have become conditioned to perceive and expect certain gender associations; the influence of gender binaries is a primary example.

The studies outlined in these opening chapters will confirm that gestures, verbal communication, and customs of dress will always require perception in order to communicate gender. As a result of social conditioning, these 'performances' will, more often than not, be impulsively perceived as indicative of gender, and specifically, one of two universally understood gender labels. Add to this the socialized expectations directing each individual perception, and the myriad of potential responses to these performative elements is overwhelming.

Yet, why bother to unravel these occurrences when studying conducting? For those working in the field, surely analysing and gesturally communicating a score is of primary importance. And yet an understanding of the intricacies of gesture is of great

[9] Government of Canada, *Adult General Passport Application*, cic.gc.ca/english/passport/forms/pdf/pptc153.pdf
[10] Williams, "Facebook's 71 gender options come to UK users."

concern. Murray Dineen, in a discussion of conducting gesture semiotics, stresses that the act of producing a gesture is a highly complex event, and that a single gesture can take on meaning in multiple ways.[11] Though conducting is regarded by many as a universal language - an "elaborate code that is written nowhere, known by none, and understood by all,"[12] the fundamental goal and responsibility of a conductor is to elicit a response from their 'instrument.' Many conducting students (and professors) have at one time or another participated in discussions of rehearsal room dynamics and effective communication; most are familiar with chapters of conducting method books that are filled with guidance pertaining to the conductor's obligation to connect with his or her ensemble.[13] Why do such topics exist? As the study of conducting continues to evolve, scholars are seeking to explore beyond the mechanics of conducting patterns, and to address the very delicate psychological interactions taking place at any given moment in the rehearsal room or performance hall. Increasingly, advanced conductors are becoming aware that gesture and technique do little without an understanding of what those gestures might mean to an ensemble. How those gestures take on meaning is of most consequence, and is dependent upon a complex chain of psychological events taking place in the mind of the chorister or ensemble member.

Like any professional musician whose motivation is to become an expert of their particular instrument, the conductor too must attempt to become expert in their ensemble (chorus, orchestra, or band, as examples). Understanding how to play a particular instrument or how to sing a given part is not sufficient to attain a complete result (though

[11] Dineen, "Gestural Economies in Conducting," 136.
[12] Julian, "Nonverbal Communication: Its Application to Conducting," 49.
[13] For example, McElheran, *Conducting Technique for Beginners and Professionals*, 3-6

surely, this understanding is important). A conductor must strive to understand the processes of negotiation at work between leader and follower. This interaction is fluid and perceptions are at many times unpredictable. Yet taking apart the complexities of conductor and chorister interactions will serve to prepare the conductor in much the same way as score analysis. Adding further complexity to the leader-follower relationship is the consideration that a choral ensemble 'instrument' is often built differently each time the conductor steps onto the podium. The individual members of an ensemble very often change from year to year, or from performance to performance. With such a fluid 'instrument' it is understandably difficult to become an expert of any ensemble. With the changing members comes an adjustment in interaction between conductor and ensemble, and as individual perceptions and group dynamics change, so too does the working relationship and resultant sound.

For the choral conductor, the ensemble dynamic is affected by yet another psychological element – the use of the human voice. Singing is a very exposed and personal activity. Because of the physical nature of the voice, its use is often connected with a basic identity of self. This, for many vocalists, creates a source of intense anxiety.[14] Unlike an instrumentalist who can primarily affect sound by manipulating a physical object outside of their body, the vocalist's instrument *is* their whole body. While the psychological impacts of singing are beyond the scope of this project, it is certain that for a choral conductor, inspiring a vocal response is a complex task.

In light of all of the above, surely it is to the conductor's benefit to be highly interested in what factors might affect human response, and how those might come into

[14] Barefield, "Fear of Singing: Identifying and Assisting Singers with Chronic Anxiety Issues," 60-63.

play gesturally. Most conductors study for years in hopes of learning how to elicit very specific responses from individual ensemble members, and how to inspire unity and cooperation toward a common musical goal. Without even a brief journey into the world of psychology, these conductors may never gather sufficient tools for complete musical leadership.

How do conductors become experts in their instruments? How many psychology courses must the typical conductor take before he or she is prepared for the challenges of working with human subjects? There are certainly no definitive answers to these questions. Arguably though it is important to absorb as much as we can about the individuals under our direction, understanding that they have stepped into our rehearsal room from their own worlds and social conditions.

At the core of the most basic human performances and encounters is the concept of gender. As conductors of either gender, we run the risk of being misled if we believe that the effects of gender won't also enter our rehearsal rooms and performance halls. The simplest of daily tasks are influenced by socialized concepts of gender, and its deep imprint on human experience will be revealed through an overview of conducted research in multiple fields.

Part 1: Gender Studies: Where to begin?

Sex-types, gender attributes, sex roles, and self-perceived gender typicality: the classifications and subsections arising from twentieth and twenty-first century gender studies are numerous. As scholars work to come to a deeper understanding of the fluid concept of gender, daily social interactions continue to imprint its elements in new ways. The difficulty in grasping a firm hold on a definition of gender can be attributed to a general and rather damaging misunderstanding of the term itself. The interchangeable use of the terms 'sex' and 'gender,' not only by the general population, but until recently also by those in scientific communities,[15] has skewed the associated labels and performance expectations. Historically, gender has been described in terms of physiology. Scholars now strongly assert that gender is *not* rooted in biology, gender is not sex, and gender is not something that we can necessarily contain concretely in our finite minds. In 2001, the Institute of Medicine implemented a distinct understanding of gender according to an individual's "self-representation as male or female" or "how that person is responded to by social institutions on the basis of the individual's gender presentation."[16] In simpler terms, gender is a performative social construct that is continuously evolving. Historically, gender has been central to human identity and experience yet it is only in the last 50 or 60 years that scholars have begun to uncover the embedded mysteries. [17] The following chapters will illustrate the colossal presence of gender in human relationships. Minute by minute and hour by hour, individual perceptions and interactions take place through the lens of gender.

[15] Torgrimson, "Sex and gender: what is the difference?" 785.
[16] Ibid., 786.
[17] Leaper & Bigler, "Gender," 289-315.

Gender and childhood development

To understand the past and current definitions of gender and the associated psychological processes in its societal perception, we look to conducted studies on the social development of children. Leaper and Bigler have produced an authoritative chapter on the definitions and implications of various childhood developmental theories.[18] The majority of studies referenced in this chapter have been conducted in Western cultures and, as a result, may appear to present a limited discussion. What unites these theories however, is the understanding that all cultures experience differences in the perception and labeling of gender groups in some way. The differences in gender hierarchies may be uneven, but variation does exist. In Western cultures for example, we have come to anticipate a greater advantage given to males as opposed to females. In fact, this higher status level assigned to men appears to be consistent across cultures. What differentiates each culture however, is the *degree* of difference in gender status.[19] Nevertheless, gender groups and their associated behaviours remain visible within all cultural practices. It must be emphasized that there exist many cross-cultural patterns that can be considered with respect to gendered differences in behaviour. Accordingly, these studies can serve to illustrate activity in seemingly different communities.[20] Also important to highlight is the general finding that the majority of gender studies discussed in this article do not discuss non binary terms such as androgynous or transgendered. Those that do, do so only to reference the extreme human dependence on gender binaries and the effect these have on our daily experiences.[21]

[18] Ibid., 292-315.
[19] Ibid., 290.
[20] Wood and Eagly, "A Cross-Cultural Analysis of the Behaviour of Women and Men," 701.
[21] Leaper and Bigler, "Gender," 289.

Gender scholars have published extensive research on social role theory as well as social cognitive theory and, through empirical study, have applied associated concepts to childhood development (Lee et al 2003; Leaper & Bigler, 2011; Patterson, 2012; Lurye, Zosuls, & Ruble, 2008; Egan & Perry, 2001; Lee, Fredenberg, Belcher & Cleveland 1999; Eccles, J.S., 1987). The core principle of social role theory is the clear psychological influence held by socially standardized roles. Specifically, it is the roles that are assigned by a community on the basis of gender that determine expected behaviour. This behaviour then gives rise to more rigid and powerful gender roles, which are further embedded within a community.[22] It follows that these social roles determine the specific opportunities and behavioural environments that are available (or unavailable) to individuals during childhood development.[23]

Social cognitive theory stems from the above, and proposes that the learning of gender occurs in three ways: through observation of role models, through reactionary experience, and through direct teaching.[24] An example of learned gendered behaviour comes from a study on the adoption of language conducted by Leaper and Smith in 2004.[25] Through meta-analysis of a wide variety of statistics the authors isolate the language use of young children and evaluate three specific types of speech display: "talkativeness," "affiliative speech," and "assertive speech." The findings reveal an "average gender difference" between the language use of boys and girls and additionally explain the early stage during which gender differences (of language use) take root.[26]

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[22] Eccles, "Adolescence: Gateway to Gender-Role Transcendence," 239.
[23] Leaper and Bigler, "Gender," 292.
[24] Ibid., 293.
[25] Leaper and Smith, "A Meta-Analytic Review of Gender Variations in Children's Language Use: Talkativeness, Affiliative Speech, and Assertive Speech," 993-1027.
[26] Ibid., 1012.

Unsurprisingly, the gender practices experienced in childhood go on to inform behaviours in adulthood, even producing expectations of the psychological attributes attributed to gender[27] (See more on this topic in Leaper and Bigler, "Gender Negotiations in Adulthood" p. 20).

Following a large number of studies conducted in the twentieth century, gender scholars Wood and Eagly proposed an additional model in 2002. In their document, a discussion of biosocial theory is used to illustrate behaviour origins and account for cross-cultural connections that until this time, were largely unexplored.[28] Following the contentions of many social role theories, this study maintains that the origins of the differences in behaviour between males and females are determined by particular societal roles and that placement within certain roles requires appropriate and functional behaviour. With respect to biology, the authors move beyond the social and psychological and reveal the role of hormones in the performance of social roles. As examples of human behaviour, certain states of physical exertion (argued as a general masculine state) or the states of pregnancy and motherhood (argued as female states) biologically engage particular hormones which aid in performance of behavioural roles and basic survival. Conclusively, the study maintains -"such biological processes *work in concert* with psychological process... to orient men and women toward certain social roles and to facilitate their performance of these roles" [emphasis added].[29] In Western culture we can, with some ease, identify both biological and social traits that have arisen over time as a result of continued adherence to social roles. Confirming this, Leaper and

[27] Wood and Eagly, "A Cross-Cultural Analysis of the Behaviour of Women and Men," 701.
[28] Ibid., 701.
[29] Ibid., 702.

Bigler conclude in their 2004 study that adults perpetuate the acquired childhood gender stereotypes by assigning affiliative traits to females and assertive traits to males.[30]

A 2003 study in the field of physical education by Lee, Solmon, Belcher, and Harrison illustrates social cognitive theory in the formation of competence beliefs.[31] Through social learning both children and adults come to assign appropriateness levels to various physical activities (in this study, the dynamics of learning and playing hockey are evaluated). From gender appropriateness judgements stem internalized beliefs of competence, which serve to limit opportunities for individuals based on gender. Though the study did find that gender labels continue to influence opportunities, the authors conclude that these labels are slowly changing, and that boundaries are being stretched.[32]

Arising from studies of cognitive development is the concept of gender identity, and the following discussion highlights studies conducted specifically in this area. The large body of works arising from the last two decades alone points to the evolving definition of gender and its perception. Studies on gender labeling contend that gender characterization may begin as early as two years of age, while a child's individual concept of gender identity, solidifies roughly at age three.[33] An influential article published in 2002 evaluates the standard cognitive theories of infant and toddler gender role assimilation and presents new evidence for a stronger and earlier connection between cognitive processes and gendered behaviour (as opposed to simple social learning).[34] Through an overview of conducted empirical studies the authors claim "gender

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[30] Leaper and Bigler, "Gender," 292.
[31] Lee et al., 2003. "Beliefs About Gender Appropriateness, Ability, and Competence in Physical Activity," 261-279.
[32] Ibid., 276.
[33] Leaper and Bigler, "Gender," 292-293.
[34] Martin et al., "Cognitive Theories of Early Gender Development," 903-933.

identification and knowledge may be found in primitive forms in infancy, prior to the emergence of many gender-typed behaviours."[35] While confirming the strong link between gender and cognitive processes, the article determines that internalization of gender – and perhaps even the formation of gender identity - may take place at a very early stage.

Egan and Perry's 2001 study also launches its investigation from a cognitive model. The authors highlight the consistent gender evaluations that are made through early to late childhood and examine how those evaluations contribute to a formation of gender identity. The study argues that feelings of gender compatibility in children are positively related to psychosocial orientation, whereas pressure to conform to gender group biases (from a perceived negative compatibility) relates to negative psychosocial orientation.[36] The study confirms the very strong influence and unstable nature of gender identity, particularly during youth. Though similar, Patterson's 2012 study extends beyond identity and examines self-perceived gender typicality in children. The author argues that the perception of typicality leads to particular gender stereotypes and attributes.[37] This study also claims that self-perceived gender typicality is constantly negotiated through interaction and that it is very clearly a "flexible construct."[38] Because most children possess a tendency to model individuals who behave in 'gender consistent' ways, their individual behaviours and perceptions of gender continue through to adulthood. As in Egan and Perry's study, the author makes connections between high

[35] Ibid., 927.
[36] Egan and Perry, "Gender Identity," 451-63.
[37] Patterson, "Self-Perceived Gender Typicality, Gender-Typed Attributes, and Gender Stereotype Endorsement in Elementary School Aged Children," 422-434.
[38] Ibid., 423.

"self-perceived gender typicality" and positive psychological adjustment, particularly during adolescence.[39]

Through additional studies in social cognitive and developmental intergroup theories we learn that the roles that are formulated through social encounters among children are continuously assigned on the basis of gender through adolescence and adulthood. These social roles are not only confirmed through child play and interaction, but are also modeled and sustained by adult behaviour. The continuous cycle is conveniently summarized by Gould: "Through the subtle process of socialization, society engenders in children certain designated, desirable behaviour roles for which adults provide models."[40]

Many additional terms arise from the studies of cognitive development and social behaviour. For example, what role does stereotyping play in our gender evaluations, and why is gender in particular such an accessible image to categorize? Studies show that children very quickly learn to assess groups that are "perceptually discriminable" and clearly visible in social encounters.[41] We have already discovered how social interaction enforces visibly perceptible behaviour according to gender, and through social learning, children learn to organize individuals according to this method. This kind of visual organization is further confirmed by language. Verbally, the masculine and feminine are quickly assimilated by most children. Consider the quick acquisition of the English words 'he' and 'she' in early speech development. Through language, gender groups become even more distinctive, and therefore "discriminable," by children. A variety of other

[39] Ibid., 423.
[40] Gould, "Gender-Specific Occupational Role Models: Implications for Music Educators," 8.
[41] Leaper and Bigler, "Gender," 294.

languages possess their own gender components that have been exclusively cultivated throughout history (i.e the French language and use of gendered nouns). Though a review is certainly beyond the scope of this article, the four volumes of "Gender Across Languages: The Linguistic Representation of Women and Men," by Marlis Hellinger and Hadmod Bussmann are of particular interest in the history of language. These four volumes systematically chronicle the role of gender in language, and evaluate the grammatical elements and social use in over 50 languages.[42]

Use of language is only one of the many ways in which cultures perpetuate gendered social conditions. "The Handbook of Language and Gender" edited by Holmes and Meyerhoff indicates that research in this field is blossoming in the twenty-first century. Suzanne Romaine states that research into sociolinguistics began as early as the 1960s, though gender interaction was at that time seen only as a by-product of social labeling.[43] Researchers are now striving to grasp how gender is negotiated in the modern era, and are attempting to avoid the organizational binaries believed by many to direct human experience. A study of language use reveals the powerful influence of binaries on our daily lives. Upon consideration of philosophical theories including Saussurean structuralism and Cartesian dualism,[44] it is clear that there is a general human inclination to cling to opposing binaries. Simply put, dual modes of organization give both order and value. Yet, by discarding preconceived notions of what gender ought to be, many of the researchers included in the Holmes and Meyerhoff text have attempted to analyse

[42] Hellinger and Bussmann, *Gender Across Languages: Volumes 1-4.*
[43] Romaine, "Variation in Language and Gender," 98-101.
[44] For an overview of Structuralism and the social sciences, see *Structuralism* by Jean Piaget, translated and edited by C. Maschler (2015). For information on the philosophical concept of Cartesian Dualism, see Howard Robinson's article, "Dualism," in the *Stanford Encyclopedia of Philosophy* (rev. 2016).

gendered interactions in new ways.[45] Though there is little doubt that knowledge and understanding of gender as a concept is evolving (and in many ways this is a positive development), gender and its associated labels remain highly salient in the twenty-first century.[46]

It is important to note here, that since the time that this study began, news headlines from Sweden have disclosed a formal change in the country's language. New, gender-neutral pronouns have been formally introduced, and in April 2015 the term 'hen' was added to 'hon' (she) and 'han' (he) in the Swedish Academy dictionary.[47] The long term results of the use of gender-neutral pronouns in these communities is of course not yet known. In my opinion, the governments of both Canada and the United States of America will continue their debate on following this pattern; in both countries gender-neutral pronouns have been recognized and used for some time despite no formal inclusion in a language dictionary (Skinner, 2015; Petrow, 2014). In generations to come, children will perhaps make increased use of such non-gendered terms, altering the social learning patterns for future generations. Changes in the understanding of gender identities (outside of currently accepted binaries) and gendered encounters are sure to follow. It is certain that we live in an interesting time of evolving language and gender negotiations.

Returning to the role of stereotyping, scholars maintain that it is the continued affirmation of perceptible labels by peers and parents that forms and strengthens stereotypes. In many cases this affirmation is at an unconscious level. Frieman and associates discovered in a 2007 study that many parents unknowingly engage in

[45] Holmes and Meyerhoff, "Different Voices, Different Views," 1-17.
[46] Leaper and Bigler, "Gender," 294.
[47] The Guardian, "Sweden adds gender-neutral pronoun to dictionary."

stereotypical behaviour with their children. By encouraging gender-typed play (dolls given to girls or trucks given to boys) or making use of broad statements about gendered behaviour (i.e. 'boys play hockey,' or 'don't throw like a girl'), parents strengthen certain gender stereotypes through subconscious routine.[48] Just how complex this issue is, is aptly summarized by Leaper and Bigler:

> Although it is apparent that many parents treat boys and girls differently, the reason for their behaviour is not clear. It is possible that the parents' gender-stereotypic beliefs and expectations lead them to act differently with daughters and sons... It is also possible however, that girls and boys may act differently themselves and thereby *elicit* different reactions from parents [emphasis added].[49]

In attempting to unravel the influence of gender we face yet another unanswerable question: are parents responsible for stereotypical behaviour, or, do children hold their own beliefs and behave in ways that require stereotyped responses?

With respect to group sociology, the influence of childhood peers similarly perpetuates gender labeling. Peers consciously and unconsciously assess group coherence and, through acceptance and disapproval of encounters in gendered groups, sustain further gendered behaviour.[50] This kind of interaction can then lead to gender-typed play. Studies conducted in this area reveal that children prefer same-gender groups due to assessment of similar play styles.[51] Once again, these 'play styles' are a result of gendered behaviour confirmed by adults and it is this kind of interaction that leads to stereotypes informing behaviour through adolescence and adulthood.[52]

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[48] Leaper and Bigler, "Gender," 297.
[49] Ibid., 297-298.
[50] Ibid., 298.
[51] Martin and Fabes, "The Stability and Consequences of Young Children's Same-Sex Peer Interactions," 431.
[52] Leaper and Bigler, "Gender," 298.

Without going farther, it is clear that gendered experience throughout childhood is considerable. There are countless studies available that reveal the very complex nature of gender and its assessment. How these learned principles translate to adult interaction is the next area of discussion.

Gender Negotiations in Adulthood

Though information acquired though childhood learning holds great influence over adult behaviour, concepts of gender are continuously developed and re-learned through daily encounters in adulthood. Simple daily tasks are endlessly coded, categorized, and evaluated according to underlying gender stereotypes and ongoing "task appropriateness" evaluations.[53] A 2005 study on gender stereotyping in the workplace illustrates the impact of unconscious gender evaluations.[54] Participants in this study were asked to assess a number of male job applicants after being given resume and narrative information for each. The materials of the applicants were manipulated by the authors and were presented as "gender-typed," "androgynous," and "cross gender-typed."[55] After reviewing this information, the study reveals that participants had formed expectations of the applicant's satisfaction and success within male-dominated or female-dominated occupations. (In this instance, a male applicant with perceived 'feminine' characteristics, was assumed to be successful and satisfied in a female-dominated occupation.) Further, following exposure to applicants who very obviously did not fit a specific gender-type,

[53] Lee et al., "Beliefs about Gender Appropriateness, Ability, and Competence in Physical Activity," 261.
[54] Alter and Seta, "Compensation for Inconsistencies: The Effects of Stereotype Strength on Expectations of Applicants' Job Success and Satisfaction," 79-87.
[55] Ibid., 83.

some participants evaluated the following applicant as 'hyper-stereotypic' as a form of compensation.[56]

This study convincingly confirms that both masculine and feminine gender stereotypes are extremely influential in forming expectations of probable behaviour in adults; the simple perception of an individual can be powerfully affected by subconscious thought streams. Given the presence of perceived gender in the workplace, it is likely that similar patterns will arise from a general discussion of performance and more specifically, leadership. Though this study will highlight only a small portion of the topic, it is certain that perception of gender does affect the performance of leadership.

