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. . . Advancing the Art and Profession

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Table of Contents

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CONDUCTORS GUILD

...Advancing the Art and Profession

Mission of the Conductors Guild

The Conductors Guild is dedicated to encouraging and promoting

the highest standards in the art and profession of conducting.

The Conductors Guild is the only music service organization devoted exclusively to the advancement of the art of conducting and to serving the artistic and professional needs of conductors. The Guild is international in scope, with a membership of over 1,900 individual and institutional members representing all fifty states and more than thirty countries, including conductors of major stature and international renown. Membership is open to all conductors and institutions involved with instrumental and/or vocal music, including symphony and chamber orchestra, opera, ballet/dance, chorus, music theatre, wind ensemble and band.

History of the Conductors Guild

The Conductors Guild was founded in 1975 at the San Diego Conference of the American Symphony Orchestra League, and it continued for a decade as a subsidiary of that organization. In 1985 the Guild became independent. Since then, it has expanded its services and solidified its role as a collective voice for conductors' interest everywhere. It is supported by membership dues, grants, donations and program fees and is registered with the Internal Revenue Service as a 501(c) 3 not-for-profit corporation.

Purposes of the Conductors Guild

1. To share and exchange relevant musical and professional information about the art of conducting orchestras, bands, choruses, opera, ballet, musical theater and other instrumental and vocal ensembles;

2. To support the development and training of conductors through workshops seminars, and symposia on the art of conducting, including, but not limited to, its history, development and current practice;

3. To publish periodicals, newsletters and other writings on the art, history and practice of the profession of conducting;

4. To enhance the professionalism of conductors by serving as a clearing house for knowledge and information regarding the art and practice of conducting;

5. To serve as an advocate for conductors throughout the world;

6. To support the artistic growth of orchestras, bands, choruses and other conducted ensembles; and to communicate to the music community the views and opinions of the Guild.

Maestro Dean Dixon (1915-1976): A Forgotten American Conductor

By Rufus Jones, Jr. D.M.A.

In the early twentieth century, White European-born classical performers were the accepted norm in concert halls across America. Black singers and instrumentalists were accepted in limited ways and often only because of their extraordinary talents. However, the thought of accepting a Black conductor in any capacity, who could assert musical authority over White male instrumentalists, was offensive to many and opposed at every corner. This intolerance was based on the understanding that beyond the innate musical gifts a conductor exhibits on the podium, he must also possess a musical intellect equal, if not superior to those he is instructing on how best to perform Beethoven, Brahms, Mozart, etc. In other words, many would not accept the reality of a Black conductor actually having the intellectual dexterity needed to lead a professional orchestra. From a larger socio-perspective, this acceptance would mean that, potentially, all Blacks, if given the proper training and opportunity, could succeed at the same level as their White counterparts in any field of occupation. Despite this pervasive environment of intolerance, Dean Dixon became the first internationally recognized African American conductor to lead an unprecedented number of professional orchestras in the United States and Europe.

This article is intended to introduce a new generation to the life and legacy of a great, virtually forgotten African American musician. This fascinating story will address the painful issues of racism, abandonment, self-imposed exile and achieving the American dream abroad. In the end, all of these issues will serve as a backdrop to Dixon's unquenchable thirst to be the best orchestral conductor he could be-no matter the sacrifice. Charles Dean Dixon was born on January 10, 1915 in Harlem, New York to West Indian parents who migrated to the United States in the early twentieth century. Life was hard for his parents. His mother, McClara Dixon, was a full-time housewife who took on domestic work when times were financially tough. His father, Henry Dixon, received his education in London, where he studied to be a lawyer. Unfortunately, he would spend his adult life in the States as a hotel bellman because he was unable to find work in his chosen profession. Despite their financial difficulties and overall station in life, they never accepted the same fate for their son. Henry and McClara were determined that young Dean would have a better life.

Dixon was exposed to classical music at the age of three. One day, following one of their visits to the

top gallery of Carnegie Hall, McClara swore he saw Dixon walking around their home pretending to play the violin with two sticks. She wasted no time finding a violin and a teacher to begin his training. She purchased a full-sized violin, for $15.00 at a Harlem pawnshop.[1] At age three-and-a-half, Dixon could barely hold on to the violin due to its size. This was no small purchase for a family making approximately $7.00 every two weeks. His mother would say later about this huge sacrifice, "[we] saved from Monday's vegetables; Wednesday's washing, and from Saturday's roast, in order to buy [our] son a violin."[2] The schedule of three lessons per week began immediately, and his mother monitored all practice sessions. Having taken piano lessons in her youth, McClara was very serious about making sure that classical music was a central part of Dixon's life.[3] Growing up, Dixon was prohibited from listening to the radio. His mother would claim that the radio was not working at every request to hear popular music. When Dixon protested saying that all the other neighborhood kids were allowed to listen to popular music, his mother responded by saying that "someone has to play the music on the air and that if [you] studied hard [you] might be the person to do so."[4] Initially, Dixon hated practicing the violin. He wanted to be outside playing stickball with the boys. Playing the violin also brought on never-ending ridicule from his friends because they viewed playing classical music, in general, as effeminate. He endured the teasing and continued his studies. At the age of nine Dixon's talent on the violin was discovered and he began playing on the local radio stations in New York. Dixon would reminisce much later about this moment in time: "My playmates, who had been laughing at me and calling me a sissy, began to ask whether they could take my violin case while we went into the radio station."[5] Dixon had achieved celebrity status in his neighborhood.

In 1928, Dixon successfully auditioned for the orchestra at De Witt Clinton High School in the Bronx. He eventually became concertmaster. While Dixon experienced many hurtful, albeit, important lessons as concertmaster of his high school orchestra, there was one incident that happened during a rehearsal at school that would serve as a "prophetic challenge" manifesting itself on numerous occasions throughout his career. Dixon's stand partner, who was already emotionally injured because a "Negro" sat ahead of him, refused to turn pages, which of course was the customary thing to do. Feeling frustrated and embarrassed by this incident, but at the same time not wanting to cause a scene, Dixon decided to resolve this issue the only way he knew how. Later that night, he memorized his part to all the pieces that would be on slate for tomorrow's rehearsal. Unbeknown to him, his stand partner had the same idea and memorized the same pieces. It was a modern day "face-off". Both boys believed that they had the moral high ground and would prevail in the end. Unfortunately for Dixon's stand partner, he faltered after five minutes of playing from memory and had no choice but to reach over and turn the page of music. Dixon prevailed and gained the respect of his music director, Harry Jennison. Jennison obviously knew what was going on between the two rivals but did not interfere. He knew Dixon had to handle this situation on his own. Jennison believed this was his fate in life as a young Black man in America and finding a constructive way to deal with it now rather than later would benefit him in the end. Dixon quickly learned that in America, it wasn't enough to be as good as or better than your White counterpart. You had to be prepared to prove yourself worthy of every achievement through continuous challenges. Jennison encouraged Dixon to continue his private studies on the violin and find as many opportunities outside of school to perform. He immersed himself in the local music scene playing in a number of community orchestras. This immersion developed Dixon's orchestral repertoire and solidified his life long commitment to music. He, his teachers, and friends believed music would be his career. His parents, however, wanted him to pursue a career in medicine. They had already made tentative arrangements to send him abroad for his post-secondary studies. While they supported all of his musical endeavors as a child, due to the current social climate of that time, they did not believe Dixon would be allowed to make a comfortable living in music. Their concerns were

understandable given the scarcity of successful Black classical musicians. Once Jennison discovered the career path chosen for Dixon, he requested a meeting with Henry and McClara to convince them that music, not medicine, was Dixon's true calling. He was obviously very persuasive because Dixon was allowed to pursue music. Jennison wrote a letter of introduction to Walter Damrosch, who was director of the Institute of Musical Art of the Juilliard School. On the strength of that letter, Dixon was invited to audition. He was accepted into Juilliard in 1932 as a violin performance major. Six months into his first year at Juilliard, Dixon changed his major to public school music. It was during his conducting class at Juilliard with Adolf Schmid that Dixon discovered he could communicate his architectural ideas for music more persuasively through his conducting than through his violin. The conducting class breathed new life into an otherwise musically dull existence. It was as if he had waited his whole life to experience this one moment in time.

That same year Dixon started a small orchestra at the local YMCA in Harlem. He named the group the Dean Dixon Symphony Orchestra. The orchestra was the first integrated group of its type in Harlem. It started with two of his students (a pianist and violinist) and grew to 70 members of varying abilities and ages. The only requirements for entrance into the orchestra was that you have a minimum proficiency on your instrument and a deep love for making music. This community group rehearsed once a week and performed once a year. Dixon graduated from Juilliard in 1936 and continued his formal studies at the Teachers College of Columbia University while concurrently pursuing his graduate studies at Juilliard as a conducting major. In 1939, he graduated from both schools with master degrees.

In 1941, with the help of First Lady Eleanor Roosevelt, Dixon and his orchestra performed at the famed Hecksher Theater. Attending that concert was the music director of NBC, Samuel Chotzinoff. Chotzinoff was so impressed with Dixon that he invited him to appear with the NBC Orchestra during their summer season. The success with NBC resulted in his first appearance with the New York Philharmonic on August 10, 1941. He was the youngest and first African American conductor to lead the Philharmonic. After successful guest conducting engagements with the orchestras of Philadelphia and Boston, a number of newspapers and popular magazines began to write about Dixon as a leading figure among a new breed of American conductors who would no doubt become leader of one of our major symphony orchestras.

David Ewen, who authored the book, *Dictators of the Baton*, wrote about Dixon in 1948 saying:

> **"**Another young conductor whose work gives us every reason for faith in his future is Dean Dixon, the only Negro conductor ever to direct a major American orchestra. Dixon's career is the triumph of talent over the greatest obstacle which can be placed in the way of a young musician acquiring conductorial assignments: race prejudice. His appearance with the NBC Orchestra and, at the Lewisohn Stadium, with the New York Philharmonic revealed a definite baton personality with fine interpretative gifts and an ability to lead men. It is not an easy road that has brought a Negro to the conductor's stands of two great American orchestras. That the road has, at last, been traversed speaks well both for Dixon's capabilities and for the capacity of true talent to assert itself."[6]

Unfortunately, the words of Ewen and others did not result in a permanent post with a professional orchestra. In 1949, Dixon was invited by the French National Radio Orchestra to guest conduct for several upcoming broadcasts. He left the United States in 1949 painfully realizing that if he remained, the color of his skin would prevent him from achieving his ultimate goal. Dixon acknowledged this reality in poignant terms, noting:

> "My goal [is] to develop myself to my highest capacity as a serious, mature American artist and thus to make my contribution to society in the field of symphony conducting. Through this I hope to contribute to the reduction of America's disinclination to accept Negroes in this and like categories, thus opening up many fields to Negroes who are bent on serious and profound contributions to society."[7]

Dixon's career blossomed in Europe. He went from sparse appearances in the United States, to a full roster of prestigious guest conducting appearances across several continents: Amsterdam, Athens, Barcelona, Belgrade, Berlin, Bern, Brussels, Budapest, Buenos Aires, Copenhagen, Florence, Goteburg, Hamburg, The Hague, Helsinki, Israel, Leipzig, London, Melbourne, Mexico City, Milan, Monaco, Munich, Naples, Oslo, Paris, Poland, Prague, Rome, Salzburg, Stockholm, Sydney, Tokyo, Turin, Vienna, Zagreb, and Zurich.[8]

Additionally, he went from no major conducting appointments in the United States to two appointments in Europe: Goteburg Symphony in Sweden (1953-1960) and the Radio Symphony Orchestra in Frankfurt, Germany (1961-1974). His success in Europe also led to an appointment in Australia, where he served as principal conductor of the Sydney Symphony Orchestra (1964-1967).

In 1965, Dixon and the Sydney Symphony Orchestra had the distinct honor and privilege to give a command performance for Queen Elizabeth II. Hailed as a triumph by many of the European and Australian papers, the performance cemented Dixon's stature as an internationally lauded conductor. In 1969, Sir George Solti would say about this performance and Dixon's overall international reputation: "The point is that Dixon had built for himself [an] excellent reputation in Germany and Europe. Based on this, I should say that there is no question that he has the talent to conduct any fine orchestra, and that of course includes America. I heard that he wasn't interested in conducting in America at one time, but if he is now, I'll certainly think seriously about inviting him to conduct in Chicago."[9] Solti was scheduled to begin his tenure as music director of the Chicago Symphony later that year. The invitation to Dixon to conduct the Chicago Symphony would come three years later.

Dixon was asked by Ernest Dunbar, in a 1968 interview, if he would ever go back to the United States permanently. He replied, "No, no, no, no. I think I could visit the States, and it is one of my deepest desires to visit America as a guest conductor…I would go back to show our own people – Negroes – that I do exist, that it [our cause] is not completely lost, and that the lie spread about our intellectual inferiority, and the myth that only jazz can come out of us really is a myth."[10] Two years later, Dixon ended his self-imposed exile. The New York Philharmonic invited him to conduct, for the second time, as part of their 1970 summer park concert series. Several guest conducting performances in various cities throughout the United States followed with favorable reviews.

Dixon's energetic countenance on the podium belied the fact that he was a man of great frailty. Over the years, his body dealt with serious bouts of asthma, allergic reactions that sent him to the hospital on numerous occasions, sickle cell anemia, and hypertension. In 1975, Dixon underwent open-heart surgery. He resumed his guest conducting engagements in Europe only to succumb to a massive stroke. Dean Dixon died on November 4, 1976 in Switzerland.

The real tragedy in this story is that as Dixon began to achieve notoriety in Europe, very few American papers were writing about him. This assertion is supported by the fact that from 1949-1969 no serious invitations were presented to Dixon to appear with a major symphony orchestra in America. While hurt beyond words from what he would characterize as the cruelest form of abandonment, Dixon had long ago resolved that he would achieve success not only for him but also for those who would have the audacity to believe that their dreams were not too grandiose to bring to fruition. As a result of Dixon's sacrifice and perseverance, African American conductors like Everett Lee, James De Preist, Henry Lewis, and Paul Freeman would make their mark in the world of classical music in a more accepting society.

Endnotes

[1] D. Antoinette Handy, *Black Conductors*, (Lanham, Scarecrow Press, 1995) 105

[2] Kaj Kristofferson, *Fate in A Baton,* (Unpublished, Dean Dixon Papers, Schomburg Center for Research in Black Culture, New York Public Library, n.d.) 4

[3] Handy 105

[4] Dean Dixon, biographical sketch (Unpublished, Dean Dixon Papers, SCRBC, NYPL, n.d.) 1

[5] Ernest Dunbar, The Black Expatriates: A Study of American Negroes in Exile, (New York, Dutton, 1968) 192

[6] David Ewen, *Dictators of the Baton* (New York, Ziff-Davis, 1948) 292

[7] Dean Dixon, letter to friend, (Unpublished, Dean Dixon Papers, SCRBC, NYPL, n.d.)

[8] Handy 104

[9] Mike Berger, no title, (Unpublished, Dean Dixon Papers, SCRBC, NYPL, 1969) 2-3

[10] Dunbar 199

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Visionary Leadership and the Conductor

By Nancy K. Klein, Ph.D.

Text

There is a consensus among social psychologists that there is no single description that profiles a "great leader." Since leadership is particular to the time, place and setting in all situations, one set of descriptors could never adequately define the "great leader." The characteristics of leadership will obviously vary among individuals and social settings, and the circumstances that demand the appointment or necessity of a leader will always mold the individual filling the role. In consideration of all of the factors, however, there do seem to be some characteristics that appear to be common to all types of effective leaders (Bennis, 1984, pp. 64-71; House and Singh, 1987). These three characteristics are Vision, Communication and Inspiration. These traits are as applicable to the Choral or Instrumental Conductor as they are to the military general, politician or business CEO.

Vision

"Vision" implies so much more than the ability to see. An effective leader has to have a unique and specific sense of "vision," which always involves the ability to sense what can be accomplished by a group or organization. This vision is significant because it addresses achievements not yet accomplished, but must be grounded in the reality of possibilities. A false "vision" can indeed be a vision, but it will not be one that is realistic for a particular group at a particular time.

"Vision" for the conductor involves an intimate knowledge of the personnel in the group. This obviously requires a realistic assessment of their musical strengths and weaknesses, and their readiness. A high school choir has little business singing the Brahms "Requiem," even if the conductor holds that inner vision and is driven to accomplish it. The demands on the voice are too great for the typical adolescent singer. Programming music that is too difficult is only one issue to consider as the conductor assesses the musical strengths of his musicians. The conductor must also provide appropriate challenges for the ensemble. Why would a university wind ensemble perform arrangements of Sousa marches, for instance, when they are capable of playing the real thing?

The conductor, as a "visionary," must have the ability to sense what is appropriate, musically and emotionally, for the group that he or she is leading. The making of music involves not only the musical prowess of the musicians, but the maturity and stability they bring to the performance. There are many factors that contribute to a successful vision on the part of the conductor. Music must be selected that suits the age level and interest level of the musicians, to be sure. But musical selections cannot be limited by those factors. The conductor must have a sense of the limits and stamina of the musicians in order to challenge them beyond their current experience. This type of vision is a difficult trait to describe, and it requires sensitivity on the part of the conductor. The "visionary" side of an effective conductor must be able to envision the musicians actually performing the music. This is not so much a visual experience, but an auditory one that clarifies the final sound of the performance. An auditory vision requires the conductor visionary to carry the music in his head and heart, completely internalizing every note, phrase, dynamic and nuance.

Four Facets of Aural Vision

Performance Experience

The development of an aural vision for any musical performance involves four areas that must be united in an integral understanding of the music to be performed. The first of these is the actual performance experience of the conductor himself. Through the years of training and preparation that precede the conductor's ascent to the podium, he should have been "under the baton" of several different music leaders. The repertoire of large and small musical works performed by the conductor-in-training should be varied and extensive. If the performance experience of the conductor has been limited to one or two styles of music, then the performers under that conductor's baton will also be limited.

Those preparing to be conductors should pursue every opportunity to experience every possible musical style available to them.

Each individual will have personal musical preferences, but the multi-faceted exposure to jazz, classical, baroque, Sousa, etc. will add to the richness of the aural vision needed to guide others in the making of music. These experiences are the musical equivalent of military boot camp and basic training. The choice to submit to the leadership of others with a teachable heart is critical to the eventual success of future leaders. In the military a leader must understand the role of authority and pass through levels of training and experience before being placed in a position to command others. This is just as essential for any musical leader. The performance background and experience of a conductor will always have a direct impact on the ultimate tangible formation of the aural vision.

Score Study

If the previous performance experience of the conductor forms the foundation for developing aural vision, then the personal study of the musical score would be equivalent to the framing of the house. The second area for developing a musical vision is the actual study of the music itself. The conductor must understand the harmonic progressions of the music he will prepare. This will not only enable his inner ear to hear the flow of sound, but will aid in the construction of a rehearsal approach. If there are words, they must be dissected, searching out vowel or consonant issues as they relate to individual pitches or lengthy vocal lines. If the music is written in a foreign language, the conductor must translate the meaning into his own in order to understand the emotional intent of the music and be able to convey it to his musicians. The instrumental conductor must process the flow of phrases, articulation and dynamic energy as they relate to each individual instrument. Breathing, bowing or fingering issues must be solved in advance. The coinciding of all of the pitches coupled with the understanding of the issues forming those pitches will enable the conductor to form a vision of the music.

Listening Skills

Listening is the third area necessary for the formation of a musical vision. If the conductor has performed the music previously, the listening process has already begun. In many cases the conductor will choose to prepare music that he has never previously performed. He will likely perform music that he has never heard in a performance. If possible, the conductor must then access recordings of the music he wishes to perform. Listening to and dissecting several different recordings of a particular musical work can help a conductor formulate his own personal vision for the music. It must be remembered that even though the musical constraints of style, historic era and editorial markings should be considered, the actual aural vision of any musical selection will be affected by the personality and preferences of the individual conductor.

Personal Signature

The fourth area involved in the formation of an aural vision in the personal taste of the leader. The sound the conductor chooses to develop should act as a

signature of his aural vision. Each conductor will place the "mark" of the sound he is hearing in his inner self directly on the final performance of the music. This is no different than the varieties of approach and style to be found in the numerous recordings of any given composition. It is possible to aurally identify the recordings of given performers without even reading the label on the CD. A conductor at any level should be aware of this signature sound and, with integrity and expertise, develop it concisely. The development of the inner ear and aural vision of the conductor then becomes the catalyst for the second characteristic of effective leadership.

Communicating the Vision

A vision in and of itself is really no more than a dream until it leaves the confines of the leaders self and is articulated. The second characteristic of an effective leader is the ability to communicate their vision. In the realm of government, the politician must effectively "cast his vision" in order to gain election to office. The communicating of a vision can happen verbally through oratory, or visually in written form. Physical appearance, facial expressions and body language are also important tools for casting a vision. Politicians who are presenting their positions through televised and public appearances know that they must practice their presentation in order to be believed. Studies conducted in the past twenty years have shown that speakers were judged to be sincere when they looked at their audience 63.4% of the time. Those who only made contact 20.8% of the time were judged to be insincere. This type of contact and connection with a group is also important for the conductor who must communicate with large groups of very different types of musicians. Even with practice, however, the vision cannot be effectively communicated and believed until it is clearly established within the leader.

Verbal and Non-Verbal Communication

For the conductor, the communication clearly involves verbal and non-verbal techniques. Musically, the conductor must have a sense of what he wants to be hearing. In most cases the first read-through of a musical selection will fall short of what the conductor is hearing in his head. The ability to hold on to the "aural" vision while hearing the reality of the actual sound is a singular requirement for effective musical leadership. At times the conductor may be so intent on what he is hearing in his head that he totally misses the lack of nuance bombarding his ears. This is a typical problem among beginning conductors, who lack experience in simple listening skills. The ability to hear the music internally is so crucial to eventual success, however, that even inexperienced conductors who have not yet learned to hear "reality" will still achieve a certain level of performance due to the passionate drive of their constant aural vision.

The best success comes with the ability to articulate what type of sound is desired, and explain how that sound might be achieved. The more experienced and mature the performers are, the easier this will be. When the performers are well-trained, the conductor may find that use of musical terms may be all that is required to guide the ultimate sound of the group. Instrumentalists learn articulation from the beginning of their instruction. Singers, on the other hand, are often clueless to the meanings of dynamic markings, accents and various forms of variance in sound production.

The use of analogy is another approach for casting a verbal vision of the music. In large master works that involve choral singers and instrumentalists, the ability to verbally convey the intensity of the instruments to the singers is crucial since they may not hear the orchestra parts until the dress rehearsal stage. Trying to convey the apocalyptic fanfare of four brass choirs and thundering timpani announcing the Day of Judgment in Requiem Op. 5 by Hector Berlioz is a particular challenge. The conductor could not possibly sing all of the sounds effectively in rehearsal, the piano reduction will never convey the power of the timpani, yet the singers must grasp the rush of power in order to convey their text with proper emotional energy.

The use of analogy and proper visual imagery on the part of the conductor is his only hope in preparing the choir for what the music must accomplish. The success of the group will always rest heavily upon the leader's ability to effectively cast the vision for the music, using verbal and non-verbal communication.

In the realm of leadership for choral and instrumental conductors, the non-verbal forms of communication are obviously related to the conducting gestures and the beat patterns they implement. There is no opportunity for verbal communication during the live performance of music. The conductor cannot shout to his musicians, "I need MORE SOUND" when he may have several hundred audience members at his back. The immediate casting of his aural vision must be accomplished through the size of his beat pattern, the energy he exerts on the podium, his body movements and the facial expressions he employs. The rehearsal process is fundamental in establishing a cohesive understanding of these non-verbal cues amongst the musicians performing the music. So it is safe to say that the "casting of the vision" and the need for communication of that vision is the constant responsibility of the conductor. The conductor may exhibit fine personal musical skills, but unless those are shared clearly from the podium, the musical leadership will not be effective and the overall performance will never reach the level of the conductor's vision.

Inspiration

The third and most complex characteristic of an effective leader is the ability to inspire the group to pursue his vision and turn it into a reality. The very word "inspire" is difficult to wrap one's brain around. Although we use the word frequently, its very definition is as intangible as the air we breathe. In actuality, the original Latin meaning of the word "inspire" is "to breathe into or blow upon, to infuse life by breathing," (Webster's New Unabridged Dictionary). The English words "spirit" or "spirituality" come directly from the same Latin root, *Spiritus*. We might, therefore, conclude that the act of inspiration is such a "spiritual" matter that it cannot even be discussed in a concrete manner. There are several tangible factors that can be grasped, however, concerning the leader's ability to inspire others.

The leader must exhibit confidence in his vision if he is going to inspire anyone to join him in bringing it to pass. This confidence within a conductor must not only be evident in his personal presentation of himself as a leader, but it must be evident in his knowledge and musicianship. The personal integrity of the conductor and the experience he brings to the podium are also important. The combination of these factors is significant. There are many self-described "musicians" who would consider their vision to be worthy of the time and talents of others. It is not very likely, however, that highly trained musicians will choose to follow someone who exhibits ignorance about the use of particular instruments, appropriate notation or the level of hard work required to perform well. The basic issue for inspiring others to follow a vision involves trust. People will not follow a leader if they do not feel they can trust him. For the musician, the willingness to submit to the leadership of another musician, in this case a conductor, is the highest statement of respect for that individuals' musicianship and personal integrity.

The Inner Vision

In order to "breathe" life into any given musical selection, the conductor must first have that life within his own self. The music must be internally alive and there should be evidence of this as the conductor approaches each rehearsal. The source of this life will usually involve some form of "inspiration" for the conductor. For some it manifests as a deep religious faith, for others the music itself energizes this inspiration. Since the conductor is really a musician who must make music vicariously through others, he is really functioning like an electrical wire whose job is to "conduct" electricity (power) from a power source (electrical outlet) to a receiver (light bulb, electric motor, or heater) in order to generate a specific

outcome. That is, after all, why he is called a "conductor." The source of inspiration can be very private and personal and there could be great variance in the form it might take.

Basic personality traits of the conductor will direct the development of this inspiration. Although the conductor must exhibit the personality traits of an extrovert in order to work well with other musicians, he must also delve into the realm of the introvert in order to tap into his own personal inspiration and vision. In this regard, the effective leader must be an "ambivert" and walk the fine line between an active internal life and the enjoyment of interacting with others (Kemp, p.180).

Charismatic Leadership

The issue of trust is foundational in inspiring a group. The conductor must show that he is aware of the needs of those he is leading, and show sensitivity to their part in turning the vision into reality. Charismatic leaders exhibit the ability to generate loyal followers from masses of diverse people. Charisma can be effective, but does not guarantee integrity. A leader who possesses charisma without the foundations of a balanced training ground may be effective, but other problems will eventually manifest in the organization. Charismatic leadership may be effective but it is not guaranteed to be altruistic, a prime example being the unparalleled appeal of Adolph Hitler in post WWI Germany. His greatest tool in the inspiring of a nation was his ability to convince people that he had their best interests at heart and would lead them to a better life. The use of oratory, passion and the visual perception of strength enabled the masses to feel that they could trust this leader. They were then inspired to make the Nazi vision a reality.

Personality Traits

The ability to engender trust is directly related to certain personality factors. As previously stated, the conductor must function as an ambivert in order to be successful. In an unpublished study, however, Anthony Kemp (1979) determined that musicians who pursued conducting were generally extraverted. They exhibited traits of surgency (happy go lucky, enthusiastic), were outgoing (warmhearted), adventurous (bold) and group dependent (a joiner, sociable). The traits of an introvert still must be evident for the success of the conductor. The individual must possess a vivid inner reality in order to develop of a vision of the music. The conductor must be comfortable with significant amounts of "alone" time in order to thoroughly study the score and practice his movements and gestures. He must also possess a sense of inner strength, not needing to rely on group interaction for inspiration. These are all traits found in more introverted personalities.

In his unpublished study, Kemp also found additional trait characteristics. These same conductors were well-adjusted, showing emotional stability, self-assurance and some dominance (Kemp, p.180). The combination of all of these personality factors would indicate the desire to be with and encourage others while taking them to new and previously unknown places. It would appear then that there are certain personality factors that do come into play for a conductor to be effective as a leader.

Summary

Leadership is always particular to the time, place and setting in all situations. There is no simple formula for the development of leadership traits in an individual. There are specific characteristics, however, that all effective leaders possess. This is no different for the musician who finds himself in the leadership role of conducting a choir, orchestra or band. The three characteristics of vision, communication and inspiration are as important to the success of the conductor as is his musical ability. Much time is spent developing the specific conducting techniques needed to assume the podium. Years are spent honing the specific musical skills required to be a leader among musicians. The study of musical form and harmonic analysis are impressed upon the budding conductor. Young conductors must have a broad understanding of compositional techniques, stylistic practice and

historic interpretation. This must become a lifelong quest for the conductor, since very few conducting classes strive to develop the ability to carry in internal vision of the music, perhaps because it is so intangible.

Even less time is spent on the personal skills required to communicate that vision and inspire others to reach for it. These leadership characteristics must be articulated in the training of musical leaders. Although those musicians who are drawn to conducting seem to exhibit certain personality characteristic, it is still possible to strengthen the musical leadership abilities of those who may not share them, building a better conductor in the process. The characteristics of effective leadership; vision, communication and inspiration, can be developed and implemented by any musician who has a desire to stand in the role of a conductor.

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Creating A Fresh Approach To Conducting Gesture

By Charles L. Gambetta, D.M.A.

The music of sounds and the music of gesture should be animated by the same emotion. Music should so transfigure the body that it becomes visible sound. - Claire-Lise Dutoit, *Music Movement Therapy*

Text

The Confluence of Physical and Musical Expression

Author and Eurhythmics educator Claire-Lise Dutoit's vivid description of the union of music and movement acknowledges an emotional equivalence between the two that is essential to the art of musical performance. Readers familiar with Eurhythmics may note some similarities between the systems created by Emil Jaques-Dalcroze (1865-1950) and Rudolf Laban (1879-1958).[1] However, there is an important distinction that explains why music performance in general and conducting in particular are better understood through the principles of Laban Movement Analysis. Comparing the two disciplines Maletic observes that "for Dalcroze movement and dance are stimulated through music; for Laban music originates from rhythmical movements of the body."[2] In other words Eurhythmics encourages the integration of kinesthetic and musical intelligences through bodily movements made in response to external musical stimuli while LMA reaches beyond the stimulus/response model to recognize that movement is also the channel through which internal musical abstractions become transformed into audible musical expression.

Edwin Gordon (b. 1927) coined the term "audiation" in 1976 to define the ability to experience these internally generated musical forms.[3] According to Gordon, this inner sense of hearing "is not the same as aural perception which occurs simultaneously with the reception of sound through the ears." It is instead a "cognitive process by which the brain gives meaning to music." Simply put, audiation is *music thinking*.[4] Twenty years earlier Laban had already used the phrase "thinking in terms of movement" to describe a similar inner kinesthetic sense. Like its aural counterpart, movement thinking involves an inner experience of remembered or imagined movements (including the physical and affective sensations associated with them) that have either already occurred or have yet to be observed or experienced through the body.[5]

Gifted instrumental and vocal performers have long understood the connection between music thinking and movement thinking intuitively if not consciously. Gordon obviously recognized it because five of his eight types of audiation involve some kind of performance.[6] Laban confirmed such a connection as well on several occasions including his 1958 address to the Annual Conference of the Laban Art of Movement Guild.

> Many people will associate this world, in their minds, with the realm of music. This is quite right so far as one considers the branch of the art of human movement resulting in the production of works which become audible to the ear. Few people realize that all music, vocal or instrumental, is produced by movements of the body.[7]

It is precisely this correlation between physical and musical expression, as defined by acknowledged authorities in both the fields of music and human movement, that sparked the present researcher's original interest and fuels his continuing study of Laban Movement Analysis.

Moving Beyond Analogy and Metaphor to Equivalence

Teachers of all stripes and in all disciplines use analogy and metaphor to enrich their students' learning experience and enhance the quality of their instruction. During rehearsal, conductors sometimes resort to communicating their musical intentions to the ensemble verbally through analogy or metaphor, especially if their gestures fail to elicit the desired response. When conductors are unable to demonstrate their realization of the score to the ensemble through gesture, they may perceive verbal imagery as the best or their only course for describing musical events. This 'do as I say and ignore what I show' strategy is usually more a hindrance than a help because such verbal instructions often contradict the conductor's gestures. If an ensemble is already struggling to decipher its conductor's gestural representations of the music, then additional verbal directions (accurate or not) may only increase the levels of confusion and frustration on both sides of the podium. Wis suggests, for instance, that ensemble members may "misunderstand the metaphor of choice or be mistakenly led away from the original goal" when conductors resort to verbal instructions.[8]

Conducting teachers regularly use analogy and metaphor to compensate for deficiencies in the systematic approach to conducting espoused in conducting texts and manuals. Poch maintains that these shortcomings persist because "texts on conducting deal only with the spatial reproduction of patterns [plus a] minimal introduction to cueing, dynamics, phrasing, etc."[9] Granted, a number of teachers and authors may be aware of the fundamental equivalence between music and movement at some level, but this awareness alone is not enough. When imagery, simile or demonstrations of gestures fail to produce results, teachers need alternative tools and terminology that would allow them to impart more precise instruction. Absent those tools and terms, instructors resort to metaphor and analogy to encourage more communicative gestures from their students. Green, for example, offers the following guidance regarding the size of legato gestures.