Performing Gender

In order to connect gender and leadership, we must discuss the terms as performative concepts. When gender is performed, even the most subtle and subconscious practices and behaviours are in constant negotiation with perception. To illustrate this fluid condition, consider the words of Suzanne Cusick: "... if we believe that the gender others perceive in us results from cultural practices that are intelligible as gendered - not from something inherent in our bodies - then we must acknowledge gender to be an unstable system for maintaining the power and prestige it assigns."[57] Cusick's statement serves to emphasize that the unraveling of power negotiations involved in gendered perception is a dense process.

Even in attempting to discuss performance and behaviour outside of gender, labels arise that have strong gender connotations. The term 'charisma,' for example, is

[56] Ibid., 86.
[57] Cusick, "Gender, Musicology, and Feminism," 477.

one such performative label. Is this a word that implies a particular gender? The first challenge arises simply from the convoluted definition of the term. With definitions ranging from "personal magic of leadership,"[58] to "compelling attractiveness and charm," and even to, "a divinely conferred power or talent,"[59] it is difficult to understand an appropriate use and whether or not it has links to gender. It appears to be even more difficult to disconnect the term from success in leadership, an area that will soon be established with very strong gender connections.

A number of relevant studies on the questionable nature of charisma have been conducted in the last few decades. One directly linked to perception of charisma was conducted in 1999 by Awamleh and Gardner. Here, the authors connect charisma with leader effectiveness and found that group members perceived particular performative elements to indicate success. These performative items include organization of speech, method of delivery, and visual stimuli. Yet, it was the "strength of delivery" that was determined to have greatest influence on perception of charisma.[60] They echo the findings of Klein and House, that charisma is dependent on process: "… charisma does not reside in the leader. Instead it resides in the relationship between a leader, a follower, and an environment that is conducive to such a relationship."[61] This particular study did not differentiate between male charisma and female charisma (the study evaluated perception of leadership styles, or charisma, exhibited by only one male actor), and it is this gender connection that remains unclear. It does highlight however, that, though convoluted, this

[58] *Merriam-Webster Dictionary 2015*, s.v. "charisma."
[59] *Oxford Dictionaries 2015*, Oxford University Press, s.v. "charisma."
[60] Awamleh and Gardiner, "Perceptions of leader charisma and effectiveness: The effects of vision content, delivery, and organizational performance," 345.
[61] Klein and House, "On Fire: Charismatic Leadership and Levels of Analysis," 183.

term is highly salient in Western culture and its probable qualities are perceived in some way by group followers. [62]

Can a woman be deemed charismatic? Even in recent years, very few studies make use of this term in connection with female leadership. A 2012 dissertation by Shilpika Devarachetty from the University of Akron attempts to make a connection with gender. The study discusses the use of the term in contemporary literature and evaluates the possible gender associations. The findings confirm the hypothesis that the word 'charisma' contains primarily masculine connotations. With respect to her overview of literature and contemporary articles, the author concludes: "… the use of attributes in defining and measuring charisma has resulted in a male-centric approach whereby it has become common practice to designate men with charisma. Women very rarely have been called charismatic."[63] The use of the term throughout history (as outlined by Devarachetty) has influenced its current definition and use in society.

A 2014 dissertation by Dug Lee of Fielding Graduate University entitled "Is Charisma Enough for Women?" illustrates that the ability of a charismatic leader to "facilitate exceptional goals and influence others" may not be consistent across genders.[64] Lee hypothesizes that influential power arising from the presence of charisma is moderated by the presence of gender and that this power is less evident for women than for men.[65] The findings in this study were unclear; a missing connection between influence and charisma was only one of many issues. Still, Lee attributes these

[62] Awamleh and Gardiner, "Perceptions of leader charisma and effectiveness," 367.
[63] Shilpika Devarachetty, "Women as Charismatic Leaders," iii.
[64] Dug Lee, "Is Charisma Enough for Women? The Impact of Gender on Charismatic Influence," 18.
[65] Ibid., 1.

inconsistencies to the conflicting understandings of the term itself. A woman who is labelled charismatic for example, may not be perceived in the same way as a charismatic male.[66] While this particular study elicited conflicting and unclear results, it has opened the door for future research on this very puzzling term and its performative gender associations.

Gender is performed through various forms of nonverbal communication. The field of nonverbal behaviour as it relates to gender has been intensely explored since the early 1980s. The studies conducted in areas of visual displays of dominance (Ellyson et al, 1981), touching patterns (Major, 1981), and mobility (Davis and Weitz, 1981) reveal the pervasive presence of gender in nonverbal interaction. The art of conducting employs many methods of nonverbal communication; in this light, its connection with gender is undeniable (see more on this topic in, “Gesture and Gender,” page 41).

[66] Ibid., 136.

Part 2: Leadership and Gender

Understanding perception of the masculine and the feminine in every corner of society is beyond the scope of this project. Yet relevant to the field of conducting is the topic of leadership. Not only is leadership dependent on behaviour (i.e. performing as a leader) but it is "the process of being *perceived* by others as a leader" [emphasis added].[67] Leadership is "defined by social recognition," and is highly dependent on social cues, which identify a leader.[68] Studies of gender and leadership in the twentieth and twenty-first centuries abound. Whether in the fields of business, science, or education, the negotiation of power through displays of leadership is a recurrent and dense process. While the majority of studies on leadership acknowledge some differences between masculine and feminine leadership style (Appelbaum, 2003; Jamieson, 1995; Bowles et al, 2005; Dobbins & Platz, 1986; Kolb, 1999; Butler & Geis, 1990; Eagly et al, 1992), it is more often the perception of leadership that determines the gender label, the observer's response, and the direct successes (or lack thereof) of the leader.

In a 2003 study on leadership and gender Steven Appelbaum emphasizes that sex is not an indicator of leadership (an unfortunate mental association made by many individuals). Rather, it is the perceived gender role, and the degree to which an individual fits into that role, that leads to a belief of leadership competence. To put it more simply, according to Appelbaum the general social thought that a feminine leadership style is less effective is not fact based (nor linked in any way to biology), but is "socially driven."[69]

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[67] Lord and Maher, *Leadership and Information Processing: Linking Perceptions and Performance,* 11.
[68] Porter and Geis, "Women and Nonverbal Leadership Cues: When Seeing Is Not Believing," 39.
[69] Appelbaum, "Gender and leadership? Leadership and gender? A journey through the landscape of theories," 43-45.

Reflecting on the previously discussed gender studies in the area of social role theory, a direct link can be made to Appelbaum's assertion that social and environmental factors often direct the behaviour of many women (i.e. recall that childhood gender-play affirms particular gendered behaviours; the same activity takes place in adulthood). Particular affiliative or nurturing behaviours regularly attributed to women are often perceived as ineffective or weak in positions requiring strong leadership. Consider, for example, that women have been generally socialized in Western culture to behave in a docile and unobtrusive manner.[70] Any form of submissive behaviour from women then, is often socially labelled as feminine, and would naturally be negatively construed in areas requiring strength and direction. This very basic example also outlines what Jamieson terms the "feminine competency bind".[71] Negative responses to their own display of leadership behaviour are internalized by women, which then leads to decreased self-confidence and the perpetuation of social stereotypes.

As if confirming of the above cycles of behaviour, a variety of self-help texts on shattering the "glass ceiling" and improving the confidence of female leaders have gained popularity within pop culture in recent years. *Lean In* written by Facebook CEO Sheryl Sandberg is one such text, and its chapters encourage women to challenge societal norms and "sit at the table" of leadership. While aimed at women within the field of business and targeting issues such as the navigation of corporate ladders and networks, *Lean In* appeals to all women seeking leadership positions. Published in the same year, *Enlightened Power: How Women are Transforming the Practice of Leadership*, edited by Coughlin, Wingard, and Hollihan, addresses many of the same issues. This text includes a

[70] Leaper and Bigler, "Gender," 290.
[71] Appelbaum, "Gender and leadership? Leadership and gender?" 46.

compilation of essays written by influential men and women active within corporate America. This publication celebrates the leadership differences between men and women and advocates a new leadership style for the twenty-first century. David Gergen's forward to this text acknowledges the differing styles of gendered leadership but recognizes that an effective leader must "mix together masculine as well as feminine qualities." Further, he explains, "One can argue whether this feminine style is in women's genes or is created by socialization. It doesn't matter much." He argues that in contemporary society leadership is evolving.[72]

One key issue argued by Appelbaum is that this rate of evolution is slow. While it is true that more women are actively challenging societal expectations they still remain at high risk of being actively stereotyped when their representation in the corporate world remains between 15 and 25 percent. Additionally, due to a resistance to change within many corporate circles women continue to leave positions of leadership in the field of business.[73] In their 2005 study Bowles and McGinn conclude that "we are still in a place where women in society lack [leadership] *experience*…. this can often keep them from advancing" [emphasis added].[74] The lack of opportunities for many women naturally contributes to a slow rate of change and until more women can visibly establish themselves in positions of authority, social roles cannot begin to adjust. Bowles and McGinn also discuss this challenge with reference to 'gender triggers,' which are constantly at work in our daily interactions. These triggers reflect "sex-based stereotypes

[72] Coughlin et al., *Enlightened Power: How Women Are Transforming the Practice of Leadership,* xxi.
[73] Appelbaum, "Gender and leadership? Leadership and gender?" 47.
[74] Bowles and McGinn, "Claiming Authority: Negotiating Challenges for Women Leaders," 194.

and social roles that are embedded in our social fabric" and contribute to expectations of behaviour arising simply from gender.[75]

Serving to support the supposition that the rate of change continues to be slow is a study conducted by Lean In and McKinsey and Company entitled "Women in the Workplace," released in September 2015. Based on statistics collected over a three-year period (2012-2015), the study finds that it will take 25 years to reach a stage of gender equality (in terms of representation) at the VP levels of the corporate ladder, and another 100 years for total equality in gender representation at CEO levels of leadership.[76] The authors point out that these social norms are perpetuated by the work environment itself – including water cooler dialogue, after-work socialization, and financial bonus assignments. Even on a subconscious level, these seemingly insignificant elements affect employee thought processes and behaviour. The study indicates that while 74% of company leaders express that gender diversity is a top priority, fewer than half of the surveyed workers perceive it to be so. The general company interest in engaging in these programs is minimal at best, and as a result, perceptions and biases continue. An additional barrier to change is the distribution of women within the lower rungs of the corporate ladder and a limited access to top level positions. Exposure to senior level support is limited for many women by networks. The majority of corporate men typically engage in mostly male networks while women work in mixed or mostly female networks.[77] Unsurprisingly, social networking (or a lack thereof) has a very heavy impact on advancement.

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[75] Ibid, 201.
[76] McKinsey & Co., "Women in the Workplace 2015," 2.
[77] Ibid., 18.

It is remarkable to me that in a society where technology and medical sciences advance at astounding rates, the socialized gender biases are predicted to take more than a century to equalize. Gendered perception and behaviour are clearly intricately woven into our very existence.

Perception of Gender through Leadership

Studies of gender and leadership have been applied to business models for many decades. In the late 1980s Dobbins and Platz released an overview of numerous studies that had been conducted in the preceding decade, evaluating the effectiveness of male and female leaders. This review of 17 studies revealed very few differences in the leadership styles of men and women. It did conclude however, that individuals in laboratory settings were more likely to evaluate (perceive) men as "more effective" leaders.[78] The authors attribute this trend to 'implicit sex-theories' and predictions about behaviours based on internalized stereotypes.[79] Butler and Geis conducted their own study just four years later that echoed these findings. This study evaluated responses to both male and female leadership through a series of group discussions. Participants were led by either a male or female participant, and responses were evaluated by non-verbal reactions (such as facial expression), which were then coded and interpreted by observation through two-way mirrors. At the conclusion of the study, the female leaders had received more negative responses than the male leaders. Instruction given by women was more negatively received than that given by men, despite the fact that the delivered information was identical. Most interestingly, a study conducted in this kind of 'natural laboratory'

[78] Dobbins and Platz, "Sex Differences in Leadership: How Real Are They?" 118.
[79] Ibid., 125.

revealed that "*considered* expectations are egalitarian, but *automatic* expectations are still dominated by traditional stereotypes" [emphasis added].[80] While the subjects may demonstrate little bias or few negative reactions to female leadership when surveyed, the automatic and perhaps subconscious responses still indicate a differing internalized response. This gives insight into why the evolution of social roles is such a slow process and informs us that simply being aware of differing perceptions is not enough to direct a change in response.

A 1992 review of a collection of gender and leadership studies by Eagly, Makhijani, & Klosky summarizes findings in terms of gender role congruency. These studies show that when women lead in a 'feminine' way, they are performing behaviours that are compatible with expectations and receive less negative feedback and response. It is unsurprising then, to find that women are generally devalued when working in male-dominated fields, or when demonstrating perceived 'masculine' leadership qualities.[81] A woman displaying strength in her approach might be negatively perceived as aggressive.

How might these findings relate to the field of conducting? Do female conductors lead solely in a 'feminine' way, or do female conductors consciously adopt and practice 'masculine' leadership styles on the podium in order to elicit response? These are questions to be addressed in following pages.

One significant study conducted in 2000 however, dispels the theory that confident behaviour displayed by a woman is always perceived negatively. Scholars at the University of Alabama embarked on a study of handshakes performed by male and

[80] Butler and Geis, "Nonverbal Affect Responses to Male and Female Leaders: Implications for Leadership Evaluations," 48.
[81] Eagly et al., "Gender and the evaluation of leaders," 18.

female participants, and the impressions made upon receiving subjects. The study asserts that handshaking has traditionally been seen as a male activity and revealed, perhaps unsurprisingly, that male handshakes are generally firmer, longer in duration, and offer a more complete grip. A notable finding is that females who exhibited a stronger and more firm grip left a "more favourable impression" than those who offered a less firm handshake.[82]

> Our results provide one instance in which women who exhibit a behavior (a firm handshake) that is more common for men and that is related to confidence and assertiveness are evaluated more positively than are women who exhibit a more typical feminine handshake. […] This result differs from the typical finding that women who exhibit confident behavior that is similar to the behavior of men often make a more negative impression than the men.[83]

The generally held belief that female leadership is 'weak' is certainly not held by all, but its genesis can be illustrated by studies of competency beliefs and gender appropriateness concept development. One important study has already been discussed with respect to social learning in childhood (Lee et al. 2003). Though this particular study highlights the judgement of competence and gender appropriateness with respect to physical activities, it is easy to understand that gender labeling is a comprehensive phenomenon and directs many daily encounters. Shapiro and Williams evaluate gender appropriateness classification together with stereotype threats and consider how the combination can alter performance. In their 2012 study, they explored the effects of anticipated stereotypes (which led to internalized threats) on gender-related math attitudes. The results very simply show that women who were asked to identify their gender before performing an assigned math test performed more poorly than did those who identified their gender after

[82] Chaplin et al., "Handshaking, Gender, Personality, and First Impressions," 116.
[83] Ibid., 117.

completing the test.[84] Due to internal beliefs of competency, the majority of female subjects unconsciously altered their behaviour. While this study targets decreased performance for females within mathematics, the authors maintain that "stereotype threatening situations also lead women to underperform on assessments of engineering, leadership, negotiation, political knowledge, and chess skills."[85]

An earlier study by Cadinu and colleagues (2005) also investigated stereotype threats affecting women and their performance of mathematics tasks. Here too, the scholars outline the assumptions that have historically been made by individuals within the field of mathematics, emphasizing that "prejudice against women regarding their presumed lack of propensity for scientific disciplines in general... has been the dominant view."[86] The results of the study again confirmed decreased performance and an increase in negative thoughts for those women who performed their tasks while under perceived stereotype threat.

There are many psychological layers to these phenomena. Shapiro and Williams discuss two streams of stereotype threats: self-as-source threats, which arise from individuals internalizing stereotypes (in this case linked to gender roles), and other-as-source stereotype threats, which depend on a belief that others hold certain stereotypes, and that personal performance is viewed through this lens.[87] As evidenced by the

[84] Shapiro and Williams, "The Role of Stereotype Threats in Undermining Girls' and Women's Performance and Interest in STEM fields," 175.
[85] Ibid., 176.
[86] Cadinu et al., "Why Do Women Underperform Under Stereotype Threat? Evidence for the Role of Negative Thinking," 572.
[87] Shapiro and Williams, "The Role of Stereotype Threats," 179.

increasing number of female leadership texts on the market,[88] the internalizing of stereotypes has perhaps been the largest factor in sustaining these social roles and therefore changing an individual's internalized conditions is no small task.

Leadership and Gender in Music and Performance

How does one interpret the above findings within the field of music? Interest in the concept of leadership in music is not new, particularly in the fields of education and conducting. In a study conducted in 1955, Dr. Ward Woodbury of the University of Rochester set out to determine the perceived importance of nineteen different leadership traits exhibited by orchestral conductors. 103 orchestral players and 12 conductors were asked to evaluate nineteen leadership traits identified by Woodbury as either "necessary," "valuable," and "of little use." Though the study itself is dated and unbalanced in the use of statistics taken from nearly all male musicians (and orchestras were at that time, composed of mostly men), one particular finding sheds light on perceptions that have continued into more recent times. With respect to a conductor's behaviour, those surveyed were in complete agreement that performance of leadership is the most basic factor of success. "… his deportment will decide the worth of his leadership, for it is in the manipulation of the individual wills of the orchestra men into a unity of expression… that his success is to be judged."[89] This is not surprising when we consider that leadership is a purely performative notion. Though arguably fraught with inconsistencies, the study reveals an early scholarly interest in the perception of effective leadership in music.

[88] See for example Kelly Watson's overview of text recommendations in Forbes Online, 2010, http://www.forbes.com/2010/05/24/inspiration-success-advice-forbes-woman-entrepreneurs-best-business-books.html

[89] Woodbury, "Leadership in Orchestral Conducting," 125.

Specific to the field of music education are a number of studies conducted in the late 1970s and 1980s that investigated the perceptions and judgements made on a daily basis within the music rehearsal room. Griswald and Chroback investigated the "sex-role association of musical instruments and occupation by gender and major" and found that their subjects regularly labelled instrumental conducting as a 'male' profession, and choral conducting as 'female.'[90] Prior to this study, Abeles and Porter revealed that students select instruments based on gender stereotypes, and deemed larger band instruments appropriate for boys and smaller non-band related instruments appropriate for girls.[91] While both studies are now several decades in age, they shed light on the social interactions and gender stereotypes that existed in the field of music education only a few decades ago. With respect to more recent research it appears that these stereotypes persist in music classrooms. As Wrape, Dittloff, and Callahan point out through their research conducted in 2014, the perceptions of instruments remain highly influenced by gender appropriateness labels.[92]

Expanding upon gender stereotypes, VanWeeldon addresses choral program demographics in post-secondary institutions in the United States and introduces the term "sex-typing" in her 1999 study. Stemming from social role theories outlined by Leaper and Bigler, sex-typing involves previously formed stereotypes which serve to build expectations about a category of persons (i.e. how to identify their traits, abilities, physical features, etc.). These expectations then lead to behaviour prediction for any

[90] Griswold and Chroback, "Sex-role Associations of Music Instruments and Occupations by Gender and Major," 57-62.
[91] Abeles and Porter, "The Sex-Stereotyping of Musical Instruments," 65-75.
[92] Wrape, Dittloff, and Callahan, "Gender and Musical Instrument Stereotypes in Middle School Children: Have Trends Changed?" 40-47.

individual belonging to a particular category. In the study, VanWeeldon applies a model of sex-appropriateness and stereotype research in secondary and postsecondary educational institutions. What she reveals is the influence of sex-typing on the selection of teaching specialization for many music teachers. She noted not only a striking difference in gendered representation in choral education but also in band education. In the choral field, the female to male instructor ratios shifted significantly as educational level increased (a found ratio of 2:1 in elementary and middle schools, shifting to 1:2 by post-secondary). In the area of band education, male instructors outnumbered female instructors 2:1 (VanWeeldon, 21).[93] A discussion at the conclusion of the study reflects on the possible causes of these fluctuations and differences. Once again, it appears that studies conducted in the areas of gender and social psychology direct attention to the socially held beliefs that men have stronger leadership skills than women and that working at a higher level requires more authoritative and demanding leadership.

At this point it can be acknowledged that these findings may seem at the very least, distressing. However the purpose in examining the above studies is to identify the deep influence of social conditioning on daily encounters and to advance the discussion on the possible effects on interactions with colleagues, students, and choristers. With a similar purpose in mind, Elizabeth Gould focused her 2001 article on the need for increased visibility of female role models in college band director positions. She argues that "historical precedent, traditional socialization, discrimination, and segregation have limited the participation of women as college band directors, but the concept of gender-

[93] VanWeeldon, "Demographic Study of Choral Programs and Conductors in Four-Year Institutions in the United States," 28.

specific occupational role models may be a viable means of increasing their numbers".[94] As visible standards continue to evolve (in all fields – not just music) the presence of role models of all genders will prompt new perceptions and behaviours in younger generations of leaders.

[94] Gould, "Gender-Specific Occupational Role Models: Implications for Music Educators," 17.

Part 3: Gesture

Gesture and Musical Performance

Taking a short detour from studies connected exclusively to gender, it is important to note some of the more extensive research being done in the area of gesture and musical performance. For the conductor, gesture, musical structure, and audience perception are undeniably linked, and much insight into the dynamics between these elements can be gleaned from studies done in a variety of areas of music performance. The breadth of research being conducted is only partially illustrated by two complete volumes of essays edited by Anthony Gritten and Elaine King. The introduction to the first of these publications, *Music and Gesture,* summarizes the definition of gesture currently accepted by scholars: "a movement or change in state that becomes marked as significant by an agent."[95] From here, scholars have attempted to isolate various gestural elements in order to determine their performative significance.

Elaine King's contribution to *Music and Gesture* features a study that explores the links between the breathing of a performing pianist and the corresponding musical tempo. Specifically, she looks at breathing patterns produced during multiple performances of a work and how these relate to the overall musical structure. Though some discrepancies arise in the results, King maintains that "pianists' breathing patterns are 'patterns' - rather than ad hoc actions - and that they are integral to the delivery of musical and physical features in a performance." The significance of this kind of gesture is in its relation to sound.[96]

[95]Gritten and King, "Introduction," xx.

[96] King, "Supporting Gestures: Breathing in Piano Performance," 160.

In *New Perspectives of Music and Gesture,* John Rink expands upon King's investigation and explores other ways in which structural elements of a musical work are translated and transcribed through the body movements of a performer. Through his study of 29 performances of Chopin's Mazurka Op. 24, no. 2, Rink investigates the intimate relationship between changes of gesture and the application of rubato, phrasing, and dynamics. His contention is that "music's gestural properties are neither captured by nor fully encoded within musical notation, but instead require the agency of performance to achieve their full realization."[97] It is thus conceivable that without physical gesture crucial elements of the musical gestures are in fact missing. In another publication (but in the same course of investigation), Clarke and Davidson examine the body movements displayed in performance of Chopin's Prelude in E Minor Op 28 no. 4. Their study features six performances (by one performer) of the work and evaluates musical structure and formal analysis in combination with "expressive performance data," and "movement data" from the body of the performer.[98] While some resulting data was unclear (such as the effect of the ambiguous "body sway"), the study does convincingly conclude that the musical form *and* the body's gesture serve to communicate the character of the performance.[99]

Confirming the belief that gesture is a determining factor of performance are the multiple studies on the perception and cognition – primarily by an audience - of performers' gestures. Jane Davidson has produced several articles and studies in this particular area (Davidson 1991, 1993, 1995), and maintains an opinion that "... live music

[97] Rink et al., "Motive, Gesture and the Analysis of Performance," 267.
[98] Clarke and Davidson, "The Body in Performance," 80.
[99] Ibid., 89.

performance is a social communication, which like any other human encounter, presents the perceiver's visual system with information."[100] In her first study, Davidson makes use of Johansson's light-point technique (Johansson, 1973), a highly useful and influential method adopted by many gesture scholars in the twenty-first century. In her observations, subjects were able to consistently and correctly identify expressive "modes" of performances (such as "exaggerated," "deadpan," etc.). Davidson concludes that visual cues communicated by body movement do in fact provide information about the character of the performance and that this information is highly detectable by observers.

Luke Windsor explores these areas as well, analysing the bodily gestures made by musicians, the visual elements of those movements left on the environment, and the perception of those elements by the audience. Using a previous study wherein he analyses expressive timing in a performance of the first two bars of Schubert's Impromptu in G, Windsor relates these patterns of timing to displayed gesture and the perception of gesture, arguing that "we do not perceive sound just for itself, but as a source of information about the various bodily gestures that create that sound."[101] Using findings in the field of perceptual psychology and those of ecological psychologist James Gibson, Windsor concludes, "… any analysis of gesture in music has to consider the real actions of musicians and how these are perceived through the eyes and ears of the audience. Gestures are actions that musicians make, and the supreme virtue of music in this respect is that it can make audible gestures that are near invisible."[102]

[100] Davidson, "What Does the Visual Information Contained in Music Performances Offer the Observer? Some Preliminary Thoughts, 105.
[101] Windsor, "Gestures in Music-Making: Action, Information, and Perception," 55.
[102] Ibid., 63.

Moving a step further, Arnie Cox discusses "mimetic participation" and how this human tendency further contributes to individual perception of gesture. Cox argues that "musical meaning is generated by our embodied experience of it... meaning arises in our conceptualizations of embodied musical experience…"[103] The author also considers those who come with experience of a particular movement (i.e. those who have experience playing a particular instrument). Such individuals are likely to have a different perception of the gestures displayed because of their own experiences.[104] In this light, the study of conducting and the connection with a chorister's perception of displayed gesture is highly relevant. A chorister with little vocal experience will have a limited physical understanding of the conducting gestures being shown. Linking these gestures to a produced sound - a sound which comes from a non-visible instrument (vocal folds) - may present many challenges. As a result, a chorister may naturally strain to follow the director's intentions, not having the experience to link perception and mimicry to proper sound production.

Finally, in a 2007 article on perception, Dahl and Friberg evaluate the ability of observers to determine emotion as communicated through musical performance. The authors link this study to previous investigations in the field of dance by documenting the emotional communication displayed by various physical movements. Using instrumental performances on marimba, bassoon, and soprano saxophone, subjects were able to correctly identify a variety of emotions, including happiness, sadness, and anger. Fear

[103] Cox, "Hearing, Feeling, Grasping Gestures," 46.
[104] Ibid., 51.

was one emotion not correctly identified in this study. The authors also establish the head as the primary area of the body involved in communicating these emotions.[105]

Murray Dineen of the University of Ottawa, has authored a significant article on the topic of conducting gesture semiotics. Through a discussion of political, stylistic, aesthetic, and psychological economies of gesture, Dineen evaluates the ways in which a conductor negotiates power while on the podium. He reveals not only what gestures 'mean' (in a textbook sense) but the ways in which these gestures take on meaning through perception.[106] Of interest are the political economies highlighted by Dineen. This complex area of study surveys the social division between conductor and ensemble and the power held *by the ensemble* to determine "how the expenditures made by the conductor - the energies expended in creating meaningful gestures - will result in sound."[107] Within the orchestral realm, Dineen discusses the phenomenon of the "shadow orchestra," a subgroup which takes a leadership role when a particular conductor is decidedly unclear. It is to this group that all orchestra members will turn if political negotiations have led to a belief of a lack of competence.[108] Given the previously discussed studies of gender and leadership, it is likely that gender also figures into these political negotiations.

Of course individual stylistic gestures (economies), aesthetic economies, and psychological associations all contribute to how a particular gesture takes on meaning. It

[105] Dahl and Friberg, "Visual Perception of Expressiveness in Musicians' Body Movements," 448.
[106] Dineen, "Gestural Economies in Conducting," 141.
[107] Ibid., 139.
[108] Ibid.,141.

is clear that a single gesture on the podium is a highly complex event, one that due to the complexities of individual perception cannot possibly be understood in its entirety.

Gesture and Gender

During the performance of a behaviour or social role, it is only at the moment of *perception* that gender becomes a functional classification. If society has conditioned individuals to perform and perceive particular behaviours according to a gender class system, it is understandable that certain gestures (and even the most subtle bodily movements) have become fixed over time. Judith Butler suggests that gender is inseparable from gesture and performance. She states, "[gender is] an identity tenuously constituted in time - an identity instituted through the stylization of the body, and hence, must be understood as the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self."[109] If gender is truly indicated through actions, it is conceivable that these socially assigned movements can be consciously learned and applied. Within a single culture, women and men have, through social learning, acquired a large vocabulary of movement cues in order to appear recognizably male or female.[110] As Sandra Zeig points out, physical gestures are a "concrete means of producing meaning." There are no natural gestures that can be attributed to either gender class, but only those that have been "socially ascribed through gender *usage* [emphasis added]."[111] As a result, any member of a gender class may learn the gestures of another. With specific reference to women, she identifies

[109] Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," 519.
[110] LaFrance, "Gender Gestures: Sex, Sex-Role, and Nonverbal Communication," 130.
[111] Zeig, "The Actor as Activator: Deconstructing Gender through gesture," 14.

gestures such as hitting, throwing, pushing, and running, and argues that for many women, these actions feel unfamiliar. While female bodies are certainly physically capable of executing these movements, social conditioning has perhaps made them less instinctive.

Confirming the existence of instinctive gestures is a study from the University of Jena conducted in 2003. This document examines the bodily feedback (or behaviour-cognition activity) that takes place as a result of performing a physically forceful gesture. Compiling the results of three studies, Schubert concludes that large differences exist in the ways that men and women conceptualize self-performed physically aggressive gestures. With specific reference to the formation of a fist, the studies reveal that men generally (and unconsciously) associate the gesture with positive response and make use of the motion as a means of *gaining* power or influencing others. Women, on the other hand, associate the gesture with a negative and particularly emotional response stemming from a *loss* of power.[112] While Schubert does acknowledge a variation within genders (i.e. not all women conceptualize this gesture the same way), the study does convincingly prove that performance of gestures, with or without conscious connection to forceful aggression, is enough to alter perception and internal understanding according to one's gender.[113] Whether these internal processes of men and women are biologically rooted (i.e. hormonally induced), or are a result of complex social evolution, is worth investigating (but beyond the scope of this study).

[112] Schubert, "The Power in Your Hand: Gender Differences in Bodily Feedback From Making a Fist," 758.
[113] Ibid., 766.

An influential body of works supports the idea that gesture can in fact indicate gender. Kozlowsky and Cutting conducted a study in 1977 with this hypothesis, and laid the groundwork for future investigations. In this study, subjects were found to correctly identify the gender of an individual engaged in walking without provision of any visual cues aside from basic body motion. Johansson's point-light technique was employed, which makes use of light strips placed at particular points on the body. Through simple body motion (moderate walking), 70% of observers were able to identify the sex of the individual.[114] Similarly, Runeson and Fryhkolm's 1981 study also made use of Johansson's technique. Their study on the "visual perception of lifted weight" revealed observers were able to closely predict the weight of lifted boxes based on light cues alone. In fact the level of precision of the visual perception by participants neared that of "haptic perception."[115] These two studies point very directly to a connection between gesture, perception, and gender and will be more fully explored in the following chapters.

Studies of Gesture and Conducting

It is a safe assertion that understanding the body is essential to the study of conducting. Within the field, interest in the physiology of gesture has increased in recent years. Using status-motion-capture techniques, Geoff Luck has launched a number of investigations into the temporal gestures of orchestral conductors. In 2006, Luck and Toiviainen studied the movements of a conductor (using motion capture systems) and the corresponding musical response of a professional ensemble. Four musical excerpts were

[114] Kozlowsky and Cutting, "Recognizing the sex of a walker from a dynamic point-light display" Perception and Psychophysics," 579.
[115] Runeson and Frykholm, "Visual Perception of Lifted Weight," 733-740.

used: two conducted with 'clarity,' and two without. The ensembles studied here achieved higher synchronization in periods of 'high deceleration' and 'high vertical velocity' in the conducting gesture. Overall, the results of this study confirm the notorious lag condition experienced in many orchestral and choral ensembles.[116] Just one year later, Luck and Sloboda evaluated the ability of observers to tap in response to visual information given by conductors. This study divided participants into 'conductors,' 'musicians,' and 'nonmusicians' who viewed point-light displays of a traditional 3-beat conducting pattern (captured from two conductors, one novice, and one experienced). The study found that those with musical experience were more successful at correlating responses according to the conductor's gestures, but that the experience of the conductor was negatively linked to synchronicity. Additionally, faster tempi created greater success in responses as did the first beat of each bar.[117]

In 2008, Luck and Nte collaborated on a study to evaluate "spatio-temporal properties of the beat in simple conducting gestures." Here, using point light technology, observers were once again asked to tap in response to the marked beat. It was concluded that a change of direction (within the gesture) was not enough to communicate the adjacent beat. Rather, it was the change in velocity along the trajectory that was perceived by observers and induced a well-timed response. Using a similar model later that year, Luck and Sloboda studied the spatial positions of conductors' arms and recorded correlations with observers' timed responses. Spatial elements of each gesture, such as speed, acceleration, and curvature radius, were electronically linked with

[116] Luck and Toiviainen, "Ensemble Musicians' Synchronization With Conductors' Gestures: An Automated Feature-Extraction Analysis," 197-200.
[117] Luck and Sloboda, "Synchronizing With Complex Biological Motion: An Investigation of Musicians' Synchronization With Traditional Conducting Beat Patterns," 44-46.

corresponding tapping responses. As previously discovered in his 2006 study, Luck discovered that respondents with musical background had a more positive response to gestural stimuli.[118]

Outside of Luck's series of investigations is a study out of Sydney, Australia led by Katharine Parton and Guy Edwards. These scholars made use of "naturally occurring data," and combined various methodologies from ethnographic backgrounds to determine performed actions in response to a conductor's gestures. Though perhaps a problematic study with respect to the specific coding employed (using terms such as 'inner' and 'outer' as labels for position of gesture with relation to torso[119]) this study managed to identify some salient features of basic conducting gesture and successfully connected them to findings from previously conducted laboratory (manufactured) studies. For example, gestures made with the right hand held within the torso experienced a greater lag in response than those conducted to the side of the torso. Similarly, body orientation (in this case, front-left, and 45 degree angle) led to less consistency in ensemble response.[120] Aside from identifying visible features of general gestures, the primary goal of this particular study was to place conducting and the perception of conducting into a social context, defining it by the "shared social understandings held by participants."[121]

Given the variety in the above studies, it is surprising that the study of the measurable impact of a conductor's gesture in terms of sound production is still largely unexplored. Rodney Eichenberger's 1994 production, "What They See is What You Get"

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[118] Luck and Nte, "An investigation of conductors' gestures and conductor-musician synchronization, and a first experiment," 81-99.
[119] Parton and Edwards, "Features of conductor gesture: Towards a framework for analysis within interaction," 3.
[120] Ibid., 3.
[121] Ibid., 1.

attempts to engage dialogue on the impact of gestural communication on sound production. Unpacking the dense variety of nonverbal communicative gestures used by conductors (including demeanour, mouth shape, and vertical vs. lateral arm movement), Eichenberger demonstrates differences in resultant sound in the choral ensembles of Florida State University. Five graduate conducting students take to the podium in this directional video and lead the test ensemble in a selection of works. The conductors adopt a number of different approaches, including specific facial expressions, stance, and wrist placement. Unsurprisingly, variations in each of these gestures affect the intonation and overall vocal production of the ensemble. Like this video, the majority of conducting texts discuss the sound relationships between gesture and ensemble; some (such as James Jordan's *Evoking Sound*) discuss at length in a very conjectural way, yet very few have attempted to measure sound results with an empirical approach.

In 2003, Rhonda Fuelberth of the University of Nebraska set out to investigate effects of left hand conducting gestures on vocal production (2003a) and, more specifically, vocal tension (2003b). In the second study, Fuelberth employs Likert scales to evaluate the effect of various conditions - including 'fist', 'palm up', 'palm down', 'stabbing gesture', and 'phrase shaping gesture'- on the perceived vocal tension of 192 choral participants.[122] The results are directly linked to her previous work (in videotaped analysis of choral sound response) and similarly revealed increased vocal tension in connection with fist and stabbing gestures used by a conductor.[123]

[122] Fuelberth, "The Effect of Left Hand Conducting Gesture on Inappropriate Vocal Tension in Individual Singers," 63-64.
[123] Ibid., 68-69.

Melissa Grady at the University of Kansas takes her cues from Eichenberger, and in her 2011 and 2013 studies explores the effects of traditional lateral and vertical conducting gestures on "acoustic measures of conglomerate choral sound."[124]A second study conducted just a year later explored the effects of "expressive" lateral and vertical, non-time beating gestures.[125] Both studies were conducted in non-laboratory settings and indicate slight, yet present alterations in sound production in response to the various gestures.

In 2011 Jeremy Manternach studied the physical responses (rather than sound production) of choristers to physical gestures given by conductors. Focusing on the impact of modeling and imitation, Manternach first evaluates the "indirect measurements" of five preparatory gestures given by conductors and the subsequent movements exhibited by observing choristers. While changes in chorister body movement were detected (such as head and shoulder movements in correspondence with similar motions by the conductor), a clear interaction could not be isolated beyond simple imitation.[126] To clarify his findings, Manternach made use of 3-D infrared motion capture technology in a 2012 study in order to measure chorister responses to various facial movements displayed by a conductor. Using a controlled conducting pattern and limited expressive gesture, the conductor made use of four different facial gestures featuring the eyebrows and lips. While it is unsurprising that results revealed a high incidence of chorister lip and eyebrow movement in imitation of the conductor, it is relevant to note

[124] Grady, "Considerations of Lateral and Vertical Conducting Gestures in Evoking Efficient Choral Sound," 125.
[125] Ibid., 125-126.
[126] Manternach, "The Effect of Varied Conductor Preparatory Gestures on Singer Upper Body Movement," 43-44.

that lip rounding was *consciously* perceived by the choristers (and therefore, voluntary), while eyebrow movements, were unconscious (and involuntary). With respect to conductor modeling, it is perhaps surprising to know that the reactions we seek to elicit through imitation may in fact be involuntary. Conductors may need to be aware of the psychological maneuvering that is required in particular circumstances.[127] Perhaps most important is Manternach's reference to neuroscientist Marco Iacoboni who states most simply, "if I were a conductor I would try to make movements that do not interfere with what the choir is supposed to do."[128] While perhaps an obvious statement, it is a study such as this that makes conductors more aware of the subtleties of (and potential subconscious reactions to) their most slight movements!

Despite some unclear results, the above studies serve to open the gates to further exploration on the measureable differences in sound production as a *direct* result of gestural stimuli. Bringing all of this material together, is a study conducted in 2000 that applied linguistic frameworks to the interaction, gestures, and ensemble response involved in the act of conducting. In this investigation, Richard Ashley at Northwestern University illustrates the expressive gestures of a conductor in terms of interactive communication and gesticulation. With respect to gesticulation, Ashley makes use of the Kendon continuum (referenced by McNeill in his work on left hand gestures that accompany speech). This continuum (Gesticulation --- language-like gestures --- pantomimes --- emblems --- sign languages) serves to classify all speech-accompanied gestures ranging from the spontaneous and informal to standardized, conventional sign

[127] Manternach, "The Effect of Nonverbal Conductor Lip Rounding and Eyebrow Lifting on Singers' Lip and Eyebrow Postures: A Motion Capture Study," 36-46.
[128] Ibid., 44.

language.[129] Applying this model to conducting gestures, Ashley identifies the majority of expressive gestures as "emblems" or, more specifically, "highly conventionalized, context-independent meanings, which function as signs."[130] With links to Grice's theory of pragmatics, Ashley further evaluates conducting in terms of the cooperative principle, an assertion that within a relationship "both join their efforts willingly to create a unified musical experience."[131] This study reveals that there are in fact, many methods of study that can be applied to the negotiations and experiences at play between conductor and ensemble.

Gender, Gesture, and Conducting

Having revealed a very distinct connection between gesture and gender, it is safe to conclude that conducting is very intimately linked to gender - perhaps even more so than in other disciplines. "If bodily performances can be both constitutive of gender, and metaphors of gender are constantly circulating through discourse, might not elements of all bodily performances be read as metaphors of gender even when they seem to be performances of other things?"[132] The act of conducting - whether choral or orchestral - is extremely physical. Nearly every modern conducting textbook devotes at least one chapter to the body. Chapter titles such as "Posture and Position," (Phillips, 1997), "Right Hand Gesture Movement," (Decker & Kirk, 1988) and "The Body in Preparation," (Busch, 1984) all emphasize the extremely physical nature of the craft and the large role

[129] McNeill, *Hand and Mind*, 149.
[130] Ashley, "The Pragmatics of Conducting: Analysing and Interpreting Conductor's Expressive Gestures."
[131] Ibid.
[132] Cusik, "Feminist Theory, Music Theory, and the Mind/Body Problem," 14.

that the body plays in musical communication. Given this physical nature, has the gendered behaviour (gesture) socially assigned to women influenced their acquired conducting gestures? Have female conductors been socially conditioned to represent their bodies in particular ways while on the podium? Some female conductors might argue that many women have been taught to assimilate the masculine into their gestures – or, "behave like men."[133] To what extent do these elements play out on the podium?