> The legato gestures lend themselves easily to variation in size. The larger gestures are usually associated with the louder passages, although it is possible to perform large gestures so gently that the texture of the resulting sound will be as fine as a delicate silk veil and correspondingly soft.[10]

Her observations are sound; the simile is beautifully descriptive, and a full reading would include directions that specify which parts of the arm and hand to use and when to mark beats, but nowhere does Green tell readers precisely how to execute a legato stroke "as fine as a delicate silk veil." Even assuming that every reader can conjure up the image of a silk veil—its appearance, composition, texture, weight, and purpose—vital information regarding the dynamic qualities of movement (Effort combinations) that would produce this effect is conspicuously absent.

Recognizing the inherent limitations of verbal imagery, Wis challenges conductors to expand the concept of metaphor from the linguistic to the physical domain. She defines physical metaphor as "any gesture or movement that is able to get to the essence of the musical idea and involve singers in a concrete bodily way."[11] Like Hibbard she views movement primarily as a shared experience during which a conductor directs her choir to participate in specific movement behaviors intended to "facilitate learning and to enhance musical experience."[12] Wis lists several applications of physical activities as remedies for musical problems including the action of throwing a baseball into the outfield in order to encourage better vocal projection and lifting the hand to improve intonation.[13] While she does suggest that conductors "can easily find ways to incorporate scaled down versions of [these] rehearsal gestures into their own conducting," Wis ultimately exchanges linguistic imagery for a type of physical imagery akin to pantomime without truly establishing any equivalence between music and movement.[14]

Poch's method for creating conducting gestures that merge musical and physical intentions into a single unified entity involves the development of movement analogues. Explaining his proposal, he reasons:

> Music has movement analogues—music originates from movement: The flow of a line, the weight of maestoso, the quickness of a staccato, the relaxation of a cadence, the irregularity of a recitative, or the ease of jazz. What a conductor must accomplish through his gesture is the recovery of these movement analogues in order to represent the expressive origins of the music. This quality of the gesture must convey the inherent movement in the music.[15]

Adding clarity to Poch's description, Koch maintains: "Analogous gestures look like the motion used to produce the sound (i.e. bowing) or look like the sounds themselves (i.e. fluidity for sustainment or choppy for clipped)."[16] Movement analogues are more convincing than linguistic or physical metaphor, and they are undeniably closer to genuine equivalence between music and movement, but three central issues remain unresolved.

1) All of the musical events Poch and Koch mention possess more than the single quality they use to illustrate the concept of movement analogues. Most gestural representations of sound require combinations of at least two, sometimes three, and on rare occasions even four Effort qualities. A maestoso may be strong, direct and controlled or strong, indirect and more fluent. Light, bound staccatos are just as likely as light, quick staccatos.

2) Considering Effort choices made by individuals, one conductor may use strong Weight to represent a meastoso while the next might show neither strong nor light Weight in his gesture for the same maestoso and yet still produce a good result. Movement analogues do not appear to allow for naturally occurring differences in personal movement preferences.

3) If music and movement are truly equivalent, then they must flow from the same source. Although Poch acknowledges that "a conductor's interpretation shares the same origin" as his movements, he stops short of providing a roadmap that leads to the single nexus from which both a conductor's musical vision and conducting gestures spring forth.

Poch would agree with music educator and Eurhythmics advocate Jane Palmquist's claim that "movement emanates from the same musical thence as the sound."[17] Her choice of terms is intriguing because *thence* can be used to denote a place, a time or a source. The author is neither a neurobiologist nor a neurosurgeon so he cannot map the brain in order to identify the specific locations responsible for music and movement. He can, however, combine his own musical expertise with definitions and descriptions provided by Laban, Gordon and others to reveal a point during the process of transforming mental forms of music and movement into a live performance that represents the source for both *music thinking* and *movement thinking*.

Revealing the Psychosomatic Convergence of Music and Movement

Most modes of live musical performance require the synchronized participation of mind and body. Some certainly require greater physical activity than others, but all traditional instrumental and vocal music performance endeavors share the same direct link between the movements required to generate sounds and the sounds themselves.[18] Upon producing sounds, musicians receive simultaneous aural feedback that informs them of the level of congruency between their imagined or audiated performance and the external, aurally experienced performance. Continuous comparison of that external flow of musical events with the interior flow of audiation enables performers to make adjustments to their movements (including the breath) and to the physical relationships with their instruments in order to maintain control over all elements of their performance. Such adjustments

might include fingering changes, embouchure adjustments, adding or ceasing a vibrato, postural shifts and changing the qualities of bow strokes or tonguings. Where Gordon may insist that these and other aspects of a performer's bodily execution are stimulated and governed by tonal and rhythmic audiation, Laban would argue that "all sound productions . . . spring forth from physical actions or in other words, from movements."[19] [20] Each point of view is likely correct depending upon the musical and kinesthetic aptitudes of any given musician. More importantly, both men would probably agree that audiation represents unmanifest musical expression and movement thinking represents unmanifest physical expression. When these two thought constructs converge within an individual possessing the prerequisite talents and skills, their union creates a continuum of specific movement behaviors that result in a musical performance.

This convergence of audiation and movement thinking is especially important to conductors because, unlike other musical performers, they have no direct physical contact with an instrument that produces musical sounds. As conductor Frederick Fennell (1914-2004) points out, "the body is the conductor's instrument, not the people making the music in front of [him]."[21] Effective conductors, like the musicians under their direction, know the precise musical effects their movements will produce *before* they execute them. Yet, in contrast with their collaborators in the ensemble who wed movement to sound through the context of an instrument, conductors must acquire and master a repertoire of gestures that convey musical content without benefit of the contextual framework that an instrument provides. This apparent disconnect challenges conductors more than all other musical performers to cultivate within themselves the confluence of musical and physical expression to such a degree that they are able to "audiate" sound *and* movement together as a single gestalt. The resulting condition of mind and body suggests a consciously induced state of Synesthesia wherein an individual seems to *hear* movements and *touch* sounds. A conductor who has so merged his kinesthetic and musical abilities has found the genuine equivalence between music and movement. Though it seems inconceivable, the notion that a conductor can develop the abilities to hear movement and touch sound is hardly radical. Green, in fact, echoes these assertions with her final advice to conductors in the third edition of *The Modern Conductor*. She urges students to "feel the texture of the tone as you call it forth. Sense that the hands and baton are molding, shaping, sculpturing a living thing, for Music is an Art that exists only while it is being performed."[22] Like her earlier commentary on legato gesture (p. 13), these recommendations create beautifully descriptive and arguably useful images, but Green again fails to follow up with specific instructions for conductors seeking to develop gestures that reflect the underlying unity of physical and musical expression. The application of LMA presented in this study fills that gap by introducing an approach to conducting gesture that supplies every conductor with the tools and terminology he needs to discover and traverse his own *personal* path towards the convergence of music thinking and movement thinking that is the essence of the art of conducting.

Two Additional Confirmations of Effort/Shape

Nearly 30 years have passed since Bartee first introduced conductors to Laban's theoretical framework with his groundbreaking thesis. Interest in LMA training for conductors has since waxed and waned in cycles that seem to follow the publication of new research studies and the introduction of LMA workshops and seminars at academic and professional conferences. A growing but still surprisingly small cadre of conductors and teachers now integrate the principles of LMA into their performance and teaching activities, but the discipline has yet to gain the widespread acceptance it deserves. Some resistance may stem from continuing mistaken perceptions of LMA as a specialized field for dancers only. Additional skepticism likely flows from confusion created by flawed research and from the belief that the validity of Laban's theoretical framework has yet to be confirmed outside as well as inside the field of music. The results of the present study eliminate any

remaining uncertainty regarding the efficacy of LMA for conductors, and the following extra-musical validations of Effort present both quantitative and qualitative evidence that LMA is an effective and reliable tool used across a wide range of artistic and practical human endeavors.

A Physiological Confirmation of Effort

Researchers Bernstein and Cafarelli describe Effort/Shape as "a clear, concise method" for describing and analyzing the qualities of movement from the perspectives of mover and observer. The purpose of their study was to "establish a firm physiological basis for Effort concepts." They hoped to demonstrate that "there are quite distinct and predictable muscle response data produced by various effort-flow combinations" and that trained observers "can and do accurately identify these physiological changes . . . without the need of technological equipment."[23] Electromyographical (EMG) data was collected from two sensors positioned on the biceps and triceps muscles of one subject's right arm. A filmed record of the test subject's sixteen prescribed movements was viewed by a panel of five trained Laban specialists who were instructed to identify Effort actions. The researchers' results demonstrate that "the components of space, force, time and tension flow are readily discernable" on the EMG tracings. Moreover, reviews of the panel's analyses revealed that "each of the observers was 90% correct in interpreting the 16 movement combinations of film."[24] Bernstein and Cafarelli are quick to point out that their study was performed under controlled conditions, but the results nevertheless confirm that observers and movers can depend on the validity of assessments made with the Effort/Shape system.

The Kestenberg Movement Profile

Developmental psychoanalyst Judith Kestenberg (1910-1998) was introduced to Laban students Bartenieff and Lamb in 1953 after completing a longitudinal study of three newborn infants that she undertook to develop an improved method for notating movement. Recognizing that the set of tracings from her study "captured some aspect of movement [but lacked] a theoretical framework with which to interpret the lines," she realized that Effort/Shape would supply a set of "clear symbols with which to notate a structured way of looking at movements." With assistance from colleagues in the fields of psychology and LMA, Kestenberg was able to extend the framework developed by Laban and Lamb "into the realm of child development."[25] The product of that collaborative effort, the Kestenberg Movement Profile (KMP), is "a multi-tiered system for the notation of observed movement patterns, classification of these patterns, and analysis of an individual's movement repertoire."[26] Once completed the KMP is used to make assessments of an individual's learning styles, cognitive preferences, creative intelligence, styles of relating, defense and expressing needs and feelings. These results provide a framework for the prevention and treatment of a wide variety of psychological, physical and cognitive problems. Mounting evidence from a number of recent studies supports "specific lines of developmental sequencing postulated under the KMP," as well as some "formulations of correspondences between cognitive processes and body gestures." Working with experienced raters, KMP researcher Sossin (1987) also documented satisfactory inter-observer reliability ranging from 0.70 to 0.80.[27]

While validations of Effort from outside the field of music do not automatically guarantee that conductors will have the same success with LMA that physiologists or Freudian psychoanalysts have reported, they nonetheless demonstrate the extraordinary flexibility and adaptability of Laban's theoretical framework. If practitioners in these and many other disciplines recognize the benefits derived from applications of LMA for both observational and instructional purposes, then it stands to reason that conductors owe it to themselves, their students and their collaborators in the ensembles they lead to thoroughly investigate an avenue that may offer them the opportunity to become better movers and more effective conductors. The exploration of LMA that follows lays the foundation for a fresh approach to

conducting gesture that firmly establishes the genuine equivalence between movement and music and confirms the preeminence of musical events and phrasing rather than meter as its primary organizing principles.

Effort: The Inner Source of All Movement

Considering Body, Space, Effort and Shape, the four constituent parts together with Relationship that serve as the basis for Laban Movement Analysis, Effort is arguably the most useful for conductors because, according to Maletic, "it constitutes the interface between mental and physical components of movement."[28] She also stresses that "it is only the fusion of the three factors of movement—the sequentiality of time, strength of force, and extension in space, which gives movement the intended expression."[29] In other words, conducting gestures may exhibit visual clarity and transmit a metric pulse, yet absent the appropriate Effort elements, the most accurately traced conducting gestures fail to convey a conductor's musical intentions, his personal inner experience of the expressive essence of the music to the orchestra. Bartee makes the same point more succinctly when he writes: "An external trace form is useless without the connection to feeling."[30]

Recognizing Effort as the source from which all movement springs and the means through which performers and observers are able to share physical sensations, mental impressions and emotive feelings connected with movement, Laban insists:

> Every human movement is indissolubly linked with an *effort*, which is, indeed, its origin and inner aspect. Effort and its resulting action may be both unconscious and involuntary, but they are always present in any bodily movement; otherwise they could not be perceived by others, or become effectual in the external surroundings of the moving person. Effort is visible in the action movement of a worker, or a dancer, and it is audible in song or speech. If one hears a laugh or cry of despair, one can visualize in imagination the movement accompanying the audible effort.[31]

He also reemphasizes the significance, for conductors and others, of the equivalence between audiation and movement thinking by pointing out "the fact that effort and its various shadings can not only be seen and heard, but also imagined is of great importance for their representation, both visible and audible."[32]

The Four Motion Factors and Eight Effort Elements

Laban student Marion North acknowledges that the four Motion Factors common to all movement can be used quantitatively to measure the *amounts* of weight, space, time and control present in a movement or qualitatively to determine a mover's *attitude* towards Space, Weight, Time and Flow.[33] While a mover's quantitative choices relate to mechanical concerns and practical actions—the strength required to move a piano or the precision needed to thread a needle, for example—his qualitative decisions "result from bi-polar *inner attitudes* of accepting, yielding to the physical conditions influencing movement or resisting, fighting against them."[34] These two possibilities, accepting and resisting, produce the eight Effort elements represented in the Effort Graph [fig. 4.1].

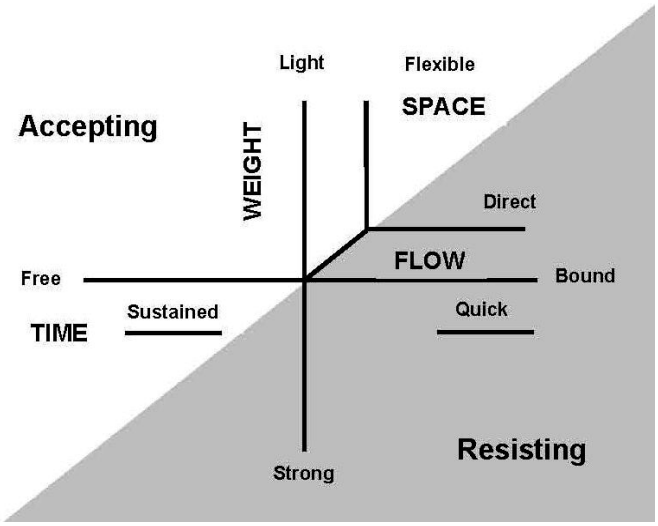

Figure 4.1. The Effort Graph Elaborated

Laban links the Motion Factors to four phases of inner participation or mental effort that both precede and accompany visible purposeful actions, and he

identifies additional connections to man's cognitive and affective faculties that suggest some correspondence with C. G. Jung's (1875-1961) *Psychological Types* (1923) [Table 4.1].[35]

Table 4.1. Effort: The Phases of Inner Participation

Motion Factor	Space	Weight	Time	Flow
Inner Participation	Attention	Intention	Decision	Progression
Concerned with	Where	What	When	How
Affecting man's power of	Thinking	Sensing	Intuiting	Feeling

Space relates to the power of thinking, and one's *attention* to space may be flexible, showing a multi-focused, encompassing quality or direct, indicating a linear, single point of focus. Weight relates to the power of sensing and reveals one's *intention* to act with lightness and delicacy of touch or with firmness and strength. Time relates to the power of intuiting, and one makes the *decision* to move with a sustained, indulgent, lingering quality or with quickness, urgency and acceleration. Flow relates to the power of feeling, and the *progression* of one's movement may be either precise and bound or unrestricted and free. Additional examples from the descriptive vocabulary associated with the Effort elements that help further enliven movement experiences are included in Table 4.2.

Although the four Motion Factors, eight Effort elements and phases of inner participation are fundamentally important, understanding them as single entities is hardly sufficient. North explains: "Single elements of movement rarely appear over a prolonged period of time." Continuing she adds: "Isolated elements often appear momentarily as one kind of preparatory or recovery movement."[36] Her observations emphasize the need for a more complete understanding of Effort; yet they underscore the importance of individual Effort elements for conductors because, as Leonard Bernstein (1918-1990) insists, "the chief element in the conductor's technique of communication is the preparation."[37]

Table 4.2. Descriptive Vocabulary Examples for Effort Elements

SPACE		WEIGHT	
Flexible	**Direct**	**Light**	**Strong**
indirect	linear	delicate	forceful
multi-focused	single focus	fine touch	impactful
roundabout	targeted	gentle	vigorous
plastic	threadlike	airy	firm
pliant	inflexible	feathery	powerful
all-encompassing	restrictive	buoyant	assertive
meandering	pinpointing	soft	solid
circuitous	accurate	decreasing pressure	increasing pressure
wavy	straight line	rarified	robust
expansive	narrowing	wispy	potent
scanning	zeroing in		

TIME		FLOW	
Sustained	**Quick**	**Free**	**Bound**
lingering	sudden	fluent	controlled
decelerating	accelerating	ready to go	ready to stop
unhurried	hurried	carefree	carefully
leisurely	urgent	letting go	holding back
stretching time	compressing time	released	tense
drawn out	instantaneous	streaming out	streaming in
prolonged	immediate	abandoned	withheld
lingering	abrupt	uncontrolled	cautious
indulging time	condensing time	unrestrained	restrained
slowing down	speeding up	easy	resistant

The Eight Basic Effort Actions

Combinations of three Effort elements, one each from the Motion Factors of Space, Weight and Time, produce the eight *complete efforts* or Basic Effort Actions that are referred to as the Action Drive. Often related to work, these movement patterns were originally observed by Laban and his colleagues during wartime studies of industrial efficiency, but they apply universally to all movement regardless of purpose or intent.[38]

A combination of all indulgent or accepting Effort elements, flexible Space, light Weight and sustained Time, results in a floating movement while an admixture of all resisting efforts, direct Space, strong Weight and quick Time yields a punching, thrusting movement. Exchanging one Effort element for its opposing quality—sustained for quick Time as in the float and flick, for example—produces the six remaining BEAs [Table 4.3]. These eight movement behaviors are easily understood by grouping them in pairs that reflect such substitutions of the three Effort elements.