A number of articles have surfaced in recent scholarship, many of which discuss the realities facing female conductors in both the choral and orchestral realms. Joan Catoni Conlon's 2009 compilation, *Wisdom, Wit, and Will* includes articles on female leadership on the podium written by renowned conductors, including Ann Howard Jones, Beverly Taylor, Hilary Apfelstadt, and Sharon Hansen. The articles included in this volume focus on the perception of gendered leadership rather than the possibility of gestural differences between male and female conductors, but it is true that the perception of gendered leadership is the primary event arising from the work of a woman on the podium. As noticed by Elias Canetti, "there is no more obvious expression of power than the performance of a conductor.[134] It is the negotiation of power that is consistently encountered in the performance of leadership. Many of the authors address both the challenges and benefits facing female conductors in a world where gendered behaviour has been so socially conditioned. With respect to leadership expectations, Apfelstadt states, "the potential for leadership skill is not gender based in my opinion, although it may be gender-biased *in some people's minds*" [emphasis added].[135] As in the fields of

[133] For example, Dorren Rao in her article "Feminine Perspectives on Conducting and Teaching Choral Music," 241.
[134] Hansen, "Women, Conductors, and the Tenure Process: What's Up in the Academy?" 213.
[135] Apfelstadt, "Women Conductors as Leaders and Mentors," 162.

business, “performance behaviour” while conducting or rehearsing can be interpreted in many ways. Beverly Taylor notes that anger, for example (in the case on the podium), is generally less favourably received from a woman than from a man.[136] Taylor discusses additional social expectations in plain terms by stating that some members of ensembles may expect women to be nurturing or motherly in their approach (and this may include behaviour ranging from ‘warm and encouraging,’ to ‘scolding’).[137] An article by Shelley Jagow also highlights the difficulties arising from female leadership in the orchestral field. Here, Jagow references renowned conductor Marin Alsop. It is Alsop who states: “When a woman makes a certain gesture, it is interpreted differently than when a man makes the same gesture. If a man is gentle and delicate, they say he’s sensitive. But if a woman does it, they say she’s too feminine.”[138]

And so the question remains: how do male and female gestures on the podium differ? Due to the complex nature of such an investigation, my study proposes only to scratch the surface of the above question. Additionally, I will investigate the chorister’s perception of any gestural differences while finally opening the discussion to realities that these findings may pose to female conductors in their rehearsal rooms.

At this point it is difficult to know which direction is best to explore: gesture or gender. Yet because the two are so intimately linked, it is imperative to understand the background of both. In looking to research undertaken specifically in the area of gesture, a chorus will respond uniquely to each conductor at the helm; a single movement by a conductor can have a profound effect on the response. Yet this discussion seeks answers

[136] Taylor, “Conducting the Choral-Orchestral Work,” 136.
[137] Ibid., 137.
[138] Jagow, “Women Orchestral Conductors in America: The Struggle for Acceptance—An Historical View from the Nineteenth Century to the Present,” 139.

to new emergent questions: have the gestures displayed been socially conditioned due to gender? Do the choristers' responses fluctuate according to their socially conditioned perceptions of leadership? The immense areas of social psychology, gesture, gender, and linguistics, spiral together and are intricately bound; one element may instantly influence another. Whether individually or together, each element can affect the dynamic of a single rehearsal or performance, and for this reason, exploration is necessary.

Part 4: Study

Severing the connection between conducting gesture and the musical score is difficult to do. Most choral conductors agree that gesture will change appropriately in communication of the musical details of the score or in response to the vocal output being received. The following study seeks to isolate specific physical gestures from the music being performed and to explore what that gesture might communicate *in addition to* musical material - to understand how a particular conducting gesture might take on meaning in other, non-musical ways. A large and heavy gesture for example, may indicate a musical accent or increase in dynamic. Yet what non-musical elements might this gesture communicate and how else might it be perceived by the individuals of a choral ensemble? Does this gesture convey any particular information relating to a social understanding of gender binaries?

A discussion of the six videos used in this investigation will certainly not satisfy every query. In fact, it is likely that in studying these videos we will be left with more questions than answers. Nevertheless, viewing this small sample of conductors and attempting to understand their individual approaches to conducting will be of great value to the ongoing discussion. It must be emphasized that the conductors included in this study are all firmly established, highly respected individuals and are very active in the field of Canadian choral music. Their respective gestures have produced high quality results from multiple choral ensembles over many years and their success in the field is to be applauded. It is believed that their leadership skills and individual gestures will prompt observations and questions about what is gesturally instinctive and communicated as well as what is perceived by the ensemble.

Method

Section 1: Videos and Analysis

Six videos are included in this study (labeled A through F). Each clip is approximately two minutes in length and shows a male or female conductor in rehearsal with a choral ensemble. Conductors were approached for volunteer cooperation in this study on the basis of their accomplished work with adult, SATB choral ensembles. Each conductor is highly respected and active within the field of choral music in Canada. Video footage has been captured from a front angle, showing the face and upper body clearly. (In videos C and D, conductors were, unfortunately, standing behind pianos. While this is visually limiting, the primary areas of discussion with respect to gestural physiology are above the waist. In the end, this was a minor issue in the viewings required for this study.) Each video is presented without audio and in some instances a reduction of speed has been used in order to identify the specifics of each gesture. Individual targeted gestures are identified and discussed below.[139]

[139] Note: throughout this discussion reference will be made to a "traditional beat pattern." This refers to the universally understood patterns illustrated in conducting texts such as "Choral Conducting: A Focus on Communication" by Harold Decker. Please see p. 6-29 for a general summary of patterns. In this context, a traditional beat pattern is understood to include both the right and left hands, with the right communicating a metric pattern, and the left engaged in conveying expressive/stylistic information. The gestures targeted and discussed in this study may involve both hands, but are often of the expressive/stylistic variety.

Section 2: Survey and Discussion Groups

In this section, four videos (Videos A through D) were viewed by two groups of choral volunteers during two survey and discussion sessions. Sessions took place on Saturday October 16th, 2015 in the Fine Arts Building at the University of Alberta Department of Music. Group participants were recruited through email communication with a variety of Edmonton-based choral ensembles. Willing participants were assigned to one of two session groups in no particular order. Individuals in each group viewed two clips multiple times: once, after which they were asked to complete two written questions, and a second time, after which they completed several Likert scale (written) evaluations (see Appendix A). Following completion of the individual questionnaires, choristers were asked to engage in a group discussion during which particular gestures were targeted from within the clips previously viewed. The groups viewed these clips for a third time (or more), with pauses in the footage in order to isolate the described gestures below.

The two groups consisted of both male and female participants and represented a wide variety of ages and experience levels. Group 1 consisted of 16 survey participants, including eleven women and five men between the ages of 20 and 80 years (mean age of 44.7, SD = 20.0) [140]. Age distribution was extremely balanced (See Fig. 1); 41% of these participants were under 30 years of age and 29% were over the age of 63. Years of choral experience held by members of this group ranged between 3 and 65 years (mean 21.2, SD = 20.6), though two participants did not indicate a number of years. Of those who indicated years of experience, 5 (or 36% of respondents) had 35 or more years, while 3

[140] SD = Standard Deviation

(or 21%) had fewer than 5 years of experience. The men of Group 1 ranged in age from 22 to 80 years (mean age of 52.2, SD = 21.6), while the women ranged in age from 20 to 73 years (mean age of 41.3, SD = 19.2). Of the respondents, only 2 had previously sung with (or been conducted by) Conductor A, while 10 had previously sung with Conductor B. Five members were retired or semi-retired from professions such as dentistry, law, and electrical engineering. Four members were active music students, while the remaining five represented professions including labour relations, engineering, and computer programming. In terms of their current choral involvement, seven members were currently singing in a symphonic chorus, three in an auditioned adult chamber choir, four in university choirs, and four in church choirs. One member was currently singing with a local professional ensemble.

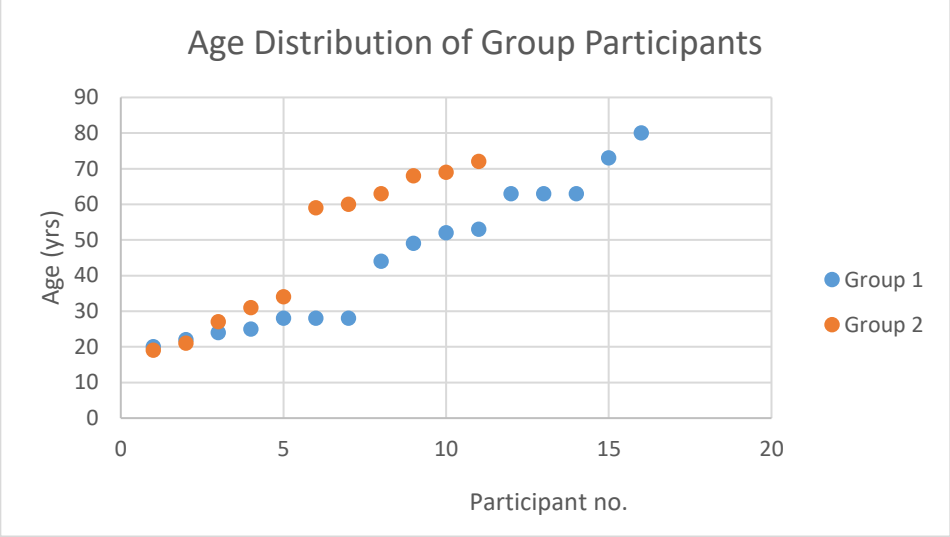

Fig. 1 – Age Distribution of Group Participants

As an introductory question, group members were asked how many female conductors they had been conducted by in the last 10 years and what types of ensembles were represented by these women. Two members indicated that they had only worked with 1 female conductor in that timeframe, while others indicated 5 or more. The majority of

female conductors represented by this particular group appear to have conducted either church, community, or high school ensembles. From those with symphonic choral experience, members only indicated having worked with one female conductor in that setting.

In summary, Group 1 consisted of individuals of varying ages and experiences. Despite this diversity, their exposure to female conductors is rather consistent: very few had worked with female conductors outside of church or community choruses and these results were seemingly unaffected by the age of the responding chorister.

Group 2 consisted of 11 survey participants, including 7 women and 4 men, between the ages of 19 and 72 years (mean age of 47.6, SD = 21.0). Age distribution of this group was more distinct (See Fig. 1), with 55% of participants over the age of 59 and 45% under the age of 35. (No respondents represented the 35-58 age range). Years of choral experience held by this group ranged between 2 and 50 years (mean of 14.5 years, SD = 15.9). The distribution of years of experience shows 4 (or 36%) with 15 or more years of experience, while 5 (or 46%) with 5 or fewer years. The men ranged in age from 27 to 60 years (mean age of 44.3, SD = 17.7), while the women ranged in age from 19 to 72 years (mean age of 49.4, SD = 23.8). None of the participants had previously sung with (or been conducted by) Conductor C, while only 1 had previously sung with Conductor D. Three of these participants were retired and four were music students, while the remaining four were employed as language professors, a computer consultant, and a horticulture worker. In terms of their current choral involvement, four were currently singing with a symphonic chorus. Five members were singing with local church

choirs, four with auditioned university choruses, and seven were currently singing in adult community choruses.

As an introductory question, this group was also asked how many female conductors they had worked with in the last 10 years and what types of ensembles were represented by these women. In this instance, three members reported that they had worked with only 1 female conductor (two specified that this was the only instance in their entire choral careers). Others responded with varying numbers not exceeding four. Here the types of ensembles represented by female conductors were much the same as Group 1: community choruses, and/or church choirs.

Though Group 2 was smaller than Group 1 in terms of participants, the demographics were similar. Additionally, the exposure to female conductors was similar in both groups. The majority of female conductors represented by these 25 participants found themselves conducting community or church choruses.

One set of videos were viewed by each group (i.e. Group 1 viewed videos A and B, Group 2 viewed videos C and D). This method stemmed from a primary plan in which video clips would be viewed and discussed in pairs, with one female conductor and one male conductor serving to represent a particular choral genre (each choral genre of an adult SATB variety - for example, professional chamber choir). While each group of volunteers participating in this study did view the clips in pairs, they were evaluated independently. Each video is of great value despite order of process. As such, they should not necessarily be viewed by comparing one female conductor to one male, and will at times, be discussed out of any recognizable order.

It should be noted here that videos E and F were not viewed by group participants. These two videos are included in this study as independent case studies to further strengthen and confirm the findings from the group viewing and discussions. Please see analysis of videos E and F (p. 69) and "Discussion and Debate" (p. 73) for further information.

Video Analysis

Group 1 Conductors (Videos A and B)

Conductor A (female) and Conductor B (male) are directors of two professional level SATB (adult) chamber ensembles. Conductor A currently conducts an ensemble of 26 professional voices based in Edmonton, AB, while Conductor B is the conductor of a 20-voice semi-professional ensemble from various locations across Canada. Each group meets infrequently, with a short rehearsal schedule prior to performance. The choir of Conductor B consists of professional level choristers from across the country who meet in varying locations for their brief periods of rehearsal and performance. The choir of Conductor A is based in Edmonton, and meets for up to six rehearsals before each performance. The clips of these two conductors show them in rehearsal with their respective ensembles (though the ensemble is not represented either visually or acoustically). Video A includes a clip that was taken from only one 3 hour rehearsal. This was the only footage taken of Conductor A. Video B was taken from one 3 hour rehearsal. This was the second of three recorded sessions of Conductor B.

Both conductors exhibit very distinct and individual gestural styles. It must be reiterated that the differences in individual style are not the sole area of interest in this

study; rather, it is the specific, physically expressive gestures that are of interest, as used by each to convey meaning. These gestures will be targeted and discussed with possible links to perception of gender. It is probable that multiple musical and environmental factors have contributed to the formation and use of these gestures: It is my intention to uncover which layers (if any) relate to gender.

Only three correlations between the videos and conductors are to be considered at this point. First, both conductors are working to elicit responses from their adult, SATB, professional-level ensembles. Second, though the musical works being rehearsed (conducted) are not identical, they are very similar in style (both are moderately quick with respect to tempo and contain precise rhythms and multiple vocal entries); finally, both ensembles are in the final stages of rehearsal, running polished works that are ready for performance. The gestures highlighted below were used in the group discussion included in part two.

Video A: Group 1 - Conductor A (female) (2:09)[141]

Cueing Gesture: Between **0:00:21-0:00:24**, this conductor makes use of a cueing gesture. This gesture is given primarily by the right hand, which is held moderately open with the index finger making contact with the thumb (forming a circle). The left hand remains in a state of rest at the mid-torso level and is held firmly close to the body. Despite this appearance of inactivity, the left hand imitates the right in its formation of a finger circle (index and thumb in contact). While the cue is given with the index finger and thumb of the right hand, the wrist is also engaged and is kept loose and flexible. As

[141] This video has been released for viewing and can be accessed through the University of Alberta Education and Research Archive: https://era.library.ualberta.ca/files/pr76f6228

the cue is given, the right hand opens and the fingers instantly spread farther apart. The arm then rebounds rhythmically causing the arm muscles to flex briefly, while the left hand initiates motion in preparation for the following cue.

Stress/Placement Gesture: Between **0:01:18-0:01:22,** a stress, or placement gesture is used. Initially, the conductor's arms extend forward and move higher with respect to the torso, all while maintaining the traditional beat pattern. As the gesture moves to indicate the moment of stress, the entire torso engages in an upward rhythmic motion, which then shifts downward to indicate the moment of emphasis. Though the torso is rhythmically involved, the area of visual attention is the arms and hands. The hands remain moderately open, with the thumb and index finger in contact. Following the moment of stress, the arms rebound quickly upward and the hands full open, displaying with palms down and fingers spread.

Lean/Shift Gesture: Between **0:00:00-0:00:08**, this conductor engages in what will be called a "lean/shift" gesture. Here the conductor adheres to a traditional beat pattern, with wrists loose and fluid, hands moderately open (thumb and index finger joined), and arms extended. As the conductor cues a vocal entry, weight is shifted in the body in the direction of the given cue. Facial expression coincides with this gesture, as the conductor smiles and makes eye contact with the cued vocal section. The arms remain open and extended forward with hands open, palms down, and fingers loose. The shifting weight in the body continues for many seconds following the cue.

In all three gestures above, the hands, fingers, and wrists serve as the hub of activity; in each case all are kept fluid and loose and appear to be the primary areas of

gestural communication. This display of buoyancy is consistent throughout the entire clip and leaves the observer with a general impression of suppleness.

Video B: Group 1 - Conductor B (male) (2:03)[142]

Fisted Gesture (Rhythmic/Allegro): Between **0:00:42-0:00:45**, this conductor engages in a fisted gesture. This motion bears similarity to a second gesture indicated at 0:01:26, which is discussed in the following paragraph. Gestural movement stems from a traditional pattern, with arms and hands held at mid-torso (height) and with a moderate extension forward. The arms and hands are mirrored briefly throughout this gesture and rhythmic pulse is not disturbed. As the gesture begins, the hands close to form fists. Simultaneously, the muscles of the arms contract while closing in to the middle of the torso. The gesture continues as the arms move laterally, out from the mid-torso and the hands open (with fingers spread), leaving palms down. This adjustment leads to a slight rhythmic pulse of the fists. The hands remain open but adjust to an inward-facing position as the arms resume the initial beat pattern. The gesture concludes with a final weighted, palm-down, scoop motion. This is once again mirrored by both the arms and hands. This gesture existed (briefly) outside of the traditional beat pattern - the underlying metric pattern was briefly disrupted by the action of the fisted gesture.

Fisted Gesture 2 (Rhythmic/Allegro): Between **0:01:26 and 0:01:31,** this conductor displays another rhythmically-inspired fisted gesture. Once again, this motion begins with arms and hands at mid-torso (height) and in moderate proximity to the body. Originating

[142] This video has been released for viewing and can be accessed through the University of Alberta Education and Research Archive: https://era.library.ualberta.ca/files/bwm117p171

from a traditional beat pattern, the arms bend upward and hands close into a fist. Both fists and arms pulse rhythmically (mirrored) and release into an open hand. This is then followed by a brief upward flick of the fingers and hands. The entire gesture concludes with the arms placed moderately open and high in the body and with hands down and rounded. Arm muscles are constantly flexed throughout. Though rhythmically integrated, this particular gesture is similar to the first, and disrupted (for a brief moment) the traditional beat pattern.

Dance Gesture: At **0:00:19-0:00:23,** this conductor engages in a dance gesture. Here the body is released from a fixed stance and torso movement coincides with the rhythmic pulse. In reaction to torso and lower body movement, the left arm swings freely out to the side before coming back into its original position. Despite the swing, the arms remain fixed (straight) with hands open and no additional muscle engagement is noticed in the hands or wrists.

In each gesture isolated from Video B, the arms and hands appear to be areas of highest activity. As a result of the flexing and releasing of various muscles, these gestures are quite assertive and communicate very distinct musical changes. Upon further reflection on the video in its entirety, the torso also appears as an area of visual focus. Though the first two gestures employ activity in the arms, their position draws direct attention to the centre of the torso (arms drawn into the centre of the body). The third gesture requires direct torso activity, prompting the entire body from its fixed stance.

What gender associations (if any) exist within these gestures? Would the two fisted gestures be labeled by some as "masculine," or is there some element of a fist that communicates a socially-ascribed masculine behaviour? If so, perhaps a woman imitating or attempting to assimilate this gesture into her own would be perceived differently. Of course, we cannot possibly find a definitive answer to these questions, yet this clip leads us to consider the fisted gesture and whether or not this might be an *intuitive* action for either gender. This particular motion will be addressed again in later video clips, and discussion of its social-cognitive associations is below.

Group 2 Conductors

Conductor C (female) and Conductor D (male) are conductors of two auditioned chamber choirs. In Video C, Conductor C is shown working with an auditioned SATB ensemble comprised of approximately 35 students from a Canadian university Faculty of Music. In Video D, Conductor D conductors an auditioned, adult, SATB ensemble, also of approximately 35 members based in Calgary, AB. The clips of these conductors show them in rehearsal with their respective ensembles (though the ensemble is not represented in these clips either visually or acoustically).