BEA	**Space Weight Time**	compared with	**BEA**	**Space Weight Time**
Punch	Direct Strong Quick	its opposite	Float	Flexible Light Sustained
Press	Direct Strong Sustained	its opposite	Flick	Flexible Light Quick
Glide	Direct Light Sustained	its opposite	Slash	Flexible Strong Quick
Dab	Direct Light Quick	its opposite	Wring	Flexible Strong Sustained

Table 4.3. The Eight Basic Effort Actions in Contrasting Pairs

(Elements in italics indicate substitutions.)

Across each *row* of BEAs, all three Effort elements are opposed while moving up or down one rung in either *column* of four BEAs reveal a change in only one Effort element. Logically, consecutive movements that require the maximum contrast of three Efforts *across* the table are most severe. Those with changes in two, such as moving through a press to a float, are less intense, and those involving a single change, from a glide to a dab for example, is least taxing.

Laban devised a series of exercises called Effort Training because he was convinced that people perform better and more efficiently when "they understand the relationship and proportionality of motion factors." Continuing, he explains:

> People trained in the performance of the eight basic actions, combined with bound and fluent flow, will be more able to choose the appropriate movements for any tasks they face that those who rely entirely upon their natural gifts or intuition. . . Moreover, complicated tasks contain combined efforts, and the person facing such tasks must be able to connect various movements and actions in unexpected ways.[39]

He also created the Effort Cube to illustrate the different connections between the Basic Effort Actions and to provide structure for their practice and mastery [Fig. 4. 2].[40]

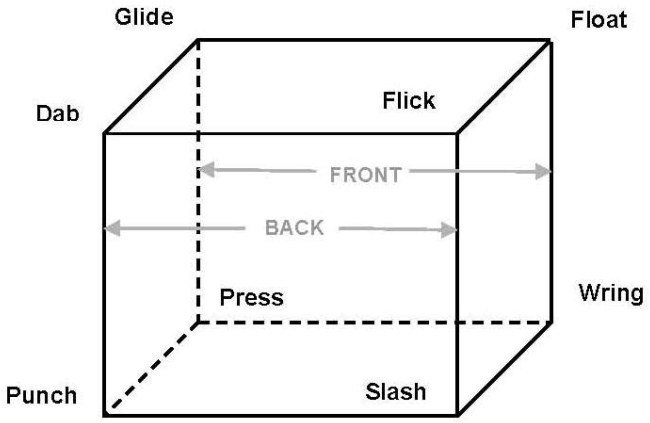

Figure 4.2. The Effort Cube.

The space inside the cube corresponds roughly to the limits of the kinesphere. A person standing at the center of the cube is able to reach all points inside and along the tops, sides and edges of the cube by traversing any number of pathways. Each corner where three lines intersect represents one of the BEAs. Closely related actions with only one differing Effort element between them are connected by the edges of the cube, those with one Effort element in common by planar diagonals, and the most distantly related with all three Effort elements opposed by cube diagonals. These cube and planar diagonals can be used to construct a Diagonal Scale that connects the BEAs in the following sequence: float, punch, glide, slash, dab, wring, flick and press.[41] A firm grasp of such scales and the consistent practice of BEAs in every conceivable order are essential components of Effort Training because they help students develop an awareness of the connections between Effort elements. For conductors this awareness leads to the conception and creation of appropriate, efficient gestures that communicate musical events to ensemble members with complete conviction and unmistakable accuracy.

The Six States or Inner Attitudes

When Effort elements appear in pairs rather than threes, the resulting movement qualities reveal the "inner states of mind" of the mover. The six possible combinations of two Motion Factors that produce these *inner attitudes* are called States or *incomplete efforts*. North confirms that "many sequences and series of [incomplete efforts] occur in all our movement phrases used in everyday life." They often present themselves as transitions between BEAs or sometimes in place of them when specific environmental factors like workplace situations or purely expressive endeavors such as conducting cause one of the three Effort elements normally at play in Action Drive to recede.[42] For example, a piece of machinery might require its operator to use strong Weight and Quick Time, but neither direct nor flexible Space. North refers to such work or action-related instances of incomplete efforts as depleted external actions, but she quickly stresses that when they are considered "as mental or emotional inner attitudes, these combinations of two elements [represent] complete states of mind." Just as the BEAs were grouped in four contrasting pairs with no Effort elements in common, the six States can be arranged in three opposing pairs that share no Motion Factors between them [Table 4.4]. Each includes four possible variations of accepting/resisting Effort elements to create a total of twenty-four possible inner attitudes, and all six are of "equal though differing significance."[43]

Table 4.4. The Six States or Inner Attitudes

Motion Factors	**State**	coupled with	**Motion Factors**	**State**
Space Time	Awake	its opposite	Weight Flow	Dreamlike
Space Flow	Remote	its opposite	Weight Time	Near
Space Weight	Stable	its opposite	Time Flow	Mobile

The Motion Factors of Space and Time that relate respectively to the powers of thinking and intuiting combine to produce an *awake*, alert attitude while opposing combinations of Weight and Flow related to sensing and feeling create a more *dreamlike*, unaware state. When Space and Flow, the Motion Factors associated with thinking and feeling combine, the resulting mood is *remote* and abstract. Conversely combinations of Weight and Time that correspond to the powers of sensing and intuiting suggest an inner attitude of rhythmical earthiness or a *near* state. While pairs of Effort elements derived from the Space and Weight Motion Factors and related to the powers of thinking and sensing promote a steadfast, *stable* state, contrasting pairs of Time and Flow elements that connect with intuition and feeling manifest a malleable, *mobile* attitude.[44] A conductor armed with this knowledge can begin to make conscious choices about the moods he wishes create with his gestures, and the character, style and feel—every nuance of any sequence of musical events he needs to convey to the orchestra—is confirmed by the inner attitudes that his gestures project into the orchestra.

Transformational Drives

When Flow Effort replaces any of the three elements that combine to create the Basic Effort Actions, the resulting effect "produces a profoundly different experience." Such movements are *transformed* through the "intensification of the remaining two Effort elements" (that constitute inner attitudes or States) and their combination with either free or bound Flow.[45] Transformational Drives are every bit as potent as the BEAs in terms of Effort life and expressive quality, and often more affectively charged because Flow is related to the power of feeling; but their appearance is typically more fleeting, frequently materializing in movement sequences as *transformational* moments. Like the Action Drive, each of these drives encompasses eight combinations of three Effort elements [Table 4.5]. Thus the four drives together produce a total of thirty-two distinct movement qualities that movers can call upon to create an endless variety of movement possibilities.

Table 4.5. The Transformational Drives

DRIVE	**EFFORT ELEMENTS IN COMBINATION**	**TRANSFORMATIONAL ASPECT**
Passion Drive	Flow Weight Time	Spacelessness
Vision Drive	Space Time Flow	Weightlessness
Spell Drive	Space Weight Flow	Timelessness

A spaceless or Passion Drive appears when the power of feeling overtakes the power of thinking to produce combinations of Flow, Weight and Time. A mover in Passion Drive has ceased attending to Space in favor of the Flow or progression of Weight through Time. When Flow overrides Weight to combine with Space and Time, the resulting Vision Drive creates a sense of weightlessness. The power of feeling rises to overshadow the power of sensing, and "the physicality of strong and light [Weight] is transcended by the binding and freeing control of Flow."[46] Movers in Vision Drive consistently attend to Space and display a precision of timing that stems from the mixture of Time and Flow. The hypnotic quality or sense of timelessness produced by the Spell Drive arises when Time, with its attendant mental aspect of decision and power of intuition, is overcome by the aspect of progression and power of feeling associated with Flow. The remaining Weight and Space elements create a sense of stability (owing to the Stable State), and the addition of Flow seems to suspend the passage of time.

The conductor who possesses a command of the three Transformational Drives has also deepened his understanding of the States because they are embedded within the Passion, Vision and Spell Drives. Just as depleted external actions (also known as States) result if one of three Effort elements that combine to form an Action Drive falls away, the same States remain if the Flow Effort element recedes from a transformational drive. Conductors who understand these relationships can exploit the States effectively for any purpose. They are often used (consciously or unconsciously) to effect transitions between Action Drives that often mark arrival points and specific events in a musical score and Transformational Drives that conductors frequently use to control the progression and flow of musical expression connecting those events.

Effort/Space and Effort/Shape Affinities

As Laban developed his Effort theory, he noticed that "the body and its limbs are able to execute certain dynamic nuances in movements towards certain areas in space better than towards others."[47] He observed that lightness favors upward movement while strong movements correlate to downward directions. Movements across the body exhibit an affinity with the quality of directness or narrow focus, and roundabout, indirect movements favor flexible directions that open outward. Quick or sudden movements relate to backwards directions while sustained movements tend to favor reaching forward. Further experimentation with these six Effort/Space affinities in groups of three and the continued refinement of his Effort theory eventually helped Laban develop the eight Basic Effort Actions and the Effort Cube.[48] Lamb validated Laban's discovery of the connections between the Effort elements and specific spatial tendencies and adopted them as the basis for his more detailed system of Effort/Shape affinities. After pointing out the correspondence between Space and the horizontal dimension, Weight and the vertical and Time and the sagittal dimension, he used these three Effort/Space affinities as the organizing principle for his Effort/Shape affinities [Table 4.6].[49]

Table 4.6. The Effort/Shape Affinities

Motion Factor	Accepting Effort Element	Shape Affinity	Resisting Effort Element	Shape Affinity
Space	Flexible	Spreading	Direct	Enclosing
Weight	Light	Rising	Strong	Sinking
Time	Sustained	Advancing	Quick	Retreating

These relationships provide conductors with the bond that joins the qualities of their gestures (their Effort choices) to the shapes their limbs and bodies create as they carve pathways through space. Affinities frequently reinforce musical events like the downward stroke that may accompany a strong, direct, quick accent. "Disaffinities" (movements that contradict natural tendencies) often support some kind of musical tension, and they can appear simultaneously with additional affinities or disaffinities. An extended diminuendo, for example, might require a light, direct, sustained gesture with the left arm that sinks (a disaffinity), encloses (an affinity) and retreats (a second disaffinity).

With the introduction of the Effort/Shape affinities, conductors who choose to master the principles of Laban Movement Analysis presented in this study have at their disposal a comprehensive set of tools for conceiving and executing potent, compelling gestures that display genuine equivalence with the sounds of music. The Motion Factors, Effort elements and Effort/Shape affinities are the raw ingredients that conductors can combine to create "recipes" for gestures that perfectly reflect both the conductor's own personal movement style and the musical and technical demands present in the score. His movements illumine the music and inspire the performers under his direction because he has firmly, irrevocably fused his musical intentions with his force of will and body by grounding himself at the point of convergence between his powers of audiation and movement thinking.

Uniting Conducting Gesture with the Sounds of Music

Revealing the convergence and resulting confluence of audiation and movement thinking is undeniably useful for conductors (and, of course, composers and performers). The introduction of a set of tools and techniques that exposes conductors to a more expansive range of movement possibilities that may stimulate them to explore their own potentials as movers is beneficial as well. Yet without a plan for applying these concepts to their gestures, many conductors will fail to grasp the significance of this approach because they will be overwhelmed by the number of choices available to them at every turn. Instrumentalists and vocalist avoid this predicament because they develop their cognitive skills, aural sensitivities and specialized kinesthetic abilities over an extended period of time through a regimen of consistent practice. This process allows mastery of the equivalence between sounds and the movements required to produce them to evolve so gradually that most musicians are unaware of its existence. They learn to operate from the point at which audiation and movement thinking converge below the threshold of conscious thought. Unfortunately conductors, with rare exception, are not permitted the luxury of subconscious execution—at least until they, like other musical performers, accrue the prerequisite years of experience.[50] The following simple guidelines help all conductors, even novices, quickly direct their combined powers of audiation and movement thinking to the most effective and appropriate movement qualities for any given musical event or expression.

From Theory to Practice

The common thread that unites a conductor's body and mind with his musical and artistic intentions is an awareness of the paired oppositional forces or qualities that permeate both movement and music. The concept of bi-polar opposites was introduced earlier in the context of Laban's Effort theory in which he describes eight Effort elements that arise from inner attitudes of accepting or resisting the four Motion Factors: Space, Weight, Time and Flow.[51] In similar fashion, a conductor's gestures should be governed by his inner or *audiated* attitudes towards pairs of opposed musical qualities or *elements of musical expression* that coalesce with equivalent qualities of movement to produce the desired gestural representation of musical signals in the score. A list of these paired musical "elements" is easy to begin but difficult to complete because it is so extensive, and it will differ from one piece to the next and from one individual to the next. A generic list might include: loud/soft, fast/slow, long/short,

high/low, sound/silence, thick/thin, firm/gentle, connected/detached, heavy/light, small/large, agitated/calm, consonant/dissonant, tension/resolution, complex/simple, expressive/plain tender/brutal, etc. Borrowing from Laban and Lamb, the author has assembled and organized an introductory set of affinities between the Effort elements and elements of musical expression in Table 4.7.

Table 4.7. The Effort/Conducting Affinities

Efforts	Elements of Musical Expression					
	TEMPO	**DYNAMICS**	**ARTICULATIONS**	**CHARACTER**	**PRECISION**	**PHRASING**
Light Weight	Increase	Decrease	Less Intensity	Light	Neutral	Neutral
Strong Weight	Decrease	Increase	More Intensity	Heavy	Neutral	Neutral
Flexible Space	Neutral	Neutral	Longer	Broad	Less	Pliant
Direct Space	Neutral	Neutral	Shorter	Focused	More	Strict
Sustained Time	Decrease	Neutral	Less Accented	Calm	Neutral	Stretched
Quick Time	Increase	Neutral	More Accented	Hurried	Neutral	Condensed
Free Flow	Neutral	Increase	Neutral	Carefree	Less	Fluent
Bound Flow	Neutral	Decrease	Neutral	Restrained	More	Controlled

The table is self-explanatory, but a brief description of its organizational scheme will enable readers to establish and understand connections more quickly. Effort elements are listed in pairs in the first column, and six "elements of musical expression" extend across the top of the table. Tendencies for each Effort are listed across its corresponding row underneath each **musical term** so readers can choose to consider the affinities in relation to any given Effort or musical characteristic. For example, light Weight tends to increase tempo and decrease dynamic intensity; but strong Weight tends to decrease tempo and increase dynamic intensity. The table is limited to six elements of music that can be expressed as opposing or contrasting pairs to reflect the topics covered in the five sessions of LMA training. Cues, fermatas, releases and processes that occur over an extended period of time such as crescendos, diminuendos, accelerandos, ritardandos, etc. were purposefully left off the list. These types of events cannot be considered or properly represented in the context of a single Effort because, by definition, they normally appear together with one or more additional elements of musical expression. Since nearly all musical events require at least two Efforts, these more complex events are beyond both the scope of the introductory LMA training the participants received and the limits of this study. The resulting list, although far from complete, helps conductors establish rudimentary connections between their powers of audiation and movement thinking.[52] With practice and continued study these connections can ultimately lead to a genuine experience of the equivalence between movement and music.

Examining the Effort elements and their relationships with the six categories across the top of the table, a curious pattern emerges. Each Motion Factor (or pair of Effort elements) is active in four of the six categories and "neutral" for the remaining two. This neutrality applies only when the Motion Factors are considered

singly. Its explanation helps illustrate how the Effort elements combine to emphasize specific qualities of musical expression.[53] The tendency for any single Motion Factor to affect any of the six categories of musical expression is neutral if: 1) it exerts little or no obvious influence upon the considered musical quality, or 2) it is equally capable of communicating the effects at either end of the spectrum. For example, because Flow by itself suggests little or no sense of pulse, it is difficult to imagine the representation of tempo with Flow alone. Simply put, free or bound flow may be applied to slow or fast tempos. Once it combines with Time or Weight (or both) the pulse emerges and tempo can be established. Conversely, even though it may difficult to conceive a tempo with Time Effort alone, it is equally obvious that accelerating or quick movements favor faster tempos while sustained, drawn out movements favor slower tempos. The tendency for each Time Effort is clear so those affinities are justified.