These conductors will be discussed in a similar manner to those of Group 1. Only three correlations between the videos and conductors are to be considered at this point. First, both conductors are working to elicit responses from their adult, SATB, auditioned ensembles. Second, both conductors are rehearsing (conducting) works that are very similar in style: both are moderately slow (*andante*) and lyrical and consist of long lines of varying dynamic levels. Finally, both ensembles are in the early stages of rehearsal,

with performance dates several weeks away. Video C includes clips taken from one 2 hour rehearsal. This was the only footage recorded of Conductor C. Video D includes footage taken from one 3 hour rehearsal. This was the only footage recorded of Conductor D.

Video C: Group 2 - Conductor C (female) - (1:50)

Stress Gesture 1: At **0:00:19-0:00:22** the conductor employs a decisive stress gesture. Movement stems from a traditional beat pattern and engages both arms in mirroring activity. Beginning at mid-torso, arms are raised to eye level and anticipate a circle motion. This circle leads the arms downward, with hands open and palms down. The gesture continues with a second downward (weighted) motion, both hands placing a rhythmic emphasis with open palms. The hands and arms then return to the initial pattern. Throughout the gesture, hands remain open and fingers loose. This gesture does briefly disrupt a traditional beat pattern, but only in its application of mirroring.

Stress Gesture 2: At **0:01:34-0:01-38** this conductor makes use of another stress gesture, this time with the left hand closed and index finger extended. Once again the gesture originates from a traditional beat pattern. The arms mirror two downward motions (weighted) with the right hand open and palm down and the left hand closed and index finger extended. Both arms rebound to a high position with respect to the torso before resuming the initial pattern.

Diminuendo Gesture: At **0:00:28-0:00:36** the conductor reduces gestural activity in a diminuendo gesture. Movement stems from a traditional beat pattern and engages both

arms and hands in mirroring. Beginning at moderate height with respect to torso, the hands move upward to chin level and remain open with palms down. The wrists remain supple as the arms and hands move slowly downward. Here the hands open in a palms-forward gesture. The mirroring ceases and the right hand continues its beat pattern. As the left hand (still palm out) moves downward, the pattern of the right hand reduces in size and activity. With both hands and arms now at mid-torso level, the fingers remain loose and open. The gesture concludes with a cut-off gesture, made with both arms and hands.

In each video of Conductor C, we find a consistency in hand and wrist use. The hand remains open and unclenched throughout, while the wrists and arms are visibly fluid in their activity. Even in the "stress" or "forte" (presumably) indications, the palm remains open and relaxed with the majority of physical activity taking place in the wrists and arms.

Video D: Group 2 - Conductor D (male) - (2:20)[143]

Fisted Gesture (Legato/Andante): At **0:00:07-0:00:09**, this conductor makes use of a fisted gesture. The conductor begins with arms open, extended laterally, and engaged in a traditional beat pattern. A fist is formed by the left hand, and is extended away from the torso at moderate height. The fist continues in a forward motion away from the body before it resumes the initial pattern.

[143] This video has been released for viewing and can be accessed through the University of Alberta Education and Research Archive: https://era.library.ualberta.ca/files/1544br955

Chest-stretch Gesture: At **0:01:51-0:01-55**, the conductor displays a very expansive, chest-stretch gesture. Movement begins with both arms, open and extended laterally to either side of the torso. The arms remain at moderate height and mirror each other as they move inwards toward the mid-torso. As the arms move across the chest the hands clench slightly before opening and expanding outward in a stretch. The hands are curved and clenched, but open and relax once again as the arms move back out to the initial full lateral position. The gesture concludes as the arms raise above the torso and back down to resume the traditional beat pattern. This gesture exists entirely outside of a traditional beat pattern; both the right and left hands stop their "traditional" motions and perform an entirely new function.

Buoyant/Diminuendo Gesture: At **0:01:25-0:01-32**, the conductor limits motion and creates a buoyant and delicate gesture. Movement stems from a passage of reduced gestural activity wherein the conductor uses only the right hand in a traditional pattern. The left hand begins from a position of rest at the mid-torso level (height) and held tightly close to the torso. As movement continues, both hands and arms are engaged in mirrored motion. The arms are held very high and forward with respect to the torso with hands open, palms down, and fingers loose. At 0:01:31 the entire torso is engaged, slowing lifting the core of the body (and as a result, the arms and hands) and coming back down (to the downbeat) with a light effect. A small bounce-like reflex is absorbed by the body (torso, arms, and hands) before the arms once again resume the conducting pattern.

All three videos of Conductor D reveal a locus of activity in the torso. Even through gestures are performed by arms and hands, attention is drawn to the centre of the

body. This conductor also deviates frequently from "traditional" patterns in order to communicate expressive gestures.

Case Study Video E: Conductor E (female) (2:08)[144]

This 2:08 video was taken during a 3 hour rehearsal on September 21, 2015. This is the only footage that was taken of Conductor E. This video was not viewed by volunteer groups, but was used only by the author as a case study. The overall gesture captured here (a run through of one work in rehearsal) is very minimal with respect to physical activity. The majority of gestural energy is contained to the wrists and hands, with the hands remaining consistently open and fingers spread.

At two points in this video, **0:00:04-0:00:11** and **0:00:20-0:00:22,** we see a very clear display of fluidity in the wrist of the right hand. These two clips are demonstrative of the gesture in the complete video. In the first of the two clips, this fluidity is displayed in combination with a stress gesture indicated by the left hand. The moment of stress appears at the very beginning of this segment **(0:00:04)** and is marked by an open and very flat left hand. Immediately following, the right hand (maintaining the beat pattern) rotates to a palm-inward position. The hand and fingers then engage in a wave-like motion which incidentally opens and closes the hand slightly. By **0:00:09-0:00:10**, the activity moves from the fingers and hand and engages the wrist. Similar activity is seen at **0:00:20**, this time in a very high position above the shoulder. Here we see the wrist move even more specifically, in a loop motion, all within the maintained beat pattern. Yet

[144] This video has been released for viewing and can be accessed through the University of Alberta Education and Research Archive: https://era.library.ualberta.ca/files/pz50h007n

another variation of this activity is seen at **0:00:40-0:00:47**, with both hands open, palms upward, and fingers spread.

At **0:00:57-0:00:59** we see the first change in Conductor E's overall gesture as she makes use of a stress gesture (we see a similar gesture at **0:01:40-0:01:43**). Here we see arm engagement, as both arms move in the same direction of stress. The right hand leads overall and indicates the moment of emphasis with an open and flat hand. In the second stress gesture **(0:01:40-0:01:43)** some variation in hand shape is seen. In this instance, both hands begin *closed* with the index finger pointing outward. (Interestingly, a pointing gesture is seen frequently in this video, particularly displayed by the left hand). The fingers of the right hand then proceed to form a circle with the index finger closing to the thumb. This shape is short-lived as the hand resumes its habitual open display.

As with other videos of female conductors included in this study, the locus of physical activity is in the fingers, hands, wrists, and arms. There are only a few instances where this conductor makes use of a full arm and this is usually in accordance with an area of stress or emphasis. This particular conductor maintains a very conservative style and very infrequently ventures outside of a traditional beat pattern. At no time during the clip is attention drawn to the torso or centre of the body. The fluidity in the wrist is most notable in terms of an overall gesture and it is clear that this is instinctive and characteristic of this individual conductor. Whether this gesture would be labelled 'feminine' is, of course, unknown. Significant however, are the moments of stress which, though indicated by an arguably small gesture, stem from an overall simplicity that is intended to communicate a large dynamic shift.

Case Study Video F: Conductor F (male) (1:46)[145]

This video is a collection of four short clips taken during a 2 hour rehearsal on September 28, 2015. This is the only footage taken from Conductor F. Despite a variety of works being rehearsed, the gesture captured is consistent. Most notably, the arms remain open and low, with hands relaxed and rounded.

At **0:00:00-0:00:11** a shaping gesture briefly disrupts the beat pattern. Here the right hand moves up with respect to the torso and stops in a curved and open position. The left hand remains moderately low to the torso. At **0:00:27-32**, a torso or chest stretch gesture is used. Here, both hands and arms mirror each other, extending laterally and low with respect to the torso. The hands remain open and free. Both gestures communicate a quality of strength and draw attention to the torso as a central location of activity.

At **0:00:46-0:00:48**, a cut off gesture is used. Though very small in size and delicate in nature, the intent is clear. Here the left hand moves up high with respect to torso. The second and third fingers almost imperceptibly close to the thumb to indicate a lift or cut off. The right hand remains at mid torso level and maintains a traditional beat pattern. Following this, from **0:00:53-0:00-59**, a fluid wrist is used to communicate a legato gesture.

This collection of gestures target areas of the body (the lower abdomen and diaphragm for breathing, and the hand shape imitative of the vowel shape in the mouth) and are performed by physical motions (open hands and arms) that are easily incorporated by individuals regardless of body type or gender. It is doubtless that perceptions of these gestures will remain influenced by the man or woman executing

[145] This video has been released for viewing and can be accessed through the University of Alberta Education and Research Archive: https://era.library.ualberta.ca/files/bdf65v797q

them along with basics of physical structure (i.e. shorter and larger arms vs. thin and slender). The fluid and open nature of this conductor's gestures might be labelled by some as 'feminine' but are not perceived as such. Perhaps this is attributed simply to body structure. Perhaps the same gestures performed by a female conductor might be more easily labeled 'feminine.' A brief discussion of gesture assimilation by men and women is conducted in later pages.

Discussion and Debate

Dance Gestures and the Torso

The term 'dance gesture' may hold within it some kind of masculine or feminine association. Is an increased use of torso activity more instinctive to a particular gender? A dance gesture as seen in Video B (Conductor B – male) involves a release of the hip and swing of the arm; it is generally impulsive and improvisatory. Arguably, this gesture does not strike an observer as particularly masculine or feminine, but rather jovial or expressive. There are many variations of this motion that may be displayed on the podium, but the general gestural principle is an altered stance in response to rhythmic activity. Outside of the music (recalling that we are attempting to analyse meaning of gesture outside of musical context), how would a chorus perceive a woman making use of this kind of motion? Of course, physically a woman can dance, and some may even consider a dance gesture to be more feminine than masculine.[146] Yet a motion like this is very often instinctive and executed without conscious thought. How instinctive is this for

[146] See for example, Hanna, "Dance and Sexuality: Many Moves," and her overview of literature in the field of dance and sexual expression.

a woman in a position of leadership? Any form of dance motion serves to draw attention to the body. It is possible that this kind of activity from a female on the podium is considered distracting by some chorus members.[147] Perhaps it is just as distracting coming from a male conductor, yet the difference in perception may be attributed to social conditioning. In terms of socialized behaviour, many women have been conditioned to accept a biological 'inferiority' - a frailty of sorts - that may inhibit physical activity and cause the female body to experience negative effects (and negative feedback) of physical exertion.[148] Further, for centuries women have been conditioned to *avoid* drawing attention to their bodies in any way that risks perception of the provocative.[149] It is quite possible that these subconscious notions created by centuries of social learning affect women in their behaviour on the podium in the twenty-first century. In this case, the majority of female conductors may be less likely to instinctively incorporate a 'dance' into their expressive conducting.

Extending from this debate is the use of the torso. In the videos presented here (Videos A-F), the locus of activity for the female conductors appears, for the most part, to be in the arms, wrists, and hands (the face is also engaged to some degree, but for the purposes of this discussion will be left unexplored). These three female conductors draw attention to the centre of their bodies less frequently than do their male colleagues. In each of the 'fisted gestures' displayed by the male conductors in Videos B and D, the torso is very clearly highlighted. Most notably, the 'chest stretch' gesture employed in Video D is a very obvious demonstration of central bodily activity. Is the tendency to

[147] The author makes this point based on personal experience, and comments received from choristers who have been distracted by simple body motion involved in expressive gestures.
[148] Shilling, *Body and Social Theory*, 40
[149] Ibid., 42.

draw attention to the body a masculine trait? Like the 'dance gesture,' this may be an area of avoidance for many female conductors. Physiologically, there are many reasons to avoid a display of the chest area, and so structurally, women are 'limited.' Yet instinctively, we may also see here a resistance to torso activity and the associated risk of physical attention for many female conductors. Cognitively, postural expansion communicates dominance and leadership ability,[150] and it is very likely that women have been socially conditioned to resist this kind of physical stance of power.

The Fisted Gesture

It can be generally assumed that the use of a fist in a conducting gesture indicates a large dynamic, or, a moment of emphasis (likely, directly linked to rhythm) in the music. While the fist can be displayed inside or outside of a traditional pattern, its simple employment by a conductor can be debated on many levels. The pedagogical implications of the fisted gesture in a choral setting are touched on briefly below but are not of primary interest in this discussion. The issue of interest is what the fist might communicate to a chorus *outside of the music*. Recalling the study conducted by Thomas Schubert at the University of Jena, it was convincingly summarized that internally a fist results in different bodily feedback for men and women. For many men, the fist represents a desire for both power and control. This positive association for its use in men is countered by a negative association in women. The study asserts that for many women, aggressive physical gesture (in this case, creation of a fist) is associated with a *loss* of

[150] Tiedens and Fragale, "Power Moves: Complementarity in Dominant and Submissive Nonverbal Behaviour," 558.

power.[151] Simply put, the formation of a fist may be less instinctive for many women as a result of social conditioning and negative feedback. With respect to conducting gesture, it is argued that the behavioural use of this gesture (as in the Schubert study) may strongly influence its use on the podium. Female conductors may be less likely to make use of a fisted gesture due to its instinctive nature. When and if a fist is used by a female conductor, it may lead not only to an internal perception of a loss of power, but to a similar perception by the choristers, thereby influencing the response. Also interesting to consider are the potential differences in perception between male and female choristers. If the majority of women do in fact conceptualize a fist with a loss of power, how might they respond to seeing another woman create this gesture? If one assumes that female conductors are less likely to use a fisted gesture in conducting, it follows that the majority of choristers will be unaccustomed to seeing a woman make this motion. Subsequently, a female conductor suddenly implementing a fisted gesture into her approach might be perceived as unusual and uncomfortable, ultimately resulting in a negative choral response. Of the three videos of female conductors in this study (videos A, C, E), not one shows the use of a fisted gesture. Of course, these are only three conductors, and the video clips represent only two minutes of a rehearsal process. And yet even in this very small sample (taken from only one, randomly chosen session), none of the women displayed this gesture, while two of the three men did. More discussion on this will follow in the group results portion of this document.

[151] Schubert, "The Power in Your Hand: Gender Differences in Bodily Feedback From Making a Fist," 757.

Overall Pattern Adherence

Stemming from the use of 'dance gestures' is the consideration of general gestural variation outside of a traditional pattern. Based on the understanding that many women are less likely to draw aggressive attention to their bodies, does it stand to reason that perhaps they are less likely to step outside of the boundaries of a traditional beat pattern?

In discussion of *all* videos included in this study (Videos A-F) it appears that all three women spend the majority of their conducting style *within a traditional pattern*. Conversely, the three men more frequently venture outside of a traditional pattern in order to communicate their expressive intent. It must be stressed that these cases alone cannot lead to any blanket statements. Through personal experience I am aware of many female conductors who make use of a variety of liberal gestures, and many men who are perhaps more conservative (and it is certainly not the purpose of this document to evaluate subjective positives and negatives of each!). In addition, the understanding that these conductors adhere (or not) to a pattern does not disregard that changes exist as a result of the music. Once again, all of the conductors discussed here are extremely accomplished and communicate the intricacies of the music being rehearsed in a superb way. It is simply curious to note that these three very accomplished, respected, and active female conductors remain for the most part - with or without dynamic or textural musical changes - within a traditional pattern.

A study conducted by Tiedens and Fragale in 2003 assessed the submissive and dominant nonverbal behaviour used in dyad groupings. Though this study relates primarily to complementary interactions of partners, it is based on the finding that

dominant individuals (or those wishing to be perceived as dominant) tend to expand themselves, taking their bodies and expressions outside of the 'norm.' Alternatively, those who are submissive have a tendency to constrict themselves and curve the torso inward.[152] For conductors, the findings of this study are not surprising; nearly every conductor in training (regardless of gender) is taught to stand tall, perhaps expand the chest, make eye contact, etc.; this type of posture communicates a dominant position. Yet even with these basics in mind, there are some who naturally expand the boundaries of the traditional gesture and work outside of it. Given all that we know about gender and social conditioning, it may stand to reason that many women find it less instinctive to 'expand themselves' and draw further attention to themselves in an expression of dominance. Additionally, the notion of the torso - expansion or constriction - as an area depicting dominance or submission, might go beyond mere physical structure and have an intrinsic bodily feedback component for conductors as well.

Additional variations on perceptions of body use by choristers will be discussed in the survey and group discussion results below.

The fluid wrist

In general, a fluid wrist and an open hand are arguably aesthetically pleasing elements of any gesture. In conducting, this very often leads to a well-produced sound as choristers respond to the gesture by releasing tension in the body. For many, it is possible that no gender correlations are perceived in the use of a fluid gesture. In terms of social

[152] Tiedens and Fragale, "Power Moves: Complementarity in Dominant and Submissive Nonverbal Behaviour," 558.

behaviour however, the fluid wrist is often associated with femininity.[153] The fluid wrist is also linked to basic body structure; many women (particularly female conductors) have small wrists and, as a result, a very noticeable fluidity in its use. Nevertheless, use of a fluid wrist does carry with it an association with the feminine for many perceivers. Is this a gesture used by men? Obviously, many male conductors make use of this gesture with ease and its use is pedagogically encouraged. Despite the fact that both men and women make use of a fluidity in their gestures, many minds continue to initially attribute this to the feminine. Yet when a fluid gesture is displayed by a male conductor, is it perceived as feminine, or is it simply a useful tool? Some female conductors navigate a very fine line between using a fluid wrist and a *weak* wrist. Might fluidity displayed by a woman sometimes be perceived as weak?

While men assimilate these 'feminine' gestures into their work quite easily, it may be more difficult for many women to assimilate the gestures of strength, as seen in the Video B, into their own patterns. The fisted gestures displayed by Conductor B (male) were used to achieve rhythmic precision and a full-bodied sound. If this is perceived as a 'masculine' gesture, how might a woman assimilate it? How would a woman achieve a rhythmically precise and full-bodied sound? Even should a woman attempt to imitate this gesture exactly, would she be limited by body structure? Would it work for some and not for others? Regardless of body structure, a female with a strong build may still be viewed differently than a man utilizing this particular gesture as a result of social conventions.

These are only a few of many questions that cannot satisfactorily be answered; some may argue that these perceptions of the masculine and feminine are non-existent

[153] Martin and Finn, *Masculinity and Femininity in the MMPI-2 and the MMPI-A*, 41.

and that men and women can assimilate the ‘masculine’ and ‘feminine’ into any gesture. This may well be true. The issue of note however, is that these labels *still exist*. If these labels exist for those on the podium, they exist for those in our ensembles. The following discussion reveals what a sample of choristers might perceive (Note: the survey results discussed in the following section are taken from surveys and group discussion outlined in Appendices A and B).

Survey Results Group 1 (N=16)

Group 1 viewed a 2:09 video clip of Conductor A (female), as well as a 2:03 video clip of Conductor B (male), without supplied audio. When asked which area of the body attention was first drawn to when observing Conductor A, only *two* areas (of many potential responses) were identified; all participants responded with either the face or hands. 9 group members identified the hands as the first area of focus, while 7 identified the face.

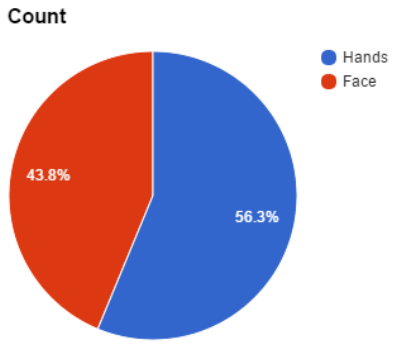

Fig. 2 - Group 1 Conductor A: Area of first attention

When asked for one word to describe the overall conducting style, adjectives included "expressive," "delicate," "fluid," and "gentle." Three respondents all identified Conductor A's style as "precise," while one respondent labeled the conducting style as "strong."

When asked which area of the body attention was first drawn to when observing Conductor B (male), there was more variety in response. While 8 group members identified the hands - or more specifically, the right hand - others found their attention drawn to the torso (3), head (2), right arm (1), and face (2).

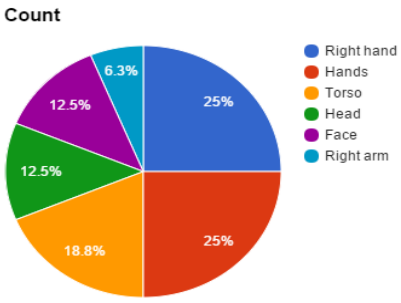

Fig. 3 - Group 1 Conductor B: Area of first attention

When asked for one word to describe the overall conducting style, adjectives included, "firm," "relaxed," "stern," "commanding," and "expressive." 4 respondents identified the conducting style as "strong," while 2 employed the term "aggressive."