Using the six States as his guide, the researcher consistently applied this line of reasoning to complete his introductory list of Effort/Conducting affinities. However, these evidently rational decisions ultimately reflect one conductor's bias and preferences. While one conductor may perceive Weight as a neutral factor when considering its effect on phrasing, another may argue that Weight alone does suggest an affinity with phrasing. The author is not interested in such debates because, in the end, these relationships are neither unbreakable rules nor prescriptive solutions. They represent only tendencies for a given Effort element to affect a specific category of musical expression in predictable ways. Like Effort/Shape affinities, Effort/Conducting affinities can be ignored or actively contradicted if musical circumstances so dictate. The researcher intentionally avoided any specific solutions or prescriptive applications in his approach to conducting gesture because, as Farberman insists:

> A single "correct" musical/physical solution to a musical problem **does not exist**. The very thought that any measure of music must be performed in a preordained "correct" manner robs music of one of its greatest attributes: allowing the same succession of sounds to speak differently to different people.[54]

Providing explicit instructions would have put the purpose and goals of this study at risk and confounded the author's attempts to encourage the participating conductors to discover their own personal solutions to technical challenges that reflect their individual movement styles. Further, pursuing such a course would imply that LMA training is another conducting method rather than an associated discipline that transcends all methods.

Lamb describes Effort and Shape as "the two processes from which movement is created."[55] From the evidence presented in this chapter, it is also abundantly clear that Effort and Shape together with audiation are the three processes from which music and (most germane to the present study) effective, compelling conducting gestures are created. The first four chapters of the text have introduced and examined a unique, interdisciplinary approach to conducting based on an application of Laban Movement Analysis developed by the researcher to explore, explain and describe the relationships between elements of musical expression and the movements conductors use to represent them. The final three chapters of the text will follow four conductor participants and two expert panels through a descriptive study to determine whether or not the researcher's approach to conducting gesture is as helpful to others as it has been for him.

ENDNOTES

[1] The two men were not well acquainted, and if they ever met, it was only briefly. Hodgson believes that the common thread running through the theories of both Dalcroze and Laban can be found in François Delsarte's principles of 'applied aesthetics.' It is worth reporting that Dalcroze lost two of his star pupils, Suzanne Perrottet and Mary Wigman, to Laban. John Hodgson, *Mastering Movement: The Life and Work of Rudolf Laban* (New York: Routledge, 2001), 66-71.

[2] Vera Maletic, *Body - Space - Expression: The Development of Rudolf Laban's Movement and Dance Concepts*, Approaches to Semiotics 75 (Berlin and New York: Mouton de Gruyter,

1987), 159-60.

[3] Date obtained through personal communication with Edwin Gordon, 6 June, 2005.

[4] Gordon Institute for Music Learning website (http://www.giml.org/frames.html). Select "Music Learning Theory/Audiation" and "Resources/Frequently Asked Questions" from the menu.

[5] Rudolf Laban, *The Mastery of Movement*, 4th ed., revised by Lisa Ullman (London: Macdonald and Evans, 1980; reprint, Plymouth: Northcote House 1988), 15.

[6] Gordon Institute for Music Learning website; select "Resources/Audiation" from the menu.

[7] Rudolf Laban, *Rudolf Laban Speaks about Movement and Dance*, ed. Lisa Ullmann (Addlestone: Laban Art of Movement Centre, 1971), 40.

[8] Ramona M. Wis, "Physical Metaphor in the Choral Rehearsal: A Gesture-Based Approach to Developing Vocal Skill and Musical Understanding," *Choral Journal* 40, no. 3 (October 1999): 25.

[9] Gail B. Poch, "Conducting: Movement Analogues through Effort Shape," *Choral Journal* 23, no. 3 (Nov 1982): 21.

[10] Elizabeth A. H. Green, *The Modern Conductor*, 6th ed. (Upper Saddle River: Prentice-Hall, 1997), 45.

[11] Wis, "Physical Metaphor in the Choral Rehearsal," 25.

[12] Wis, "Gesture and Body Movement as Physical Metaphor to Facilitate Learning and Enhance Musical Experience in the Choral Rehearsal" (Ph.D. diss., Northwestern University, 1993), iii. Hibbard's research is reviewed in this study, pp. 54-7.

[13] Wis, "Physical Metaphor in the Choral Rehearsal," 26-7.

[14] Wis, "Physical Metaphor in the Choral Rehearsal," 32.

[15] Poch, "Conducting: Movement Analogues through Effort Shape," 21.

[16] Christopher Jason Koch, "Towards a Theory of Conducting Motion" (Ph.D. diss., University of Washington, 2003), 123-4.

[17] Jane E. Palmquist, "Dalcroze Instruction: It's Not Just for General Music Teachers," *American String Teacher* 48, no. 1 (winter 1998): 60. Laban would, perhaps, argue conversely that music emanates from the same kinesthetic thence as movement.

[18] The advent of computer-based performance of music (i.e. electronic composition or the use of synthesizers and sequencers) has admittedly introduced the possibility of performances without movements that correspond directly to the *live*, concurrent production of sounds. Yet even music composed for these media still depends on physical activity at some point between the creation and performance of such works. For example, using a MIDI controller to enter notation in real-time entry would require a direct rhythmical correspondence between movement and sound while notating music from the computer keyboard for a later synthesizer-driven performance would not result in the same kind of relationship between movement and sound.

[19] Edwin E. Gordon, *Learning Sequences in Music: Skill, Content and Patterns* (Chicago: GIA Publications, Inc., 1980), 4-5.

[20] Rudolf Laban, *A Life for Dance*, trans. Lisa Ullmann (New York: Theatre Arts Books, 1975), 87.

[21] Frederick Fennell, "The Calisthenics of Conducting," *The Instrumentalist* 33, no. 4 (Nov 1978): 16. Bartee makes much the same assertion when he declares: "The conductor's contact instrument is his body—not his baton, not his ensemble." Neale King Bartee, "The Development of a Theoretical Position on Conducting Using Principles of Body Movement as Explicated By Rudolf Laban" (Ph.D. diss., University of Illinois at Urbana-Champaign, 1977), 56.

[22] Green, *The Modern Conductor*, 3rd ed. (Upper Saddle River: Prentice-Hall, 1981), 241.

[23] Penny Bernstein and Enzo Cafarelli, "An Electromyographical Validation of the Effort System of Notation," in *American Dance Therapy Association Monograph 2* (1972): 79-80.

[24] Ibid., 84.

[25] Janet Kestenberg-Amighi, Susan Loman, Penny Lewis and K Mark Sossin, *The Meaning of Movement: Developmental and Clinical Perspectives of the Kestenberg Movement Profile* (Amsterdam: Gordon and Breach, 1999), 5-9.

[26] Ibid., vii.

[27] Ibid., 9-10.

[28] Vera Maletic, Dance Dynamics Effort and Phrasing Workbook (Columbus: Grade A Notes, 2004), 9.

[29] Maletic, *Body – Space – Expression: The Development of Rudolf Laban's Movement and Dance Concepts*, Approaches to Semiotics 75 (Berlin and New York: Mouton de Gruyter, 1987), 98. Flow is absent in the above description because Maletic was addressing an earlier, less involved conception of Effort theory that Laban called Eukinetics.

[30] Bartee, 158.

[31] Laban, *The Mastery of Movement*, 21.

[32] Ibid., 21.

[33] Marion North, *Personality Assessment through Movement* (London: MacDonald and Evans, 1972), 231. Dr. North was Principal and Chief Executive of Laban Centre London from 1972 to 2003 and was appointed Honorary Lifetime President upon her retirement in 2003.

[34] Maletic, *Dance Dynamics Effort and Phrasing Workbook*, 9.

[35] Laban, *Mastery of Movement*, 114-5. Both Hodgson and Maletic acknowledge that Laban was influenced by Carl Jung's work. Hodgson cites an interview with a Laban acquaintance. Hodgson, *Mastering Movement: The Life and Work of Rudolf Laban* (New York: Routledge, 2001), 75. Maletic suggests contact with Jungian psychologists during his years in England. Maletic, *Dance Dynamics Effort and Phrasing Workbook*, 55.

[36] North, *Personality Assessment through Movement*, 246.

[37] Leonard Bernstein, "The Art of Conducting," in *The Conductor's Art,* ed. Carl Bamberger (New York: McGraw Hill, 1965;

reprint, New York: Columbia University Press, 1989), 272.

[38] Irmgard Bartenieff and Dori Lewis, *Body Movement: Coping with the Environment* (New York: Routledge, 2002), 58.

[39] Rudolf Laban and F.C. Lawrence, *Effort: Economy of Body Movement*, 2nd ed. (Boston: Plays, Inc., 1974), 25.

[40] Ibid., 31.

[41] See Chapter 2, 35-6 for an explanation of movement scales.

[42] North, 246.

[43] Ibid, 247.

[44] Maletic, *Dance Dynamics Effort and Phrasing Workbook*, 23.

[45] Bartenieff and Lewis, *Body Movement: Coping with the Environment*, 61.

[46] Maletic, *Dance Dynamics Effort and Phrasing Workbook*, 48.

[47] Rudolf Laban, *The Language of Movement: A Guidebook to Choreutics*, ed. Lisa Ullman (Boston: Plays, Inc., 1974), 30-2.

[48] Maletic, *Dance Dynamics Effort and Phrasing Workbook*, 37. (The Effort Cube is displayed in Fig. 4.2 on p. 110 of this study.)

[49] Warren Lamb, *Posture and Gesture*, (London: Gerald Duckworth and Company, 1965), 63-4.

[50] The researcher is an example of a conductor who possessed both a highly developed ear and significant kinesthetic and athletic abilities. As a bassist, the connections between sound and movement seemed perfectly natural, but he struggled with conducting gesture because he was not able to connect his powers of movement thinking and music thinking in the context of conducting.

[51] Though far beyond the limits of the present study, a more thorough examination of LMA would lead to an understanding of "Laban's fundamental views of movement as a dynamic process on a continuum between polarities." Maletic, *Body - Space - Expression*, 52. Apart from Effort, for example, Laban organized his "concept of bodily rhythms . . . in terms of polarities." Preston-Dunlop and Perkins explain: "He had developed two sources, Ionian opposites (hot/cold, right/left, big/small, etc.) and the colour contrast theory described in Kandinsky's work." Valerie Preston-Dunlop and Charlotte Perkins, "Rudolf Laban – The Making of Modern Dance: The Seminal Years in Munich 1910-1914" *Dance Theatre Journal* 7, no. 3 (winter 1989): 10-13.

[52] The researcher has been developing this approach for nearly ten years and has expanded the list of affinities to include combinations of two and three Effort elements. The introduction of these more complex relationships would serve neither the study, the participants nor the reader as the concepts and theories presented in Chapter 4 reflect the introductory LMA instruction the study participants received.

[53] While all four Motion Factors are not visible in States and Drives, the absent Efforts in such cases result from conscious or unconscious choices made by the mover. In contrast, the neutrality associated with Effort/Conducting affinities is not the result of choice. Just as an Effort/Shape affinity exists between lightness and rising but not

lightness and retreating, an Effort/Conducting affinity exists between Weight and dynamics but not Weight and precision.

[54] Harold Farberman, *The Art of Conducting Technique* (Miami Beach: Warner Bros., 1997), 72.

[55] Warren Lamb and Elizabeth Watson, *Body Code: The Meaning in Movement* (London: Routledge and Kegan Paul, 1979), 81.

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Conductor/composer Charles Gambetta currently teaches at Winston-Salem State University in Winston-Salem, North Carolina and at Guilford College and Greensboro College in Greensboro. He earned his Doctor of Musical Arts degree in conducting from the University of North Carolina at Greeensboro in 2005. Charles began his conducting studies with Ansel Brusilow in 1974 at the University of North Texas where he was also Associate Conductor and Arranger for the famed One O'clock Lab Band. After completing a Bachelor of Arts degree in Music Performance at California State University, Hayward in 1977, he served as double bassist and arranger with the United States Military Academy Band at West Point.

Following three years of distinguished militrary service, maestro Gambetta created a fellowship for emerging orchestral musicians, the Young American Symphony Orchestra, serving as its Music Director from 1986-1995. He has since served as Music Director of the Greensboro Symphony Youth Orchestra and Assistant Conductor of the Greensboro Symphony, the Fayetteville Symphony and the Philarmonia of Greensboro. In addition to his work with American orchestras, he has conducted orchestras in Canada, Italy, Ukraine, Bulgaria and Romania. Charles recently accepted an appointment as Administrator of the International Institute for Conductors where he is also a member of the conducting faculty. Since assuming his post in 2007, enrollment in Institute programs has doubled, reaching 14 conductors in 2009, the most successful year in the history of the Institute.

An award-winning composer and arranger, he is equally at home composing music for groups large and small in many different idioms and genres. Whether writing for symphony orchestra, concert band or jazz orchestra, his original compositions and definitive arrangements and orchestrations have consistently received raves from audiences and performers alike.

Known for his ground-breaking research in conductor training, Dr. Gambetta has developed a revolutionary movement-centered curriculum for conductors based on the principles of Laban Movement Analysis. Until recently the Director of Quality Assurance at NOTION Music, he now inspires conducting students through master classes and workshops in his revolutionary Laban-centered approach to conducting that emphasizes the underlying qualities and character of conducting gesture as the most potent aspect of non-verbal communication between conductor and ensemble.

Mussorgsky/Ravel's *Pictures at an Exhibition*: Faithful to the Wrong Source

By Jason Brame

> It is important to note that in Ravel's masterly orchestration there are a number of textual errors which probably resulted from his use of a poor edition of the piano score while working on his version.Unfortunately, all currently available recordings reproduce practically all these mistakes, although they could be so easily corrected by referring to an edition of the piano version based on the manuscript. I must confess that it feels good that at least in my version these mistakes can be put right.[1]

Introduction and Background

Composed originally for piano in 1874, *Pictures at an Exhibition* is perhaps best known to most in its symphonic form orchestrated by Maurice Ravel in 1922. However, as Ashkenazy points out, Ravel's orchestration contains many errors that begin to separate his work from the original intentions found in Mussorgsky's manuscript, likely due to the use of a heavily edited piano score. Some of these errors are minor and easily rectified, while others require slight changes in performance tradition. Only in a few instances would the addition or changing of notes or rhythms be called for. The goal of this articles is to understand how certain passages could be altered to align Ravel's orchestration with Mussorgsky's manuscript. The first step is to determine which edition of the piano score Ravel likely used. Then, I will compare his orchestration to that piano score to discover how many liberties were taken with the orchestration. Based on that information, we can narrow down a list of alterations to Ravel's orchestration that should be made based on the differences from the manuscript to the orchestration.

Though the autograph is marked "for press" with a date of July 26, 1874, *Pictures* was published after Mussorgsky's death in 1886. Like many of Mussorgsky's works, *Pictures*, before publication, was edited by Nikolai Rimsky-Korsakov.[2] Rimsky-Korsakov took it upon himself to "set in order and complete all of Mussorgsky's works," but he found them to be in "exceedingly imperfect order; there occurred absurd, incoherent harmonies, ugly part-writing" and so forth.[3] Rimsky-Korsakov altered Mussorgsky's manuscripts to fix these "errors" and called these corrections authoritative. Many of Mussorgsky's works met the pen of Rimsky-Korsakov and have only recently resurfaced in their original forms. Fortunately, Rimsky-Korsakov did not make many elaborate changes to *Pictures*, though several smaller details were altered affecting the overall pacing of the work as well as some dynamic, rhythmic, and phrasing nuances. Very few pitches were altered.

Rimsky-Korsakov's edition of the piano score was published by Bessel and their sister company Breitkopf & Härtel in 1886. This was the first published edition of the work, and the one on which many earlier orchestrations were based. An edition of *Pictures* was published in 1939 edited by Paul Lamm, who was in charge of editing all of Mussorgsky's piano works for the collected edition. Though Lamm did correct many of the changes Rimsky-Korsakov made, he failed to correct others.

This edition was considered by many to be the most accurate edition; however, in 1975, a facsimile of Mussorgsky's manuscript became available.[4] This copy of the manuscript, along with changing attitudes in musicology generated quite a few new editions of the work. The one most referenced in recent scholarship is an edition published in 1984 edited by Manfred Schandert. This edition restores the original titles to the movements and corrects the discrepancies found in Rimsky-Korsakov and Lamm editions. This edition, published by Wiener Urtext, is one of the most accurate editions available, and will be used in this paper as an accurate representation of the original manuscript.