Of note is the great difference between the two conductors in terms of the variety of areas directing initial attention. Conductor A (Fig. 1) appears to have only two areas of visual activity whereas Conductor B (Fig. 2) has multiple. Whether this result is from stylistic considerations or has been influenced by participants' gender expectations is unknown.

Following the initial assessment above, Group 1 participants were asked to define their perceptions of conducting gesture and leadership style using a series of Likert scales (see Appendix A).[154] While the results were unsurprisingly quite varied, the intent was to encourage participants to draw on their own perceptions and evaluate the conductor before them. In doing so, participants were placed in an evaluative mindset which then prepared them for the final assessment of conductor placement (results to follow). Though the responses were diverse, many of the scale categories were consistently

[154] Note: It is proposed that these same scales may be used for an additional study, - see "Areas of Further Study," page 91.

evaluated by most participants. Results for the "Overall Conducting Style" for Conductor A are summarized as follows:

Overall Conducting Style - Conductor A (female):

Weak/Strong	Range: 2	Mode: 4
Passive/Aggressive	Range 3	Mode: 3
Closed/Open	Range 3	Mode: 4
Little Energy/Powerful Energy	Range: 3	Mode: 4
Held to traditional pattern/Held to no pattern	Range: 3	Mode: 1

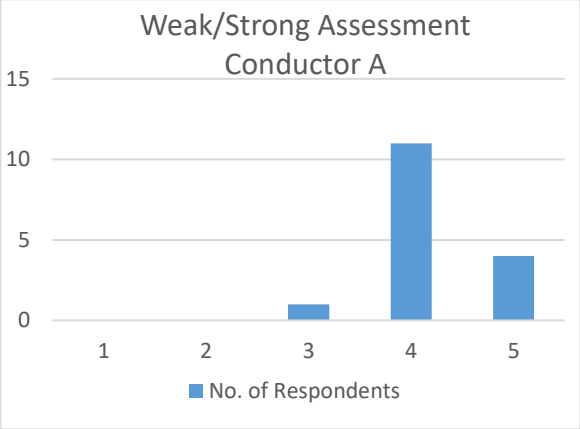

Fig. 4 – Group 1, Conductor A: Weak/Strong Assessment

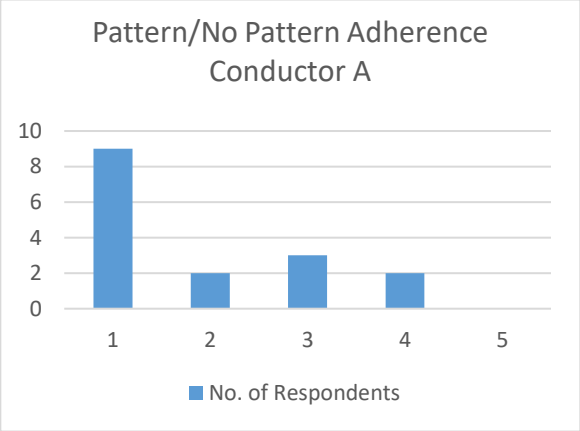

Fig. 5 – Group 1, Conductor A: Pattern/No Pattern Adherence Assessment

The most consistent evaluations are present in the Weak/Strong category, with most participants agreeing that the style was strong, and the Traditional pattern category, with most agreeing that this particular conductor held to a traditional beat pattern. With that in mind, given the range of responses (5 indicating a 3 or 4 on the scale) it is possible that the understanding of a "traditional" pattern was not consistent.

Leadership Style – Conductor A (female):

Meek/Assertive	Range: 3	Mode: 4
Cold/Friendly	Range: 3	Mode: 4
Timid/Confident	Range: 2	Mode: 4
Boring/Charismatic	Range: 3	Mode: 4
Modest/Commanding	Range: 4	Mode: 3

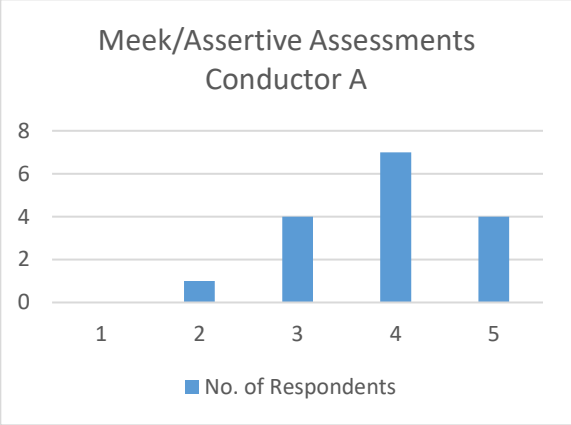

Fig. 6 – Group 1, Conductor A: Meek/Assertive Assessment

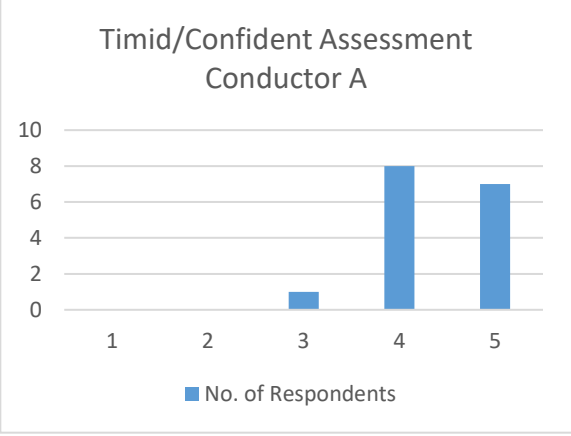

Fig. 7 – Group 1, Conductor A: Timid/Confident Assessment

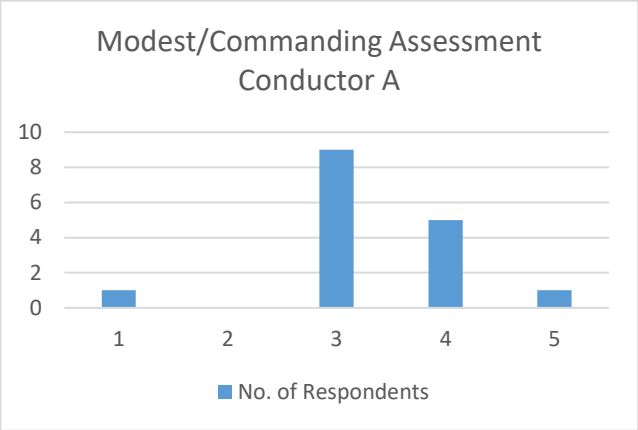

Fig. 8 – Group 1, Conductor A: Modest/Commanding Assessment

In the Meek/Assertive assessment, participants believed this conductor to have a moderately assertive leadership style, while the Timid/Confident evaluations show a strong orientation toward 'Confident.' Though the Modest/Commanding assessment reveals a range of 4, the majority of respondents placed Conductor A within the mid-range of this leadership style (indicating a value of either 3 or 4 on the scale).

As the results indicate, most participants perceived this particular conductor in the mid-range for each of these leadership styles being neither meek nor particularly assertive.

Overall Conducting Style – Conductor B (male):

Weak/Strong	Range: 2	Mode: 5
Passive/Aggressive	Range: 3	Mode: 4
Closed/Open	Range: 3	Mode: 4
Little Energy/Powerful Energy	Range: 3	Mode: 4
Held to traditional pattern/Held to no pattern	Range: 4	Mode: 4

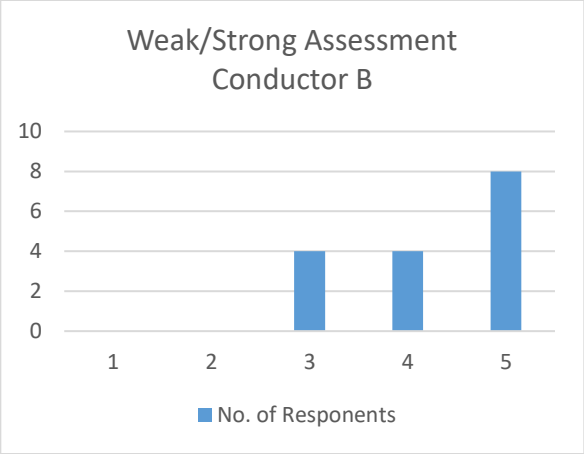

Fig. 9 – Group 1, Conductor B: Weak/Strong Assessment

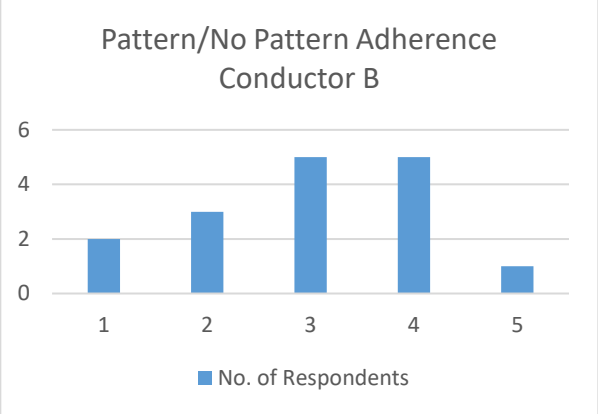

Fig. 10 – Group 1, Conductor B: Pattern/No Pattern Adherence Assessment

As the results show, the perception of 'traditional pattern' adherence (see Fig. 10) was widely scored with range of 4 and responses at each end of the spectrum. In contrast, there was very little disagreement with the perception of this gesture as strong and containing powerful energy. Though the specifics of a "traditional pattern" were explained to participants, it is possible that a misunderstanding of this element led to such a wide range of results.

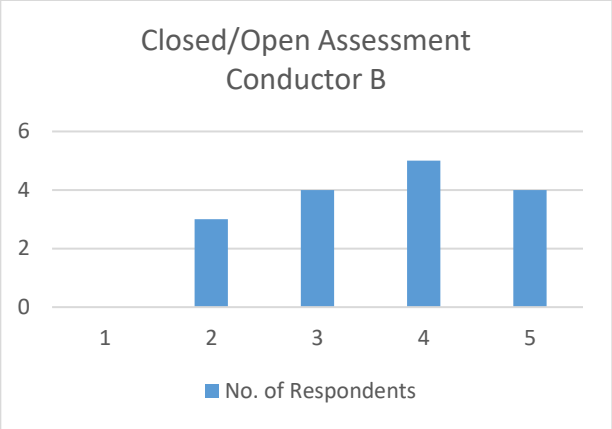

Fig. 11 – Group 1, Conductor B: Closed/Open Assessment

As evidenced by figure 11, there was a lack of clarity in the evaluation of "closed" and "open" with respect to overall conducting gesture. Though the mode is represented by an evaluation of 4, it is clear that results are widely distributed.

Leadership Style – Conductor B (male):

Meek/Assertive	Range: 2	Mean: 4.34
Cold/Friendly	Range: 4	Mean: 3
Timid/Confident	Range: 1	Mean: 4.69
Boring/Charismatic	Range: 4	Mean: 3.88
Modest/Commanding	Range: 2	Mean: 4.31

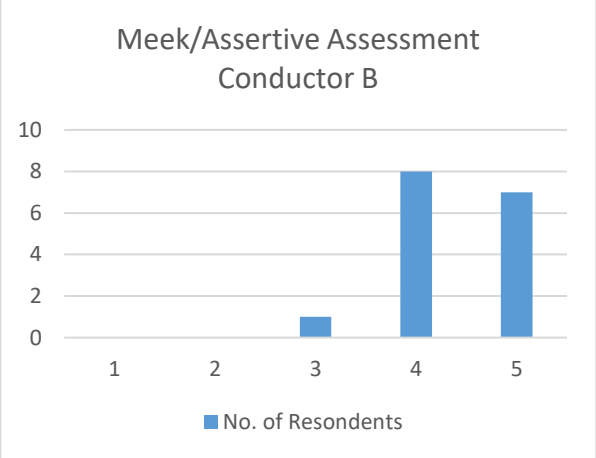

Fig. 12 – Group 1, Conductor B: Meek/Assertive Assessment

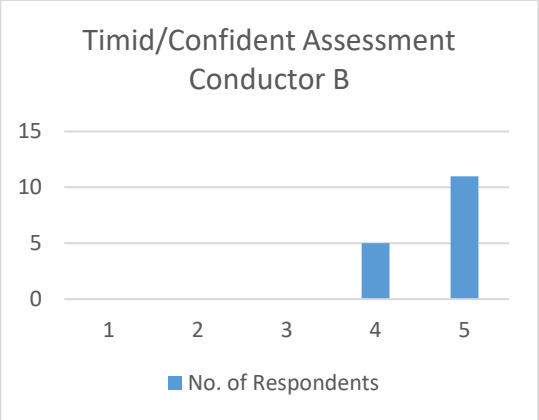

Fig. 13 – Group 1, Conductor B: Timid/Confident Assessment

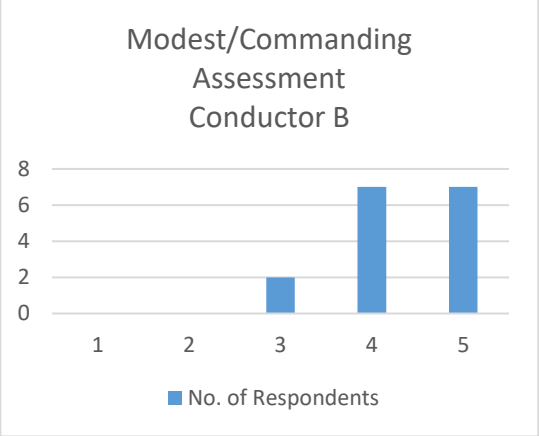

Fig. 14 – Group 1, Conductor B: Modest/Commanding Assessment

Generally indicated here is that participants of Group 1 were in more agreement with their assessments of leadership style for Conductor B. Responses labelling the style as "confident" were overwhelming (Fig. 13 showing a range of 1), as was the perception that leadership was "assertive" (Fig. 12, showing a range of 2).

Survey Results Group 2 (N=11)

Group 2 viewed a 1:50 video clip of Conductor C (female), as well as a 2:20 video clip of Conductor D (male), with no supplied audio. When asked which area of the body attention was first drawn to when observing Conductor C, only *three* areas (of many potential responses) were identified; all but one participant responded with either the arms or hands, while one identified the head as the area of first attention. With one exception, this result is very similar to that of Conductor A (female) in Group 1.

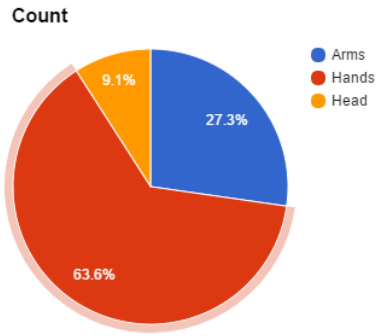

Fig.15 – Group 2 Conductor C Area of First Attention

When asked for one word to describe the overall conducting style, adjectives included "inviting," "calm," and "precise." Three respondents all identified Conductor C's style as "gentle" while two labeled the conducting style as "smooth"

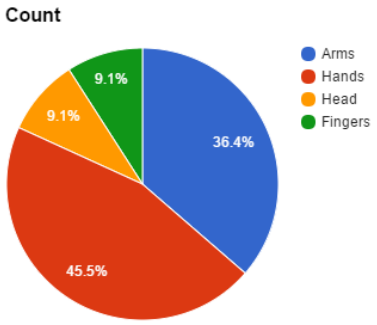

Fig. 16 – Group 2 Conductor D Area of First Attention

When asked which area of the body attention was first drawn to when observing Conductor D, there was some additional variety in response, though the difference was not as pronounced as in Group 1. While 7 participants identified hands, others found their attention drawn to the arms, head, and fingers.

As with the first group, participants in Group 2 were asked to define their perceptions of conducting gesture and leadership style using a series of Likert scales (see Appendix A). Once again, results were varied, but show some consistency in participants' evaluations.

Overall Conducting Style - Conductor C (female)

Weak/Strong	Range: 2	Mode: 4
Passive/Aggressive	Range 3	Mode: 3
Closed/Open	Range 3	Modes: 4, 5
Little Energy/Powerful Energy	Range: 2	Mode: 4
Held to traditional pattern/Held to no pattern	Range: 4	Modes: 1, 2

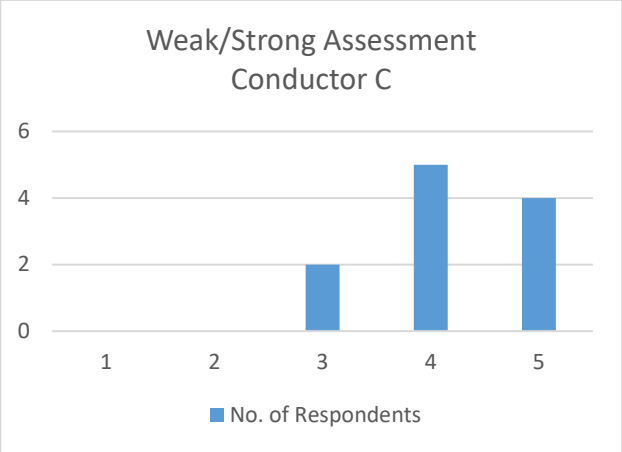

Fig. 17 – Group 2, Conductor C: Weak/Strong Assessment

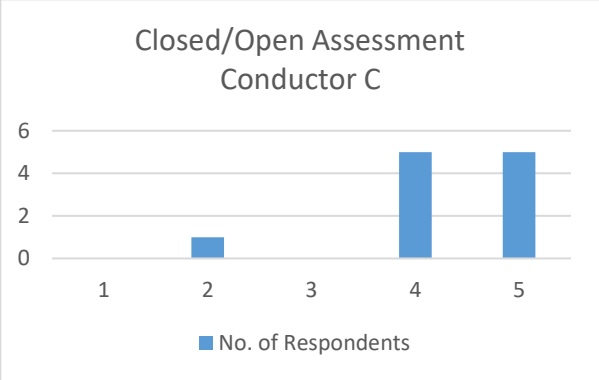

Fig. 18 – Group 2, Conductor C: Closed/Open Assessment

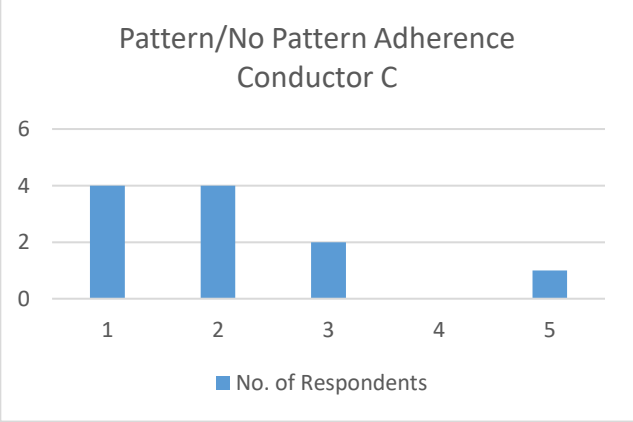

Fig. 19 – Group 2, Conductor C: Pattern/No Pattern Adherence

Here the results indicate most agreement in a strong gesture assessment (see Fig. 17).

Participant responses also give a bimodal result for Closed/Open and Traditional pattern.

In viewing figures 18 and 19 we see a general agreement among respondents that the gesture is both open and adheres to a traditional pattern.

Leadership Style - Conductor C (female):

Meek/Assertive	Range: 2	Mode: 4
Cold/Friendly	Range: 3	Mode: 4
Timid/Confident	Range: 1	Mode: 5
Boring/Charismatic	Range: 2	Mode: 5
Modest/Commanding	Range: 3	Mode: 4

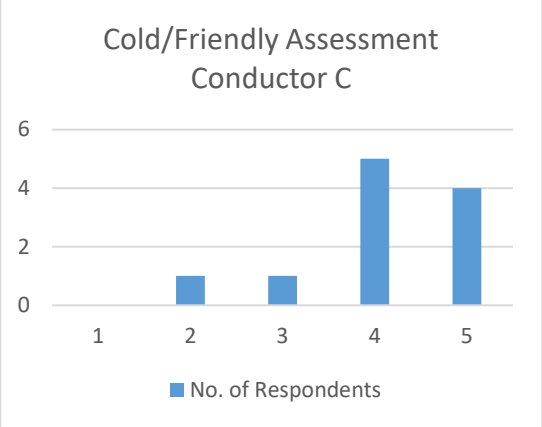

Fig. 20 – Group 2, Conductor C: Cold/Friendly Assessment

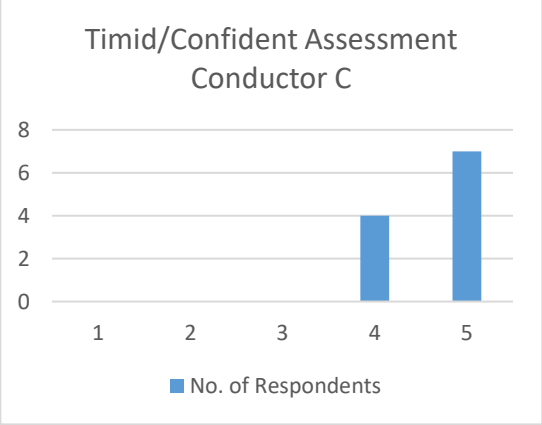

Fig. 21 – Group 2, Conductor C: Timid/Confident Assessment

As with Conductor A, Conductor C displays a leadership style that is generally assessed as moderate. Despite this, this conductor is very strongly perceived as confident (see Fig. 21 showing a range of 1) and friendly (see Fig. 20).