Methodology and Literary Review

I have always found the many and varied orchestrations of *Pictures at an Exhibition* to be fascinating. There are three notable orchestrations before Ravel's, and many more that followed. In Michael Russ's book, *Mussorgsky: Pictures at an Exhibition*, I found mention of the different editions of the piano score, the flaws of the original, and the flaws in Ravel's orchestration. It led me to wonder: by making the piano score more accurate through the publication of urtext editions and manuscript research, should we also correct the orchestrations of those works?

The first part of my research examines the three primary piano editions highlighted in the section above. These editions are: the initial publication edited by Rimsky-Korsakov, the collected works edition edited by Paul Lamm, and the current urtext edition edited by Manfried Schandert; hereafter referred to as the Rimsky-Korsakov, Lamm, and Schandert editions. I then set about acquiring and comparing these three editions, noting all changes in phrasing indications, pitch, rhythm, and tempo markings.

With this information, I then set to identify which edition was used by Ravel. Once I determined which score Ravel orchestrated from, I was then able to compare it to Ravel's orchestration to determine, primarily through comparative analysis, what kinds of alterations Ravel made from piano to orchestra. My hypothesis was that Ravel made few and only insignificant alterations to the piano score. If Ravel did not do any arranging in his orchestration, then his orchestration would have reflected the manuscript, had a copy of the manuscript been available to him. If the hypothesis is proven correct, we can then go about making suggestions for changing Ravel's orchestration to reflect Mussorgsky's manuscript, and not the edited version that he used.

There are two pieces of past research that have proven essential in this paper. The first is Jason Klein's dissertation from Stanford University which presents a comparative analysis of various orchestrations of this work.[5] His research on Ravel's orchestration will be referenced throughout this paper. Though his work relies on the Lamm edition as the definitive urtext, he makes a list of differences between the Ravel and the Lamm that proves useful in this paper. The other work is Michael Russ's aforementioned book *Mussorgsky: Pictures at an Exhibition*, which is mostly a biography of the piece.[6] His work has provided much of the foundation on which this paper relies, including the history of the piano editions.

The Piano Scores: A Comparison

An examination of the three piano scores consulted reveals some of the significant alterations made to the score by Rimsky-Korsakov. I would like to highlight a few of these examples here, in comparison with the various editions. The first and most often noted alteration is the dynamic marking at the beginning of "Bydlo" (figure 1, pg. 37). In the first example, the dynamic is marked piano with a gradual crescendo while the second example is marked a static fortissimo. While a dynamic marking change like this may not be too significant, these two dynamic markings will produce completely different results in an orchestration. Even in a performance of this work at the piano, this change has an impact on how this movement unfolds.

Another error that took a century to correct is the opening of "Samuel Goldenberg und Schmuÿle" (figure 2, pg. 38). The first bar of this movement, as edited by Rimsky-Korsakov is missing a sixteenth note. The Lamm edition is printed the same way. It appears that the way Mussorgsky beamed the three sixteenth notes at the end of the bar made them appear to be a triplet. However, as shown in the Schandert, when written without a triplet grouping, it gives the proper number of beats in the bar. This error and a few other rhythmic discrepancies in this opening had not been properly handled until the Schandert edition.[7]

The list of discrepancies continues, and includes altered dynamics, phrasing indications, and in a couple instances, pitches. Some of these were corrected in the Lamm edition, and others were not. Even movement titles were altered. The titles used in the manuscript are written in five different languages, yet the Rimsky-Korsakov edition translated many of the titles to more familiar languages.

Lastly, one of the most significant alterations in the Rimsky-Korsakov edition is the removal of seven *attacca* markings from the ends of movements. There are nine total in the Schandert edition, but only two in the Rimsky-Korsakov. This has a significant impact on the flow of the entire work. As they are placed in the manuscript, the promenade or untitled interlude should link directly with the piece following it through an *attacca* indication, as each one sets up the following piece in terms of key and texture. The lack of *attacca* markings in the Rimsky-Korsakov score produces a disjoint collection of miniatures that lack the continuity necessary in a work of this length. Figure 3 (pg. 39) shows the title of the movements and how the movements are grouped based on *attacca* markings. A line between the movement title represents a pause between the movements, with length determined by the performer. Movement titles with no lines between them are continuous due to the inclusion of *attacca* markings.

Ravel's Source and His Fidelity Towards It

It is important for us to understand which score Ravel used in his orchestration. In order to argue for changes in the Ravel edition, we need to determine how Ravel handled the source material. If Ravel had numerous deviations from the piano score, it would be nearly impossible to determine how he would have interpreted the different versions.

It seems, based on publication years, as if the answer to this question would be easy, as the only published edition available at the time Ravel orchestrated *Pictures* is the Rimsky-Korsakov edition. Other editions of the piano score could exist that we are not aware of now, but it does not seem likely.

Jason Klein believes that Ravel's score "tends towards the Lamm, which was not yet published."[8] Klein does not try to explain how Ravel knew of the Lamm score, or how he got a copy of it eight years before it was finished and fifteen years before it was published. However, even the preface to Funtek's orchestration of *Pictures*, which said Ravel used a score edited by Rimsky-Korsakov, does not give enough evidence to assure us that Ravel used this score and was true to the source.

To determine which score Ravel most likely used, I compared his score to both the Rimsky-Korsakov and Lamm editions. Jason Klein did the comparison of Ravel to Lamm in his dissertation and listed more than ninety instances where the Ravel score deviated from the Lamm edition.[9] Some of these instances should not be listed because they refer to changes in slurring or phase indications. Some changes to slurring from piano to orchestra can be expected, provided that the intention of the phrase still exists. Other deviations can be explained as orchestration choices, such as writing out fermatas or adding in dynamics to match the texture of the piano score. Most importantly, more than twenty-five of these discrepancies can be explained as adherence to the Rimsky-Korsakov score.

When comparing the Ravel and Rimsky-Korsakov scores, there are fewer than ten unexplainable discrepancies, and a justification can be found for them. However, Ravel compared with Lamm reveals over forty discrepancies. Ravel's movement titles follow Rimsky-Korsakov's designations, as do his *attacca* markings. Figure 4 (pg. 40) shows the same excerpts as the examples in Figures 1 and 2. As you can see, Ravel did compensate for the missing sixteenth note in his orchestration by changing the value of the last half beat.

It follows then to conclude that Ravel's source for his orchestration was the Rimsky-Korsakov edition. Not only does the low number of differences between Korsakov and Ravel identify Korsakov as Ravel's source, but it also shows a high regard for the original score. No notes were changed, no movements reordered, and only in a couple instances were noticeable editorial changes made. Lastly, based on the creation and publication dates of the Lamm edition, it seems only logical to conclude that the only source available to Ravel was the Rimsky-Korsakov edition of the score.

Klein quotes two music critics praising Ravel for his fidelity in his composition, but Klein himself believes otherwise.[10] The one piece of evidence that fuels the unfaithful argument is Ravel's lack of a fifth promenade, omitting the interlude before "Limoges." While this might, for some, be a reason to believe Ravel was not being true to Mussorgsky's score, I believe that Ravel omitted it because of its similarity to the opening Promenade. The melodic material is slightly reworked, but the texture, voicing, tempo and mood are the same as the first promenade statement. Without the *attacca* markings, the larger structure of this work is not as clear. Had the *attacca* markings been present in the Rimsky-Korsakov score, I would argue that Ravel would have orchestrated this interlude as well, because it would have been performed as an introduction to the next set of pictures. It is possible to believe that Ravel did not want to sound redundant and omitted this Promenade, because without the *attacca* markings, each movement of the piece stands alone. Overall, Ravel was faithful to the Rimsky-Korsakov edition in his orchestration. Had he possessed a manuscript copy of the original piano score, his orchestration would likely reflect that one equally well. In the spirit of Urtext editions, are we willing to make alterations to an orchestration of a piece that has errors due to a flawed edition used as the basis for orchestration? If we want to align Ravel's orchestration closer to Mussorgsky's manuscript, we can make the following alterations to Ravel's score.

Minor Corrections to Ravel's Score

In comparing editions of the piano scores, there are various types of corrections that can be made to Ravel's score to align it more closely to the manuscript. Dynamic changes, like the opening of "Bydlo," can be easily marked into the score. While it is likely that dramatic dynamic changes would have altered Ravel's orchestration of certain passages, I leave it up to the Ravel scholars to suggest an alternate orchestration. For now, I believe that a strong opening of the Tuba in "Bydlo" will carry over the low strings and create the presence that Mussorgsky writes in his piano score.

There are very few instances of pitch discrepancies. The most prominent is the ending of "Samuel Goldenberg and Schmuyle" (figure 5, pg.41). In the Rimsky-Korsakov edition, the penultimate note is a C in octaves, leading down into the final Bb of the piece. However, Schandert shows that the penultimate pitch was supposed to be an anticipation of the final tone, not leading into it. Ravel's orchestration has made the Rimsky-Korsakov edit the most recognized version of this measure, making any performance with corrected pitches sound wrong.

There are various alterations in pacing throughout the work, such as the lack of *attacca* markings and some omitted ritardandos. These can be easily restored by the conductor, without even editing the parts. Mussorgsky clearly placed *attacca* markings throughout the movements to connect each picture to the preceding promenade, each previewing the following picture either in motive, timbre, or mood.

The pacing of this work is very important, because if the work is not paced properly, it loses the connection between the interludes and the movements.

Slurring and phrasing indications can, for the most part, be left alone. It is important to note when it changes, and to identify if the original markings had any effect on Ravel's orchestration. Fortunately many of them did not; however, there is one example that is interesting and can be used to look at each phrase marking closely before ignoring any differences. I would like to focus on the first of the two measures in an excerpt from "Tuileries" (Figure 6, pg. 42). In the Rimsky-Korsakov, at point (a) in the figure, the slur from beat one to beat three indicates the end of the phrase, with another slur connecting beat three to four, implying connecting the two phrases together to maintain momentum. At point (b), Ravel reflects this change in the phrase by having a completely different timbre, the clarinet, carry the melody of the second phrase on beat four after the violins and flute have played the first motive. The Schandert edition of the score, however, phrases beats one and two together, and beats three and four together, as identified at point (c). This indicates a broader connection between the quarter note on beat three and the following sixteenth note run. In a sense, Mussorgsky has created an elision between these two phrases. There is a natural cadence on beat three based on pitch structure, yet the phrasing indications elide the cadence into the next phrase. It is instances like these where the phrase and slur markings should be taken into account. To reflect this difference, I think the clarinet should join the violins on beat 3, and then continue as written. While this idea may seem insignificant, it reflects some of the more subtle changes that could be made to attempt to restore Mussorgsky's intent with the phrasing. Also, a deeper understanding of Ravel's orchestration style with phrasing could also help determine if this type of change is warranted.

Finally, I would like to argue for the orchestration of the fifth promenade. Though I am not proposing an orchestration here, it is so similar in all respects to the opening promenade that most of the work is already done. With a closer study of Ravel's orchestration style throughout this work and other works, one could create a rather convincing orchestration of this interlude.

It would be possible, though time consuming, to implement most, if not all, these changes into Ravel's score for performance by any of today's orchestras. The best suggestion for performers who want to look more closely at this is to compare the Rimsky-Korsakov piano score to the recent Schandert edition, note all discrepancies, and see how those discrepancies are reflected in Ravel's score. The performer can then determine what, if any, alterations are to be made.

Conclusion

This article hopes to highlight the changes Rimsky-Korsakov made to Mussorgsky's work and to hopefully correct these alterations in Ravel's score. Since Ravel's orchestration is perhaps the only way some people know this work, it would be behoove them to hear it as Mussorgsky originally intended. This paper also implies a larger question. With the increase in music research, attitudes of music scholarship, and the creation of more accurate urtext editions, should works orchestrated from these edited editions be altered to reflect the recent urtext or the original manuscript? I personally believe that it should be on a case by case basis, and fidelity to the original score must be demonstrated.

At the very least, I encourage every performance of this work to be informed in part by the Schandert edition of the piano score. It will be up to each conductor to decide how to approach altering Ravel's orchestration. I believe that certain alterations should be made, especially in the pacing of the work. Perhaps someday an orchestration of the missing Promenade will be composed in Ravel's style to restore the original pacing of this work that Mussorgsky intended.

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Endnotes

[1] Vladimir Ashkenazy, "Mussorgsky: Pictures at an Exhibition," in *Mussorgsky: Pictures at an Exhibition* [CD Liner Notes] (London: Decca Record Co., 1983), 4.

[2] Michael Russ, *Mussorgsky: Pictures at an Exhibition* (Cambridge: Cambridge University Press, 1992), 22.

[3] Nikolay Rimsky-Korsakov, *My Musical Life*, trans. Judah A. Joffe (London: Ernst Eulenburg Ltd, 1974), 248-249.

[4] Russ, 24.

[5] Jason Klein, "Mussorgsky's Pictures at an Exhibition: a Comparative Analysis of Several Orchestrations" (Dissertation: Stanford University, 1980).

[6] Michael Russ, *Mussorgsky: Pictures at an Exhibition* (Cambridge: Cambridge University Press, 1992).

[7] Russ, 23.

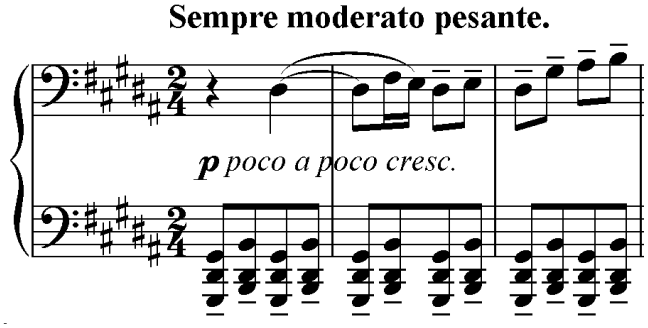
[8] Klein, 21.

[9] Ibid., 45-47.

[10] Klein, 21.

Figure 1 – Comparison of mm. 1-3 of Bydlo (Korsakov vs. Lamm)

Korsakov



Lamm

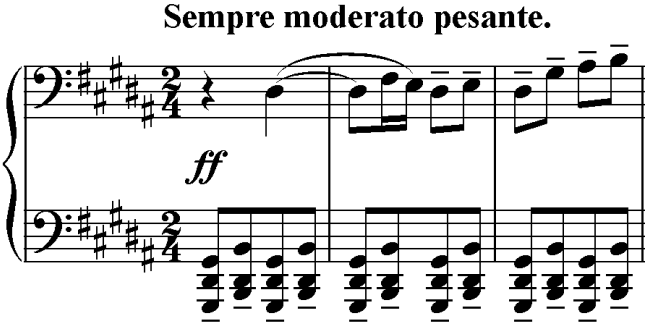
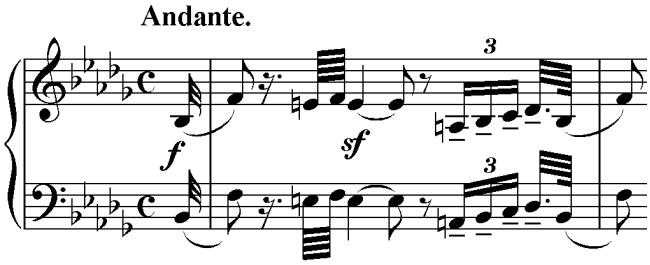


Figure 2 – Comparison of m.1 of "Samuel Goldenberg und Schmuyle" (Korsakov vs. Schandert)

Korsakov



Schandert

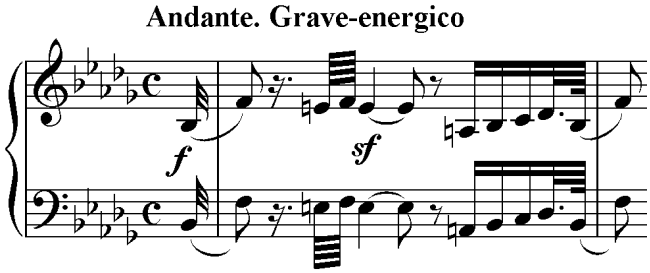


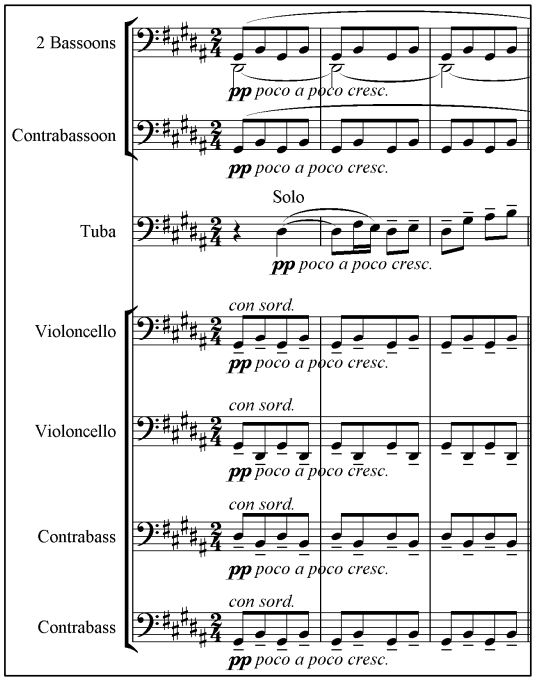
Figure 3 – Movement Titles Grouped by *Attacca* Markings

When a line separates a movement title, there is no attacca marking present. Titles are listed here as they will be referred to in this article.