Overall Conducting Style - Conductor D (male):

Weak/Strong	Range: 1	Mode: 5
Passive/Aggressive	Range: 0	Mode: 4
Closed/Open	Range: 2	Modes: 4, 5
Little Energy/Powerful Energy	Range: 1	Mode: 4
Held to traditional pattern/Held to no pattern	Range: 4	Modes: 1, 3

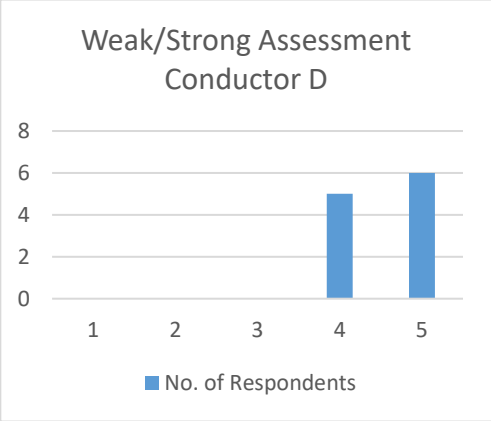

Fig. 22 – Group 2, Conductor D: Weak/Strong Assessment

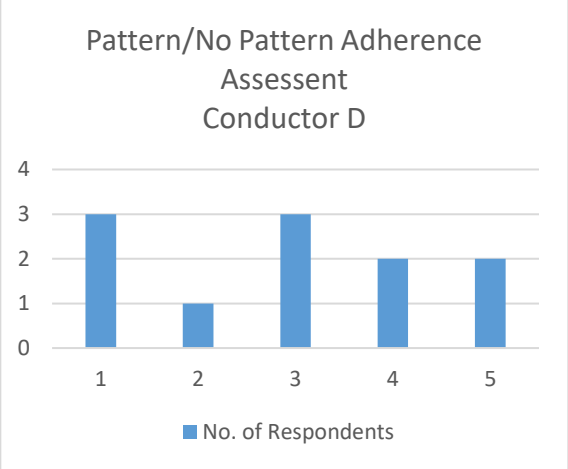

Fig. 23 – Group 2, Conductor D: Pattern/No Pattern Adherence

The assessment of Conductor D was largely consistent among all Group 2 participants with the exception of one area. Most agreed that this conductor exhibits a strong gesture with powerful energy. All 11 participants agree that the gesture displayed is strongly aggressive. Yet the final category - traditional pattern adherence – resulted in a wide range of responses, with every numerical assessment represented. Once again, this variety of response can be attributed to a lack of overall understanding of what constitutes a "traditional" pattern.

Leadership Style – Conductor D (male):

Meek/Assertive	Range: 2	Mode: 5
Cold/Friendly	Range: 3	Modes: 2, 3, and 5
Timid/Confident	Range: 1	Mode: 4
Boring/Charismatic	Range: 3	Mode: 4
Modest/Commanding	Range: 2	Mode: 5

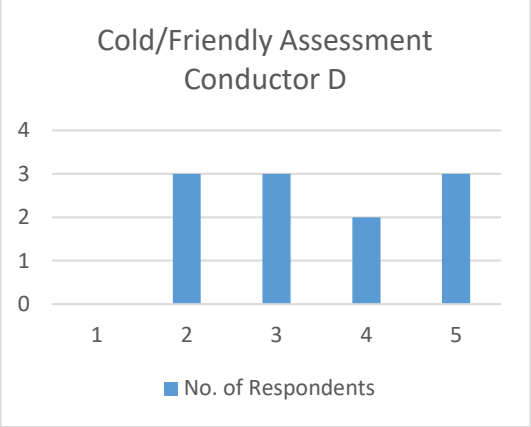

Fig. 24 – Group 2, Conductor D: Cold/Friendly Assessment

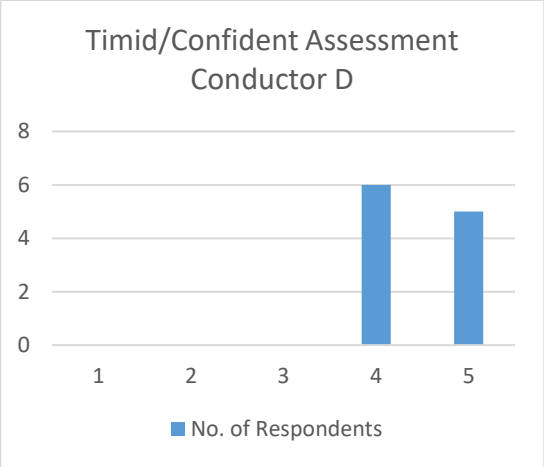

Fig. 25 – Group 2, Conductor D: Timid/Confident Assessment

Here participants agreed that this conductor displays a "confident" leadership style (Fig. 25, showing a range of 1). Additionally, leadership is perceived as "assertive" and "commanding" by the majority of members." The results for the Cold/Friendly assessment are wide spread, with three numerical modes represented (see Fig. 24). This may be explained by a lack of clarity in definitions of "cold" or "friendly" leadership style. The term "charisma" also appears to cause some disagreement, and the discussion of language and gender in earlier chapters may shed light on these mixed results.

Success/Satisfaction Assessment

Following the above evaluations, participants were asked to indicate in which choral setting they believed each conductor would be most *satisfied* and in which ensemble they might be most *successful* conducting.[155]

[155] This portion of the investigation has been inspired by Alter and Seta, and their study, "Compensation for Inconsistencies: The Effects of Stereotype Strength on Expectations of Applicants' Job Success and Satisfaction."

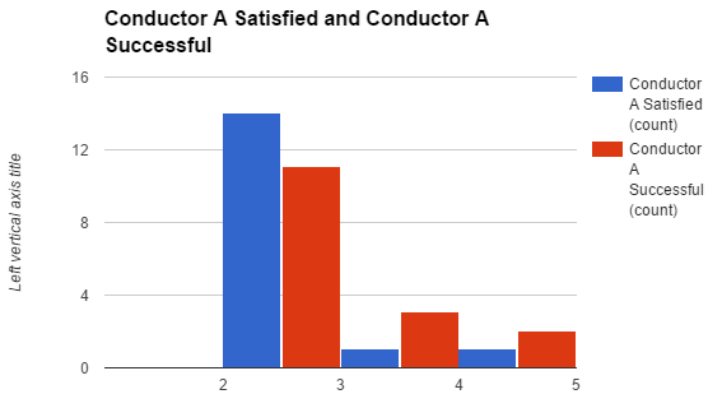

Fig. 26 - Placements for Conductor A as indicated by Group 1 (1 = Symphonic Chorus 2 = Adult, Semi-Professional SATB Chamber Ensemble, 3 = Adult SATB Community Chorus, 4 = Children's Chorus)

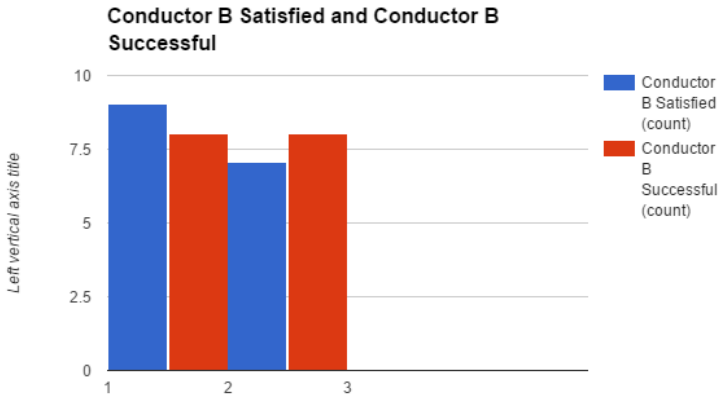

Fig. 27 - Placements for Conductor B as indicated by Group 1 ((1 = Symphonic Chorus 2 = Adult, Semi-Professional SATB Chamber Ensemble, 3 = Adult SATB Community Chorus, 4 = Children's Chorus)

As can be seen in the bar graphs above, Conductor A was believed to be most satisfied and most successful in the Adult, Semi-Professional SATB Chamber Ensemble. Approximately half of respondents believed Conductor B to be most satisfied and successful in the Symphonic Chorus, while the other half placed him within the Adult, Semi-Professional SATB Chamber Ensemble genre. No participant in Group 1 placed

Conductor B in the Community Chorus or Children's Chorus genre, and no participant placed Conductor A in the Symphonic Chorus genre.

Results from Group 2's assessments are seen in Figures 7 and 8. The majority of respondents believed Conductor C would be most satisfied and successful conducting an Adult, Semi-Professional SATB Ensemble. As with Group 1, no participant placed Conductor C within the Symphonic Chorus genre for either satisfaction or success and

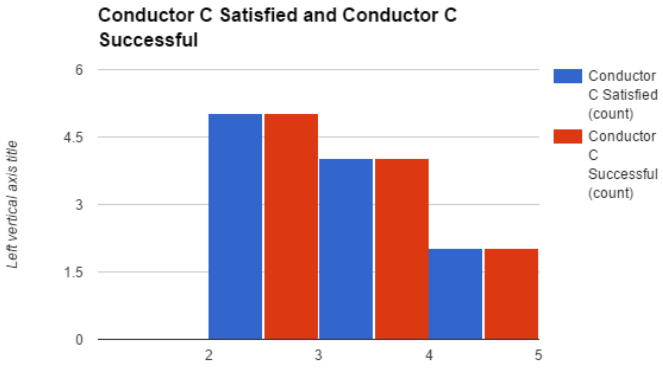

Fig. 28 - Placements for Conductor C as indicated by Group 2 ((1 = Symphonic Chorus 2 = Adult, Semi-Professional SATB Chamber Ensemble, 3 = Adult SATB Community Chorus, 4 = Children's Chorus)

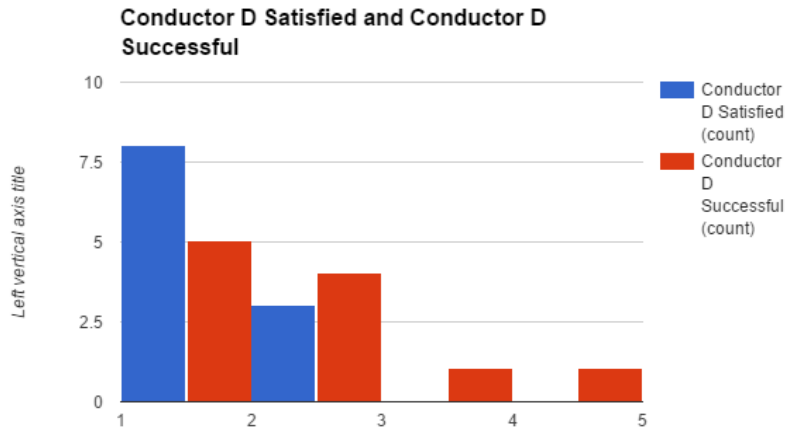

Fig. 29 - Placements for Conductor D as indicated by Group 2 ((1 = Symphonic Chorus 2 = Adult, Semi-Professional SATB Chamber Ensemble, 3 = Adult SATB Community Chorus, 4 = Children's Chorus)

Conductor D was believed to be highly satisfied and successful in the symphonic chorus genre. Though one respondent placed Conductor D with a Children's Chorus, the similarity of results between Groups 1 and 2 (with respect to male and female conductor placement) is quite striking.

Though certainly these results have little power to assign blanket statements of any kind, it is remarkable that not a single participant believed that the female conductors in this study would be satisfied or successful conducting in the symphonic chorus genre. Naturally, it could be argued that these results are particular to only these two conductors, and results from a larger sample group of respondents would be necessary to clarify any suppositions made here. A larger study exploring the perceptions of work environment according to gender and conducting could expand on this discussion. The personal experiences of the group members and their lack of exposure to female conductors working in this genre may also have been influential in these assessments. Recalling that very few members had been conducted by a female conductor in the symphonic choral setting, it is possible that judgements were unconsciously affected.

Before outlining the group discussion responses to the various video clips, it must be emphasized that consideration here of the 'masculine' or 'feminine' is in a very general sense. It should never at any point be assumed that a gesture made by the men or women in this study will apply to *all* men and women; one cannot report that all male conductors utilize a certain gesture or that female conductors will never employ it. This study is simply drawing on the experiences of active choristers in order to illustrate any common threads within the field. Additionally, the majority of the gestures explored in

this study are individual stylistic gestures that exist outside of traditional beat patterns. It is highly unlikely that these gestures will be found in conducting textbooks.

Study Limitations

Before presenting a discussion on the findings resulting from the discussion groups of this study, there are elements that must be highlighted with respect to methodological limitations. The first challenge to the method used in this study was the limitation due to language. With respect to the Likert scale evaluations, conflicting results can be attributed to unequal descriptors and differing interpretations of these words in evaluating gesture. With respect to "Overall Conducting Gesture" assessments for example, descriptors such as "weak" or "strong" were easily interpreted and led to consistent evaluations (see for example, Fig. 4). In contrast, descriptors such as "closed" or "open," as well as "stayed within traditional beat pattern" and "held to no pattern," were less clear and resulted in mixed evaluations (See for example, Fig. 5 and Fig. 10 below). Additionally, the strength of the scale is somewhat weakened by the unlabeled numerical steps within it (i.e. no neutral position is acknowledged).

With respect to the videos used in this study, it must be acknowledged that different repertoire was being rehearsed by each conductor and that this may have led to some conflict in data. Though these videos were viewed without audio (and the observers would not consciously be aware of the musical differences within the video) and the video segments were chosen according to the *similarity* of musical repertoire being conducted, the excerpts depict gesture communicating different musical selections. Though in this case the removal of audio was intended as a control measure, it is also possible that it served to limit resulting data. Observers may have evaluated gesture differently given supplied audio. With this in mind, evaluation of audio with respect to gesture is proposed as a further area of study below.

Finally, the “Success/Satisfaction” evaluation revealed an additional area of confusion. Though the term “success” was well understood by observers, it is unclear whether “satisfaction” can be properly assessed following an evaluation of gesture.

Discussion Groups - Common threads

Though the two volunteer groups viewed different sets of video clips, there were some common threads in terms of perception that emerged during the discussion sessions. One predominating element was the perception of the fisted gesture. In the videos viewed by both groups, each male conductor was shown using a fisted gesture and all 25 participants were therefore exposed to this image (though each group viewed a different variant). When asked whether they could imagine a woman making use of this gesture, there was hesitation among the members of each group. Most could not recall an instance where they had seen this particular gesture employed by a woman on the podium, and some indicated more specifically that they simply could not imagine it. In both groups it was agreed that while physically a woman can form a fist, she may be less likely to do so naturally. Several members in each group drew on their own experiences, and expressed that while they had seen female conductors display a similar gesture of motion, it had often been with an open hand. A couple of participants with instrumental ensemble experience noted instances in which they had encountered a female instrumental conductor employing a fist; they could not however, recall its use in a choral setting. This brings up another interesting area of future research: the potential gestural differences between orchestral and choral conductors.

One young member in Group 1 (a music student) felt quite strongly that a fist made by a female conductor would appear "more aggressive" than the same motion made by a man. Similarly, it was generally agreed among members of the group that this gesture led to an impulsive application of the masculine label. When exposed to the fisted gesture, Group 2 members discussed the difference between the movement with an open

hand and the movement with a fist. Interestingly, all agreed that a different sound would result from each gesture but that women (and in this case, female conductors in a choral setting) might more frequently be inclined to use an open hand.

From a pedagogical standpoint, the fisted gesture certainly prompts debate. In a choral setting every gesture has the potential to be mimicked physically by chorus members. Many conductors might question the vocal repercussions of such a gesture, understanding that the response from the chorister might be a closed or pinched sound and a resulting tension in the breathing apparatus. Yet, when this gesture is displayed by male conductors is it perceived by many as a gesture of power, strength, and confidence? The initial response from each group in this study was that this gesture was one of emphasis, clarity, and contrast; generally speaking, the fisted gesture was positively received. When asked how it might be received performed by a woman, the belief was that the gesture would be seen as one of aggression and that it would receive a very different initial response from the choristers.

A second topic that surfaced in each group was the use of the torso. In each discussion group it was agreed that the male conductors made use of (or called attention to) the torso throughout their conducting gestures. In Group 1, participants discussed the first two targeted clips of Conductor B (outlined on pages 60-62). In both instances, choristers believed the torso to be the locus of activity though the conductor himself may not have consciously drawn attention here. Specifically, it was the alignment of the gestures that resulted in a general exposure of the torso. The majority of Group 1 members had difficulty imagining the same gesture being employed by a woman, particularly in this location of the body. In a similar vein, no member could remember

identifying a woman's torso as an area of activity or exposure when viewing their gestures.

In Group 2, participants commented on the first clip of Conductor D. Once again, commentary was focused on the strength displayed by the body and the powerful movement of the chest. When asked whether they might imagine a woman making use of this gesture, there was hesitation among participants. Many hedged and indicated that yes, a woman would be physically engaged as displayed in this gesture; physical and emotive involvement fit in with their understanding of females as sensitive individuals (a direct comment from two participants in this group). When asked about the location of the stretch, it appeared that most did not even perceive the physiological difference that might exist between men and women. Upon reflection and discussion, it became clear to group members that location and area of focus would be very different with respect to the female body. Group members concluded that from their experience, many male conductors were more likely to make full use of the body, and specifically the torso, whereas female conductors were far less likely to draw attention to this area. In both groups, participants felt that the female conductors made more use of the arms, hands, and wrists, within their gestures.

The results of the group discussions align with the general analysis outlined in pages 69-75. It is quite possible that many female conductors have been socially conditioned to restrict full body involvement in their gesture; the use of the torso, for many female conductors, appears to be limited compared with their male colleagues. This is not to say that the full body is not used by some female conductors, but simply that location of energy, activity, and direction, is differently placed. Results in sound may be

the same, but the gestures differ. Pedagogically, a restriction of torso activity may have some implications. Given the large role that imitation plays in our choral rehearsal, how might a hidden, or even constricted, torso affect breath and preparation for ensemble members? If some female conductors are subconsciously restricting motion of the torso, they be more likely to restrict their own breath placement – and that of the chorus - as well. It is possible that increased awareness of this area is needed.

The final commonality from the group discussions is the tendency of conductors to make use of contrast in their patterns. This idea has been previously discussed (on pages 72-73) and was proposed from general observation of the six videos included in this study. This suggestion is addressed here very broadly, as each conductor has a unique style, even within their most basic gesture. Yet the results from the group discussions indicate that choristers are more accustomed to simple patterns and conservative gestures from female conductors. This does not necessarily mean smaller gestures however. One member in Group 1 believed that a subtle gesture from a female conductor might not translate as effectively as one from a male conductor. With respect to rhythmic accuracy (in this case with reference to Video B), it was argued that a female conductor would need to make use of a larger and more explicit gesture in order to get the same result. Here we see a possible perception that male conductors can more easily 'get out of the box' and make use of extreme nuance, while female conductors rely more heavily on prescribed order and regulation with respect to pattern. Even from the very small sample represented in this study, the data show a direct correlation to pattern adherence. In reviewing once again Fig. 5, Fig. 10, Fig. 19, and Fig. 23, we see a general agreement

that the female conductors in this study made use of a more controlled pattern, while the male conductors took more liberties.

An additional topic arising from discussion was the ease of gesture assimilation by both male and female conductors. After viewing the targeted gestures of a female conductor, members were asked if they could imagine a man making use of the same gesture. The responses were quick and directly positive. After isolating a gesture from one of the male conductors, members were asked the same question - whether they could imagine a female conductor making use of the same gesture. The responses were far less convincing and for the most part were accompanied by hesitation. Perhaps the possibility that 'feminine' gestures are more easily displayed by male conductors is not surprising. In recalling studies conducted in areas of business and politics (Awamleh and Gardner, 1999; Appelbaum, 2003; Bowles and McGinn, 2005), men are quickly and easily incorporating feminine leadership characteristics into their own styles. Alternatively, it is much more difficult for women to claim authority when incorporating masculine approaches to their own work.[156] Perhaps a parallel can be drawn between areas of business and conducting leadership; female conductors, when incorporating gestures perceived to be masculine, face difficulty in perception and do not necessarily receive the desired response from their choristers. One participant in Group 2 stated very clearly: "If 'she' was trying to conduct like 'him', it would look strange." Yet others indicated the opposite - that women "conducting like a man" might more quickly gain their respect (direct comment from one member in Group 1).