KORSAKOV	LAMM and SCHANDERT
Promenade	Promenade
1. Gnomus	1. Gnomus
[Promenade]	[Promenade]
2. Il vecchio Castello	2. Il vecchio Castello
[Promenade]	[Promenade]
3. Tuileries	3. Tuileries
4. Bydło	4. Bydło
[Promenade]	[Promenade]
5. Ballet of the Unhatched Chicks	5. Ballet of the Unhatched Chicks
6. Samuel Goldenberg und Schmuÿle	6. Samuel Goldenberg und Schmuÿle
Promenade	Promenade
7. Limoges	7. Limoges
8. Catacombae	8. Catacombae
Con mortuis in lingua mortua	Con mortuis in lingua mortua
9. Baba-Jaga	9. Baba-Jaga
10. Das Bogatyr-Tor	10. Das Bogatyr-Tor

Figure 4 – Ravel's Orchestration of Figures 1 and 2

Bydlo, mm.1-2



Samuel Goldenberg and Schmuÿle, m.1

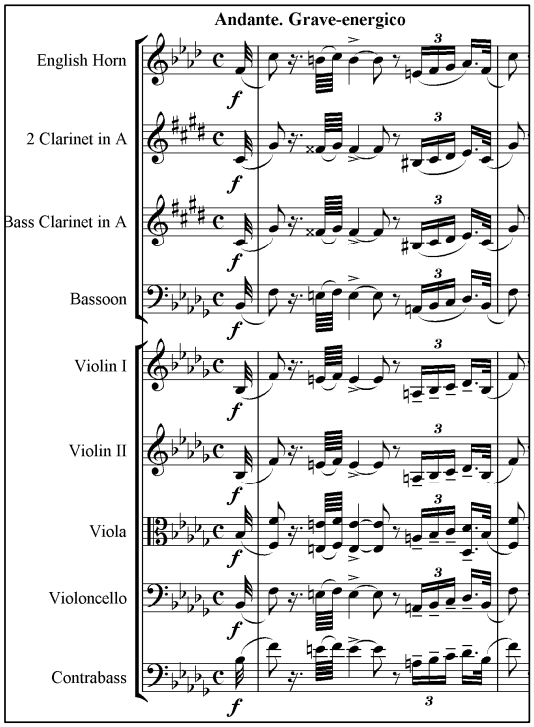
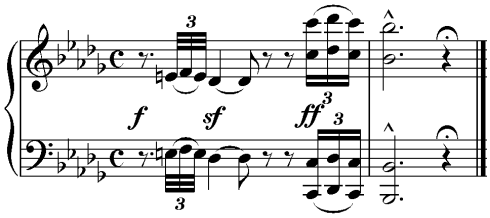
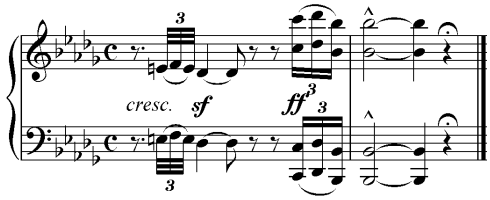


Figure 5 – Final Two Measures of "Samuel Goldenberg und Schumyle"

Rimsky-Korsakov



Schandert



Ravel, winds only

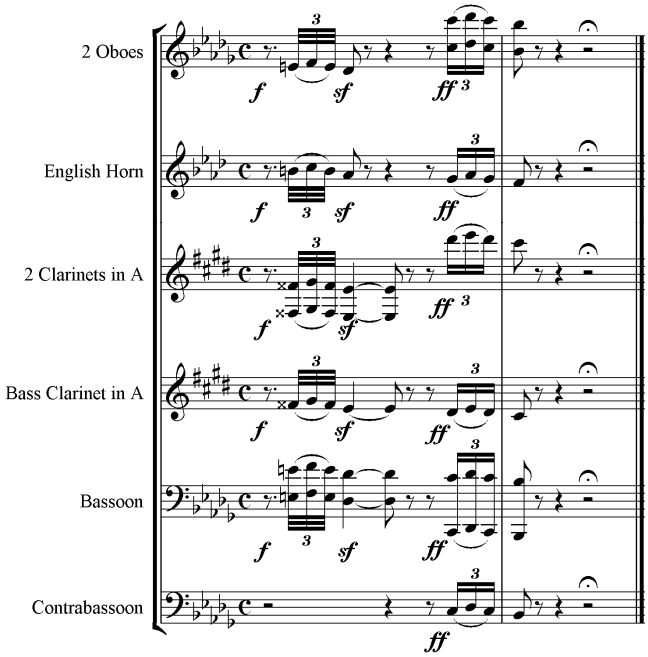
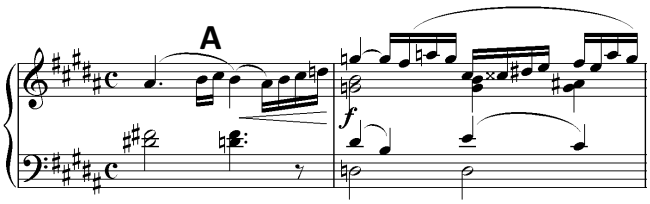
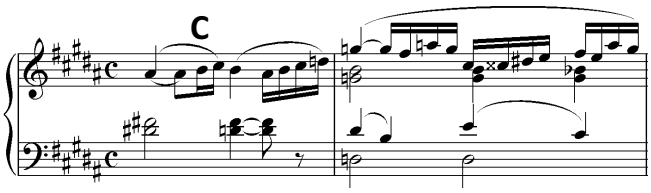


Figure 6 – "Tuileries," mm. 19-20

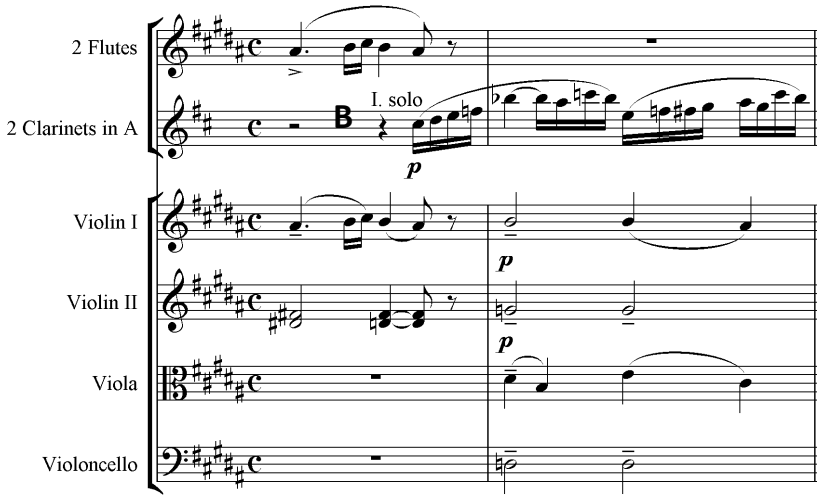
Rimsky-Korsakov



Schandert



Ravel



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Score & Parts
Maurice Ravel *Bolero*
Comments Regarding Disparities between Score and Parts

Prepared By Clinton F. Nieweg and Nancy M. Bradburd

Composer: Ravel, Maurice Title: Bolero Original Publisher: Editions Durand

Study score: D. & F.11,839 ©1929 - Sales agent Hal Leonard 50561681 octavo score (7 ½ x 10 ½) $22.95.
Parts: D. & F.11,780 ©1929 - Performance material on hire, under copyright per the current law in the U.S.A until 2025. Rental agent Boosey & Hawkes <www.boosey.com/usrental> Boosey accepts quotes and rental orders via their online quote and rental order forms. Their standard rental period is ten (10) weeks which can be extended to twelve (12) weeks at no extra charge if necessary. The Rental Quote/Order Request form can be accessed at <http://www.boosey.com/pages/licensing/defaultUS.asp>

Instrumentation:

3[1.2/pic2. pic1] 3[1.2/E♭cl. bcl] 3[1.2. cbn] — 4 4[1in D. 2.3.4 in C] 3 1 — 2[B♭sop sax, B♭ten sax] — tmp+4perc (2sd, bd, cym, tam-tam, cel [if played by perc]) — hp — cel [can be played by perc] — str
[The score calls for a 3rd saxophone, a sopranino in F, but as the instrument in F is rare, the passage in question is normally performed by the soprano saxophone using a transposed part in B♭. The original scoring is for one player on F Sopranino and one player on B♭ tenor doubling B♭ soprano for 5 measures.]

Manuscripts:

An unsigned manuscript is on deposit at the Bibliothèque National, France and the signed holograph is part of the Robert Owen Lehman Collection, on deposit in the Pierpont Morgan Library NYC, NY. For remarks on the differences between the holograph and the Durand printed score, see the Eulenburg Critical edition edited Arbie Orenstein. "Bolero is spelt thus (not Boléro) in the holograph, the first printed edition and Ravel's letters," — A.O.

Other published editions:

1. Musigraphic Publishers LTD, Distributed by Music Forte, a division of the Gee MusiGroup, UK #MPL9001 - Bolero [re-print of uncorrected Durand edition.] Score may be available from "the shop at Boosey.Com" in the UK. <http://www.boosey.com/shop/prod/Ravel-Maurice-Bolero-Orchestral Score/908187> Catalogue No: MPL9001 Shop Product Code: 104256R. RRP: £62.95 Parts were for sale in the UK but cannot be imported and used in the U.S.A. without payment of a rental fee to Boosey & Hawkes NY.

2. Eulenburg [Schott] Critical edition: Bolero edited Arbie Orenstein, ©1994 ETP 8023 octavo score (7 ½ x 10 ½) ca. $46.00 Performance material on hire. Publisher: Schott Music. Parts cannot be used in the U.S.A. without payment of a rental fee to Boosey & Hawkes NY.

3. Breitkopf Urtext: Bolero, edited Jean-François Monnard ©2008 PB5524 study score (6 ½ x 8 ¾) ca. $34.50. Full score and parts for sale. “Due to copyright reasons not available in France, Italy, Spain, and the U.S.A.”

4. Muzyka, Moscow: plate # 9-3542 n. d. [ca.1970.] Not in the public domain in the U.S.A. Many articulations are engraved differently in this score along with copying mistakes. IMSLP scan: <http://imslp.org/wiki/Bol%C3%A9ro_(Ravel,_Maurice)>

5. Durand: 6 to 9½ minute version for reduced instrumentation: Bolero “per petite orchestra” edited Roger Branga [pseudonym of Lucien Garban (1877-1959)] ©1929, plate number C & F 1176. Instrumentation: 1 1 2 1 ten.sax — 2 2 1 0 — perc — str. The piano conductor and parts which were for sale are now on rental only.

First staged performance: Premiered as a ballet at the “Théâtre de l’Opéra” Paris, 22 November 1928, Walther Straram [Walter Marrast] (b. 9 July 1876; d. 24 Nov.1933) conductor. First concert performance: Concerts Lamoureux, Paris, 11 January 1930, Lamoureux Orchestra, the composer conducting. The work is dedicated to Ida Rubenstein, the Russian ballerina (b. 5 October 1885; d. 20 September 1960.)

Tempo: Holograph quarter note = 76 (Toscanini); Ravel’s personal score quarter note = 76 crossed out and replaced by the composer with quarter = 66; Printed scores quarter note = 72.

Recordings: Timings are from 13:00 (Paray, Detroit) and 13:15 (Sabata, NYP); 15:50 (Ravel, Lamoureux) to 17:30 (Barenboim, Orchestre de Paris) and 18:25 (Branco).

Status codes:

A.O. = Arbie Orenstein, Eulenburg edition. J.M. = Jean-François Monnard, Breitkopf edition.
! - is critical; would stop the rehearsal. + = The second half of that beat.
x - is necessary; should be done prior to performing the work.
s/r = should read. A blank cell indicates this correction would be in place.
? – A questionable correction to be made at the Conductor’s Discretion.
, Comma = and. Example: 10, 14 = meas.10 and 14. - dash = to. Example: 10 - 14 = meas. 10 to 14
U. L. = Upper Line; L.L. = Lower line of division in the parts.

Score Instrumentation:

Add to Flutes: (2. doubles Piccolo 2) **Add to B♭ Clarinets: (2. doubles E♭ Clarinet)**

Add to percussion: Bass drum
Violins and Violas: Traditionally marked Bows down “a la Guitare” - “in the lap” until their arco entrance.

Snare Drums: In the holograph at each rehearsal number, the part alternates between 2 players. In the printed scores and part the 2nd snare drum enters at Reh.16 marked à2. The 1st Snare Drum is traditionally placed in the center of the orchestra set up so that the rhythm can be heard.

Status Code	Instrument **SCORE**	Score Page	Reh. #	Meas. #	Beat	**Comments for the Durand Score**
x	Clarinet I	3	1	4	3	Continue slur thru meas. 5 to meas. 6, beat 1. Per the part and A.O. Not in J.M. See Reh. 1, 2.
	Flute II	7	3	1	1+	Add *p*.
?	Viola	7	3	1 - 8	2	Add the doubled G as in meas. 9 until Reh. 4 and as printed in Durand part. Not in A.O. or J.M. Omission in the holograph?
	E♭ Clarinet	9	4	2		Add Reprenez la Clar. 2.
x	Tenor Sax	15	6	13	1+	Add tie to beat 2 on the two D's.
?	Tenor Sax	15	6	18	2,3	[Same meas. as one meas. before Reh. 7.] Durand score and part engraves one slur for these two beats. A.O. and J.M. slurs beat 2 and then beat 3.
	Flute II	18	7	17		Add Prenez la 2. P^{te} Fl.
	Oboe 2	18	8	1		Add Prenez la Hautb.d'amore
!	Piccolos - Mark the score margin & add inserts to reverse the parts.	19	8 - 9	3		**The layout in the parts is not the same as the score.** Most conductors mark the highest Piccolo line (in 4 sharps) for 1st Petite Flute; and the line in one sharp for 2nd Petite Flute. Confirmed by A.O. and J.M. "One reason to make the switch is that the higher piccolo part is unbelievably more difficult than the lower piccolo part." -- Sarah Jackson. (Muzyka incorrectly has the line in 4 sharps on 2nd Flute.)
!	Bassoon II	20	8	8	3	Score and part: B s/r C as the Bassoon lines double the upper Violin II from Reh. 8 to Reh. 9; although the B is in the chord.) Not changed by A.O. or J.M.
!	Piccolo	23	9	1	1	Add to the line in one sharp; a G 8th note with slur, 8th rest, quarter rest, quarter rest to finish the musical line, as printed in the part.
	Piccolo II	23	9	2		Add Reprenez la 2. G^{de} Fl.
x	Clarinet II	25	9	9	1	Continue slur from meas. 8.
	Oboe d'amore	27	10	2		Add Reprenez la 2. Hautb.

Status Code	Instrument **SCORE**	Score Page	Reh. #	Meas. #	Beat	**Comments for the Durand Score**
x	Trombone I	28	10	4	2	Add slur from A to B. Slurred here in the part and also slurred at Reh. 15 meas. 4 in the score and part.
!	Cello	30/ 31	10	12,14, 16,18	3+	Last note 4th space G s/r first line G an octave lower as in the part. Confirmed by A.O. and J.M. See Reh.10 meas. 2, 4, etc.
?	Trombone I	31	10	18	3	[Same meas. as one meas. before Reh. 11.] Add [slur] from F to E♭. The two notes are slurred in J. M. but not in the Durand score, part or A.O. Mistake in the holograph? See the passage at Reh. 15 meas. 18.
x	Violin II	32	11	1	2+	U.L.: Fix slur on the triplet G's.
!	Oboe I	33	11	6	2+	B s/r B♭. Confirmed by A.O. and J.M.
x	Violin II	35	11	13	2+	L.L.: Fix slur on the triplet G's.
x	Tenor Sax	35	11	13	1, 2	Add slur like the other woodwinds. Confirmed by A.O. and J.M.
	Tenor Sax	35	11	15	1	Add accent as in other WW. Added by J.M. Not added by A.O.
!	Bass Clar.	35	11	15	3+	Change last A 8th note to an 8th rest. Per the rhythm pattern in the Cello line.
!	Bass Clar.	35	11	16	3+	Change last 8th rest to an A 8th note.
?	Tenor Sax	36	11	18	2,3	[Same meas. as one meas. before Reh. 12.] Durand score, part and J.M. all engrave one slur for these two beats. A.O. slurs beat 2 and then beat 3 like other WW.
	Violin II	36	12	1	1	Both lines: add staccato as in the part.
!	Horn III	38	12	8	3	A s/r B per the chord and as printed in the part. Confirmed by A.O. Not changed in J.M.
!	Piccolo I	43	13	9	1	E s/r D.
x	Violins	44	13	13	3+	Notes should have dots and tenuto lines. Per the pattern from Reh. 13 to Reh. 14.
!	Cello	48	14	12	3+	Change the lower A to G.
	Tpt. I	49	14	15	1	Add an accent on the B♭ as in the WW.