[156] Bowles and McGinn, "Claiming Authority: Negotiating Challenges for Women Leaders," 192-3.

The statement "conducting like a man" is still unclear (and is used more often than we realize[157]). Do the performative elements of the masculine or feminine exist in our conducting gestures and have we been conditioned to make use of our bodies in particular ways? Like any other performative aspect, it would be inaccurate to conclude that conducting gesture has not been conditioned in some way. What must be accepted is that differences can be used to a specific purpose. In acknowledging that gestural, behavioural, and perceptive differences exist according to gender we move ever closer to understanding the intricacies of the art of conducting. Understanding how our gestures take on meaning is paramount to enabling precise communication and the very highest musical result.

[157] Rao, "Feminine Perspectives on Conducting and Teaching Choral Music," 241.

Areas of Further Study and Concluding Remarks

This investigation has been driven by many factors. My own experience as a female choral conductor initially prompted personal questioning of the perception of gender through gesture and whether variations do in fact exist. Through conducting study I have encountered differences in teaching approach among my male and female mentors; how I have come to understand and assimilate their gestures has led me to question what aspects, if any, are tied to gender. In one particular instance during my training an instructor encouraged me to attempt a gesture intended to elicit a full-bodied forte sound from the ensemble. Though I imitated the gesture as a form of practice, I felt awkward and uncomfortable in its performance. Was this gesture in conflict with my own instincts? I began to question whether there was another gesture that might feel more natural. As I reflected on the process further, I wondered what gender associations my choristers might perceive in the gesture I was attempting: could it be perceived as aggressive? Would this display of aggression appear uncharacteristic because of who I am as a conductor, or perhaps because of socially imprinted associations of gender? More simply, did it look ridiculous with my slight body structure? Did the use of this particular gesture bring about a positive or a negative response from my ensemble? Additionally, my professional experiences have been instrumental in instigating this study. I have been consistently aware of the ways in which choristers have responded to my own gestures and leadership – whether through their spoken comments, facial reactions, or simply their vocal response – and wonder how their response to my direction might differ among my colleagues, both male and female. I have questioned which elements of leadership might

be connected simply to personal characteristics, and which might be connected with gender.

In the three years leading up to the composition of this paper I have engaged in countless discussions and debates on the topic of gender and gesture. Through interaction with male and female conductors (both students and professionals) I have become convinced that the performance of gender is significant in the musical negotiations between conductor and ensemble. Regardless of personal belief and individual reaction to this topic, this study reveals that the primary hypothesis is correct: gender is perceived through conducting gesture.

The gestures isolated from the videos of conductors used in this study led to specific perceptions by group participants. First, the group surveys in combination with the case studies reveal that of the conductors sampled in this study, female conductors more frequently adhere to traditional beat patterns than their male colleagues. Secondly, the video analysis and group discussions indicate that specific gestures such as the formation of a fist and chest stretch (or more generally, the placement and use of the torso) are most successfully (and perhaps instinctively) used by male conductors. Finally, in the 'Success/Satisfaction' evaluations (and following the specific gesture assessments), no participant felt that the female conductors in this study would be most successful or satisfied working in the symphonic chorus genre. In contrast it was believed that the male conductors in the study would be both successful and satisfied in working in the symphonic chorus genre.

The surveys and discussions included in this document have raised important questions and revealed many areas yet to be investigated. This study has convincingly

revealed that gesture is intimately linked to gender and that methodologies from studies conducted in the areas of social psychology, performance and gesture, as well as conducting and measureable musical response, may successfully be applied to new investigations within the field of gender and gesture. The intent of this study has been to uncover correlations between these two topics using primarily qualitative methods. The discoveries now inspire a collection of controlled studies that I propose for future investigation.

First, using the Likert scales provided in Appendix A (completed by members of both volunteer groups in this study), a large group of choral participants can be anonymously surveyed. By making use of internet survey programs, the choristers involved may represent a variety of areas across Canada (and of course, opening this up to international locations, widens the criteria and allows for different cultural samples resulting in multiple studies). These scales will serve to uncover the potential beliefs and stereotypes associated with male and female conductors without any visual prompts (i.e. no use of video in this instance). Drawing solely from their own experiences, it would be of interest to learn what a chorister might gesturally expect from a man or woman on the podium. This basic study would then provide a meaningful backdrop for additional evaluations - similar to the current study - conducted on a larger scale (with larger group sizes and a larger variety of conducting subjects).

A second possible study includes methods from the field of biological motion in order to target specifics of the physical intricacies of conducting gesture and perception. By making use of Johansson's point-light stimuli (Johansson, 1973), this study would include conductors of both genders, made visible to observers (i.e. volunteer choristers)

only through light sensors placed at specific points of the body. As these conductors display the gestures in communication of an identical musical work, observers would then be asked to identify the individual's gender. It is believed that an investigation of this kind - like studies conducted by Runeson & Frykholm (1981) or Kozlowsky & Cutting (1977) – would reveal a high success rate in the ability to identify a conductor's gender solely from gestural movement. Should this conclusion be found, we can assert that there are inherent physical and perceptual components to conducting gesture.

A third area of investigation includes an acoustic evaluation of the vocal output of an ensemble conducted by a sample of male and female conductors. Following the models employed by Grady (2011b, 2013) and using a method of pitch analysis, any potential differences in vocal output could be recorded and categorized. Each male and female conductor would be required to conduct the same musical excerpt with the ensemble responding accordingly. The first portion of this investigation might focus solely on individual conducting, without specific gestural controls. A second portion would employ some of the targeted gestures discussed above. For example, a fisted gesture or chest stretch might be prescribed for a moment marked 'forte' and would be executed by both male and female conductors at the same moment in the music. Similarly, a fluid wrist or open hand might be included for a legato line and would be displayed by conductors of both genders. When these various gestures are employed, it would be crucial to note if any difference in vocal response - pitch deviation or dynamic level - were to result. As with Grady's investigations, chorister and observer evaluations would be included in addition to measurable pitch analysis, and scale evaluations similar or identical to those used in this study would be of beneficial use.

Building upon this third investigation is a proposed study adapted from Schubert's findings (Schubert 2003). This particular study revealed individual responses to the performance of a physically aggressive gesture while responding to a set of prescribed questions. For the purposes of perception of conducting gesture, a carefully developed methodology might help investigate the differences in gendered response (i.e. what differences exist between men and women in viewing the fisted gesture from the podium). Developing an appropriate methodology would prove difficult; questioning of the subjects would need to be directed to a variety of gestures and time points so as not to isolate the fisted gesture specifically. Instant response would need to be facilitated (i.e. through a computer response program) so that subjects can indicate their perception in the exact moment of gestural display. A series of evaluative sentence selections can be used (adapted from Schubert), such as, 'I feel empowered,' or 'I feel hopeless,' etc. An additional variant includes investigating the perception of aggressive gestures by the conductors. Revealing the feedback received by a female conductor when employing a fisted gesture, or, the feedback received by a male conductor from the same gesture, would be of great interest. According to Schubert's findings, a female conductor is more likely to feel "less hope for control" when making this gesture than a male conductor. It would be interesting to examine whether this perception translates to the podium.

A final area yet to be investigated is the gestural difference among female conductors working with all-male voice choirs, or, female conductors working with all-female voice choirs (similarly, male conductors working with all-male voice choirs, or, male conductors working with all-female voice choirs). As was highlighted by this study, obtaining a large enough sample of both choristers and conductors in order to come to

solid conclusions might prove difficult. However, given the research on gesture as a form of communication and the specific perceptions that can be induced by gender, it is highly likely that conductors working with these specific types of ensembles have developed a unique gestural vocabulary.

It is very possible that definitive answers will not result from these investigations; gender performance and perception are such dense and individually specific activities that it may be challenging to form concrete statements. Yet this completed study succeeds in drawing connections between gesture and perception of gender. By recognizing that differences do exist - that gendered performance is a part of our everyday lives – we move ever closer to understanding the response from our ensembles. As conductors, we spend years learning the right gestural language to effectively encourage a musical response - not only simply in terms of conducting gesture, but in learning of a particular composer's harmonic language, stylistic considerations in performance practice, etc. Should we not also attempt to understand what our gestures are saying from a social-psychological standpoint?

Setting gender aside, it is evident that studies in social psychology are continuing to uncover the gestural mysteries of nonverbal communication and social interaction. What is yet to be clarified is whether or not these general findings - which are so significant in social interaction - translate onto the podium. Through small advances in study we are revealing that many aspects of a conductor's communications correlate directly with social application – unsurprising, given that the choral environment (rehearsal dynamics, performance experience, etc.) is also a social encounter. It is also possible however, that other elements exist that are encoded differently - in the unique

world of conducting gesture. As we continue to study conducting gesture with more intensity, we may find that the influence of gender is difficult to extract.

It is clear that our society's conception of gender labels are changing, yet this kind of analysis (gender and gesture) will remain highly relevant. Here, Marin Alsop's remarks serve as a fitting conclusion: "When a woman makes a certain gesture, it is interpreted differently than when a man makes the same gesture."[158] As it turns out, the literature – and this study - support her claim. While analysis of gender and gesture will change with the shifting societal perceptions, we as conductors must be sure to continue to ask the right questions.

[158] Coughlan, "Marin Alsop: "Musicians as much as audiences need to get used to seeing women on the podium."

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Appendix A: Group 1 Survey Questionnaire

Gesture Translation: Differences in Choral Conducting Approach
Chorister Survey Group 1

Thank you for agreeing to participate in this study. The following questionnaire will take you only a few minutes to complete. Do not sign your name, since the study findings will be anonymous.

Gender: M ___ F ___

Age: ___

As an adult, how many years have you sung in a choir? ___

Clip 1: Conductor A

Have you ever sung under the direction of this conductor? Yes ___
No ___

Following Initial viewing:
1. Which area of the body did you notice first? (i.e. hands, wrist, head, torso, etc.) Please explain why.

_____
_____
_____

2. What one word best describes the overall conducting style (i.e. strong, gentle, aggressive, open, etc.)?

_____

Following Second viewing (please review questions below prior to viewing):

3. Using the scales below, please describe the gestures captured in this video clip. Circle the number that best describes your assessment.

Overall Conducting Style:

	1	2	3	4	5
a.	Weak				Strong
b.	Passive				Aggressive
c.	Closed off (confined)				Open
d.	Little energy				Powerful energy
e.	Stayed within traditional beat pattern				Held to no pattern

Body Specific Gestures:

	1	2	3	4	5
f.	Arms Limp				Arms Tense
g.	Arms close to torso				Arms extended away from torso
h.	Arms low (with respect to torso)				Arms high (with respect to torso)
j.	Hands clenched				Hands open with fingers spread

1	2	3	4	5
k. No finger movement				Much finger movement
1	2	3	4	5
l. Wrist fixed				Wrist fluid

4. Using the scales below, please assess the leadership style displayed by the conductor in this video clip.

1	2	3	4	5
Meek				Assertive
1	2	3	4	5
Cold				Friendly
1	2	3	4	5
Timid				Confident
1	2	3	4	5
Boring				Charismatic
1	2	3	4	5
Modest				Commanding

Clip 2: Conductor B

Have you ever sung under the direction of this conductor? Yes ___ No ___

Following Initial viewing:

1. Which area of the body did you notice first? (i.e. hands, wrist, head, torso, etc.) Please explain why.

_____
_____
_____

2. What one word best describes the overall conducting style (i.e. strong, gentle, aggressive, open, etc.)?

_____

Following Second viewing (please review questions below prior to viewing):

3. Using the scales below, please describe the gestures captured in this video clip. Circle the number that best describes your assessment.

Overall Conducting Style:

	1	2	3	4	5
a. Weak					Strong
b. Passive	1	2	3	4	5 Aggressive
c. Closed off (confined)	1	2	3	4	5 Open
d. Little energy Powerful energy	1	2	3	4	5
e. Stayed within traditional beat pattern	1	2	3	4	5 Held to no pattern

Body Specific Gestures:

	1	2	3	4	5
f. Arms Limp					Arms Tense
g. Arms close to torso	1	2	3	4	5 Arms extended away from torso
h. Arms low (with respect to torso)	1	2	3	4	5 Arms high (with respect to torso)
j. Hands clenched	1	2	3	4	5 Hands open with fingers spread

1 k. No finger movement	2	3	4	5 Much finger movement
1 l. Wrist fixed	2	3	4	5 Wrist fluid

4. Using the scales below, please assess the leadership style displayed by the conductor in this video clip.

1 Meek	2	3	4	5 Assertive
1 Cold	2	3	4	5 Friendly
1 Timid	2	3	4	5 Confident
1 Boring	2	3	4	5 Charismatic
1 Modest	2	3	4	5 Commanding

Reflecting on both conductors, please answer the following:

Conductor A: I feel this individual would be most satisfied conducting the following ensemble (select one):

__ Symphonic Chorus (with orchestra)
__ Adult, Semi-Professional SATB Chamber Ensemble
__ Adult SATB Community Chorus
__ Children's Chorus

I feel that this individual would be most successful conducting the following ensemble (select one):

__ Symphonic Chorus (with orchestra)
__ Adult, Semi-Professional SATB Chamber Ensemble
__ Adult SATB Community Chorus
__ Children's Chorus

Conductor B: I feel this individual would be most satisfied conducting the following ensemble (select one):

__ Symphonic Chorus (with orchestra)
__ Adult, Semi-Professional SATB Chamber Ensemble
__ Adult SATB Community Chorus
__ Children's Chorus

I feel that this individual would be most successful conducting the following ensemble (select one):

__ Symphonic Chorus (with orchestra)
__ Adult, Semi-Professional SATB Chamber Ensemble
__ Adult SATB Community Chorus
__ Children's Chorus

Thank you for completing this questionnaire. Your willingness to participate in this study is appreciated. Your responses will remain anonymous.

Appendix B: Group Discussion Questions and Guidelines

1. Let's do a brief round of introductions. Please tell the group your name, your profession [working or retired], and what choirs you have participated in, in the past 10 years.

2. How many female conductors have you have been conducted by in the last 10 years? What type of ensemble did they conduct?

3a. (Group 1) Let's discuss the video clips you have viewed – 1 male and 1 female representing the professional chamber choir genre.

*What can you remember about each conductor? [Do you remember their general demeanor? Were they positive or scowling? Do you remember what they wore?]

*Specific clip discussion [Michael 0:01:26-0:01:31] - in your - opinion, what is the conductor trying to achieve here? Is it effective? Can you imagine a woman making use of this particular gesture for the same purpose? Why or why not?

*Specific clip discussion [Michael 0:00:42-0:00:45] - how does this clip relate to the first discussed above? Are these masculine or feminine gestures? Why or why not?

*Specific clip discussion [Michael 0:00:19-0:00:23] - what does this "dance gesture" say to you? How might choir members react to this gesture? Can you imagine a woman making use of this gesture? Is this a masculine or feminine gesture? Why or why not?

*Specific clip discussion [Julia 0:01:18-0:01:22] - What is the conductor trying to achieve here? Is it effective? Could you conceive of a male conductor making use of this gesture for the same purpose? why or why not?

*Specific clip discussion [Julia 0:00:00-0:00:08] - what does this "dance gesture" say to you? How might we react to this gesture? Could you imagine a man making use of this gesture? Is this a masculine or feminine gesture? Why or why not?

*Both clips show the conductors conducting a very rhythmic, quick work with multiple entries. How are the styles different? How are they similar?

*How do you expect the ensembles in each clip felt when singing? [relaxed, inspired, tense, etc]

3b. (Group 2) Let's discuss the video clips you have viewed – 1 male and 1 female representing the symphonic choral genre.

*What can you remember about each conductor? [Do you remember their general demeanor? Were they positive or scowling? Do you remember what they wore?]

*Specific clip discussion [Tim 0:01:50-0:01:55]: in your opinion, what is the conductor trying to achieve here? Is it effective? Is this a masculine or feminine gesture? Can you imagine a woman making use of this particular gesture for the same purpose? Why or why not?

*Specific clip discussion [Tim 0:00:07-0:00:09]: in your opinion, what is the conductor trying to achieve here? Is it effective? Can you imagine a woman making use of this particular gesture for the same purpose? Why or why not?

*IF TIME PERMITS Specific clip discussion [Tim 0:01:25-0:01:32] in your opinion, what is the conductor trying to achieve here? Is it effective? Is this a masculine or feminine gesture? Can you imagine a female conductor making use of this gesture for the same purpose? Why or why not?

*Specific Clip Discussion: [Hilary 0:00:17-0:00:22] ALSO [0:01:34-0:01:38]: in your opinion what is the conductor trying to achieve here? Is it effective? Can you imagine a male conductor making use of this gesture for the same purpose? Why?

* Specific clip discussion [Hilary 0:00:28-0:00:36]: What is the conductor trying to achieve here? Is it effective? Is this a masculine or a feminine gesture? Why or why not? Could you imagine a male conductor making use of this gesture?

*Both clips show the conductors conducting a very lyrical and moderately slow work. How are the styles different? How are they similar?

*How do you expect the ensembles in each clip felt when singing? [relaxed, inspired, tense, etc]

Appendix C: DMus Choral Recitals Completed by the Candidate

Shades of Evening
University of Alberta Madrigal Singers
Sara Brooks, Conductor
Leanne Regher, Piano

Sunday, March 2, 2014
7pm, Convocation Hall, University of Alberta

In ecclesiis G. Gabrieli (1554-1612)

With Glen Skelton, Dylan Reap, Chris Young, Trumpets
Jack Erdmann, Michael Buckler, Lynn Atkin, Trombones
Grace Han, Isis Tse, continuo

Quartet: Louise Ashdown, Soprano
Elizabeth Kreiter, Alto
RJ Chambers, Tenor
Adam Sartore, Bass

Cantata BWV 6 – Bleib bei uns, denn es will Abend werden J.S. Bach (1685-1750)

I Choral (SATB)
II Aria - Bailey Cameron, Alto
III Chorale (S)
IV Recitativo - Adam Sartore, Bass
V Aria – RJ Chambers, Tenor
VI Chorale (SATB)

Noelle Byer, Alyssa Miller, Oboes
Dan Waldron, Horn
Neda Yamach, Thomas Mathieu, Violin I
Tara Vongpaisal, Faustine Spillebout, Violin II
Etelka Nyilasi, Viola
Isis Tse, Cello
Grace Han, Continuo

--- Intermission ---

Soir sur la plaine — Lili Boulanger (1893-1918)
with Leanne Regehr, Piano

Nächtens, Op. 112, no. 2 — J. Brahms (1833-1897)
Abendständchen, Op. 42, no. 1
Vineta, Op. 42, no. 2
O schöne Nacht, Op. 92, no. 1
with Leanne Regehr, Piano

Water Night — Eric Whitacre (b. 1970)
**I Think They Laugh In Heaven* — Jeff Enns (b. 1972)
*Premiere
She Walks in Beauty — Paul Mealor (b. 1975)

Vivera
Richard Eaton Singers
With the University of Alberta Madrigal Singers
And members of the Alberta Baroque Ensemble

Sara Brooks, Conductor

Sunday, November 2, 2014
3pm, McDougall United Church, Edmonton, AB

Gloria, RV 589 — A. Vivaldi (1678-1741)

I – Gloria in excelsis deo
II – Et in terra pax
III – Laudamus te
IV – Gratias agimus tibi
V – Propter magnam gloriam
VI – Domine Deus
VII – Domine, Fili unigenite
VIII – Domine Deus Agnus Dei
IX – Qui tollis peccata mundi
X – Qui sedes ad dexteram Patris

XI – Quoniam tu solus sanctus
XII – Cum Sancto Spiritu

Sarah Schaub, Soprano
Mireille Rijavec, Mezzo Soprano

Richard Eaton Singers
With Members of the Alberta Baroque Ensemble

---Intermission---

Ave Maria, WAB 6
Christus factus est, WAB 11 Bruckner (1824-1896)

Factus est repente
Data est mihi omnes potestas James MacMillan (b. 1959)
(From the Strathclyde Motets)

University of Alberta Madrigal Singers

Mass no. 2 in G Major, D. 167 F. Schubert (1797-1828)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Sarah Schaub, Soprano
Jacques Arsenault, Tenor
Michael Kurschat, Baritone

Richard Eaton Singers
With the University of Alberta Madrigal Singers
And members of the Alberta Baroque Ensemble