Status Code	Instrument **SCORE**	Score Page	Reh. #	Meas. #	Beat	**Comments for the Durand Score**
?	Horn IV	49	14	15	2	The accent which is in the part and other lines is not in the score.
!	Horn IV	49	14	17	2+	A s/r A♭ 16th note.
!	Violin II	49	14	18	3	**U.L.: Remove the low G. The chord is written in the autograph per Orenstein, but is not playable.**
x	Horn IV	50	15	1	1	Add a tie to the G from the previous meas. No stacc. on Horn IV.
!	Violin II	50	15	1, 2	3	L.L.: Bottom B s/r B♭. Confirmed by A.O. Not in J.M.
x	Harp	50	15	2	1	Right Hand - Remove the middle C.
x	Harp	51	15	6-8	1	Right Hand - Top G s/r E 1st line. Chord is G and E like Reh.15 meas. 1 in part. Confirmed by A.O. Not in J.M.
!	Trombone II	54	15	18	3	B s/r C as in part. Confirmed by A.O. Not changed by J.M.
	Horn I & II	54	16	1	1+	Add *ff*. Meas. 2 delete *ff* in all Horns.
	Bass	54	16	2	2	Add *ff*.
!	**Timpani**	**55**	**16**	**3-9**	**1, 3**	**Add timpani part for 7 meas., like Reh. 16 meas. 2 and 10 and the part.** Added by J.M. Not in A.O.
? ? ?	Violin I div. Flutes I & II, Tpt. I & II	55	16	6	3	Continue the slur from B to C and D to E to the printed slurs in meas. 7 on page 56. This will coordinate the bowings. Continue the printed slurs like the ties in Petite Flute, Petite Tpt., Tpt. III. Not added by A.O. or J.M.
!	Flute II	57	16	11-14		Add 8va for 4 measures to show the octave printed in the part. This will keep the Flutes and Piccolo intervals the same as the trumpets, as in Ravel's piano reduction. 8va not in A.O. or J.M.
!	Violin I	57	16	12	2+	All 4 divisions: Add a slur on the last two 16th notes to create better bowing as printed in the part. Confirmed by J.M. Not in A.O.

Status Code	Instrument SCORE	Score Page	Reh. #	Meas. #	Beat	**Comments for the Durand Score**
	Violin I	57	16	14	2	All lines: add [accents]. Fix score as per A.O. and J.M.
	Saxes, Tpt. I, II & III	58	16	18	1	[Same meas. as one meas. before Reh. 17.] Add the [accent] as in the Petite Trumpet part and WW. Added in J.M. Not in A.O.
?	Violin I	59	17	3	3+	The last two 16th notes are not slurred in the score but are in the part. Check the bowing from Reh. 17 to Reh. 17 meas. 10. Different bowings are possible.
!	Viola	59	17	3	3	Both lines: B s/r B♭. 4 hand piano reduction has B♭ in the chord. Confirmed by A.O. and J.M.
!	Contra Bsn.	60	17	8	2	A s/r C.
?	WW, Tpts, Tromb. I, Violins	62	17	13	2+	Add accent. No accent in score except in the saxes. In the parts accent in Flutes, Piccolo, Violins. Accents in J.M. Not in A.O. Violins I: add a down bow as in the part to create a better bowing.
!	**Tpt. IV**	**62**	**17**	**14**	**3+**	**Last note - Add A♭ as in the part.** There is no note written for Trumpet IV. Confirmed by A.O. and J.M. Muzyka incorrectly changes to C with the wrong rhythm.
!	Violin I	63	18	2	1-2	Add tie to G# to G# and B to B.
!	Flute I	63	18	2	3+	3rd note G s/r E. Beat 3 is G, F#, E, D.
!	Flutes I & II & Piccolo	64	18	3	3	Add slur for 4 16th notes like Reh. 18 meas. 1 & 2. Confirmed by A.O. & J.M.
!	Piccolo	64	18	4	1+	2nd note F s/r F#.
!	Trombone II	64	18	4,6	3	8th note B then 8th rest s/r read two 8th note B's as in part. In J.M. Not in A.O.
!	Flute I	64	18	6	3+	2nd note G# s/r G♮. Remove the sharp. In J.M. Not in A.O.
	Piccolo	65	18	7	3	Add accent to the F#.

Status Code	Instrument **SCORE**	Score Page	Reh. #	Meas. #	Beat	**Comments for the Durand Score**
?	Saxes	65	18	8	1,2	The dim sign and cresc sign are only in the Sax lines in the Durand score and Sax parts. Also in the Trombone III part as added to the A.O. score. Added to all melody parts in J.M.
	Flute I	65	18	10	1	Add staccato dot to the first E.
x	Fls, Picc, Tpts, Saxes, Violins	66	18	13	1+	For clarity add a triplet *3* to the 3 16th notes, per the autograph and the printed Violin parts. In A.O. and J.M.
!	Viola	66	18	13	1+	L.L. Octave B♭'s s/r B♮ and C like score and autograph. Part is incorrect with B♭'s although all 3 notes are in the chord. See score. Ravel's piano reduction has B♮ in the lower octave.
x	Trumpets	66	18	13	1+	Add to the tied 16th note the word "vibrato" as engraved in the C trumpet parts, and written in the autograph. Confirmed by A.O. and J.M.
	Cymbals	66	18	13	2	Notated as a tied quarter note in Durand score and A.O. Notated as a tied 8th note, 8th rest in the Durand part and J.M.
!	Flute I	66	18	13	3	The 7th note of the measure: Change D♭ to D♮. See Trumpet I, Violin II and the autograph.
	Saxes, Tromb.III, Tuba. Tam-tam	66	18	14	1	Add staccato as printed in the parts. Added by J.M. Not in Tromb. III, Tuba in A.O. Add *sec.* as printed in the part.

	PARTS	Reh. #	Meas. #	Beat	To create Parts that match the Score
x	All				Many parts should have better page turns.
x	Flute I				For better page turn: Add first line of page 4 to the bottom of page 3.
x	Flute I	5	17	2+	Continue slur to meas. 18. See score p.13.
!	Flute II	8 to 9			Most conductors reverse Piccolo I and II so that Piccolo I plays the higher part. Inserts for those pages have been computer engraved and are available. See contact e-mail below.
	Flutes	11	4	2	Remove accent. Not in score or other parts.
x	Flutes	11	12	3	Should have 3 dots and 3 tenuto lines.
!	Flute II	11	14	3	G, E, E, D s/r G, E, D, C.
x	Flutes	12	8	3	Should have 2 dots and 2 tenuto lines.
x	Flutes	12	15	3	Add tie to the two 16th D notes.
	Flutes	13	16	3	Remove staccato on the 8th note F/A. Not in score, 4 hand piano red., A.O. or J.M.
	Flutes	14	4	2	Remove accent. Not in score, Piccolo or English horn part. Not in 4 hand piano reduction.
	Flutes	14	9	2	Add accent to the Flutes, Piccolo, Oboes, and English Horn as notated in the score. Confirmed by A.O. and J.M.
x	Flutes	15	12	3	Should have 3 dots and 3 tenuto lines.
!	Flutes	16	6	3	Add slur to meas. 7 beat 1.
	Flute II	16	11-14		(The octave is correct. Add 8va to score.)
!	Flute I	18	2, 3		Add 8va for two meas. per score.
	Flutes	18	6	3+	Add staccatos to last two 16th notes.
	Flutes	18	9	2	Add staccato to the 8th note.
x	Flutes	18	13	1+	Add triplet *3* to the 16th notes for clarity.
!	Flute I	18	13	3	The 7th note of the measure: Change D♭ to D♮. See Trumpet I and Violin II.

	PARTS	Reh. #	Meas. #	Beat	To create Parts that match the Score
!	Piccolo (I) and Flute II (i.e. Piccolo II)	8	3		**The layout in the parts is not the same as the Durand score.** Most conductors mark the highest Piccolo line (in 4 sharps) for 1st Petite Flute; and the L.L. (in one sharp) for 2nd Petite Flute. Confirmed by A.O. and J.M. Inserts to reverse these lines in the parts are engraved and available; see contact below. (Muzyka incorrectly has the line which is in 4 sharps, on 2nd Flute not 2nd Piccolo.)
	Piccolo (I)	13	16	3	Remove staccato on the 8th note D. Not in Durand Score, 4 hand piano reduction, A.O. or J.M.
	Piccolo (I)	14	9	2	Add accent to the Flutes, Piccolo, Oboes, and English Horn as notated in the score. Confirmed by A. O and J.M.
	Piccolo (I)	16	12	3	2nd note B remove the staccato dot.
!	Piccolo (I)	17	12	3	Add slur to these 3 notes per the score and the flute parts.
x	Piccolo (I)	18	13	1+	Add triplet *3* to the 16th notes for clarity.
x	Oboes	11	6	2+	Start slur on the first 8th note.
x	Oboes	12	8	3	Should have 2 dots and 2 tenuto lines.
	Oboes	13	16	3	Remove staccato on the 8th note D/A. Not in any score or 4 hand piano reduction.
	Oboes	14	4	2	Remove accent. Not in score or Piccolo and English Horn part. Not in 4 hand piano reduction, A.O. or J.M.
	Oboes	14	9	2	Add accent to the Flutes, Piccolo, Oboes, and English Horn as notated in the score. Confirmed by A. O. and J.M.
x	Oboes	14	12	2-3	Slur beats 2 and 3 only.
x	Oboes	14	13	1-2	Slur beat 1 to beat 2.
	Oboes	18	11,12		Remove 7 staccatos. Keep the accents.
	Oboes	18	13	3	The rhythm in the score is engraved in two sets of triplets. See Score.
	Eng. Horn	14	9	2	Add accent to the Flutes, Piccolo, Oboes, and English Horn as notated in the score. Confirmed by A.O. and J.M.
	Eng. Horn	14	13	2+	Add accent on the F♮.
x	Clarinets	9	4,5		Continue slur in meas. 4 through meas. 5.

	PARTS	Reh. #	Meas. #	Beat	To create Parts that match the Score
!	Clarinet II	3-4			The E♭ Clarinet solo from Reh. 3 to Reh. 4 can be cued into the 2nd Clarinet part.
x	Clarinets	9	18		Continue slur to Reh. 10 beat 1.
	Clarinets	11	13	2+	Add accent on C♮.
!	Clarinet II	17	3	3	C# s/r C♮. Ravel's 4 hand piano reduction has the concert B♭ in the chord.
x	Clarinet I	18	8	1+	Add slur from A# to C.
!	Eb Clarinet	3-4			This solo from Reh. 3 to Reh. 4 should be cued into the 2nd Clarinet part but could be played on E♭ Clarinet by the 1st or Bass Clarinet player.
!	Eb Clarinet	4	1	1	Quarter note A s/r 8th note.
	Bass Clar.				No engraving mistakes found!
!	Bassoon II	8	8	3	Score and part: B s/r C as the Bassoon lines double the upper Violin II from Reh. 8 to Reh. 9; although the B is in the chord. Not changed by A.O. or J.M.
	Bassoon I	12	2,3	1-3	Add accents.
	Bassoon II	12	1,18	2	Add accent.
	Bassoon II	18	14	1	Add staccato to last note of the work.
	Contra Bsn.				No engraving mistakes found!
!	**Sopranino Sax**				**Transpose the entire F part into a B♭ part to be played on Soprano Sax.** [Hint: for the solo at Reh. 7 read the Bb Tenor Sax solo at Reh. 11.] or transpose the part to be played on an E♭ Sopranino Saxophone.
	Tenor Sax	6	8	2	Add accent.
?	Tenor Sax	6	18	2,3	[Same meas. as one meas. before Reh. 7.] Durand score and part engraves one slur for two beats. A.O. and J.M. slurs beat 2 then beat 3.
	Tenor Sax	11	15	1	Add accent like other WW.
?	Tenor Sax	11	11	18	[Same meas. as one meas. before Reh. 12.] Durand score, part and J.M. all engrave one slur for these two beats. A.O. slurs beat 2 and then beat 3 like other WW.

	PARTS	Reh. #	Meas. #	Beat	To create Parts that match the Score
!	Tenor Sax	14	1	1+	Add 8th rest.
	Saxes	16	18	1	[Same meas. as one meas. before Reh. 17.] Add the accent as in WW. In J.M. Not in A.O.
	Tenor Sax	17	4	1	Remove accent which is engraved in the Durand score, parts and J.M. Not in the other WW parts or A.O.
!	Tenor Sax	18	7	3	G s/r G#.
?	Horn I	8	4	3+	Remove the slur. Not slurred in the Durand score. See Reh. 8 meas. 3 beat 2. Confirmed by A.O. Editorial slurs for both measures in J.M.
?	Horn I	9	1	1	Durand score and part has a quarter note G. Piano edition, A.O. and J.M. has an 8th note.
!	Horn II	13	18	2	G s/r A as per the score and the harp Right Hand concert D.
	Horn I & II	14	1	2	Add staccato to 8th note.
	Horn IV	10	1	1	Add staccato to 8th note.
	Horn IV	14	15	1	Add staccato to the G. On beat 2+ there is an accent in the part but not in any printed score.
!	Horn III, IV				Page 3 to 4: Create better page turn for Horn IV.
!	Horn IV	14	17	2+	Add tie from the A♭ 16th note to the Ab quarter.
	Horn IV	15	4	2	Add staccato to 8th note.
!	Horn IV	16	2	1,2	All E's s/r D's. Correct 6 notes.
!	Petite Tpt.				Create a two page side by side part to eliminate page turn.
!	**Petite Tpt.**	**16**	**12**	**1**	**Cb s/r C♮ !**
x	Petite Tpt.	17	18	1	[Same meas. as one meas. before Reh. 18.] Slur only the C to D 16th notes.
x	Petite Tpt.	18	13	1+	Add to the tied 16th note the word "vibrato" as engraved in the C trumpet parts, and written in the autograph. Confirmed by A.O. and J.M.
	Tpt. I	7	1	1	Add (sord.) as a reminder.
	Tpt. I & II	9	8,9,18	2,3	Add accents.
	Tpt. I	14	9	2	Add an accent on the G as in the WW.

	PARTS	Reh. #	Meas. #	Beat	To create Parts that match the Score
!	Tpt. II	16	6	1	4th 16th note A s/r F.
?	Tpt. I & II	16	6	3	Add slur to measure 7 beat 1 like the ties in Petite Trumpet and Trumpet III.
	Tpt. I & II & III	16	18	1	[Same meas. as one meas. before Reh. 17.] Add the accent as in the Petite Trumpet part and the WW.
x	Tpt. I & II	18	13	1+	Add triplet *3* to the 16th notes for clarity.
!	Tpt. II	18	7	3	Last 16th note remove the ♮ on G. The pitch is still G#.
!	Tpt. II	18	8	3	2nd 8th note G (#) s/r G♮.
x	Tpt. III	17	13	2	Add a "breath mark comma" between the C and B♭.
x	Tpt. III	18	13	1+	Move "vibrato" to the tied 16th note Bb as engraved in the 1st & 2nd Trumpet part.
!	Trombone I	10	5	1	Continue tie from meas. 4.
!	Trombone I	10	12	3	Remove slur in part. Not slurred in any score.
?	Trombone I	10	18	3	[Same meas. as one meas. before Reh. 11.] Add slur from F to E♭. The two notes are slurred in J. M. but not in the Durand score, part or A.O. Mistake in the autograph? See the like passage at Reh. 15 meas. 18.
x	Trombone I	15	8	2,3	Score has accents on beats 2 & 3.
!		15	8	3	Add a grace note B♭ gliss. up to the D, as printed in the score and in the Tenor Sax score and part. Confirmed by A.O. and J.M. See Reh. 17 meas. 8.
!	Trombone I	15	9	1	Slur the four 16th notes as engraved in the score. Confirmed by A.O. and J.M.
x	Trombone I	15	15	2	Add a "breath mark comma" between the B and A.
!	Trombone I	17	3	3	Add slur from B(♭) to C as in the score and the trumpet line. Confirmed by A.O. and J.M.
!	**Trombone I & II**	**17**	**6**		**Page 3. Impossible page turn. Create a better turn by making a 3 page fold-out with page 4, or engrave separate Trombone I & II parts.**
!	Trombone I	17	8	2+	B s/r B♭.

	PARTS	Reh. #	Meas. #	Beat	To create Parts that match the Score
x	Trombone I	17	13	2	Add a "breath mark comma" between the C and B♭.
	Trombone I	17	13	2	Part has an accent on the B♭ which is not in the score or the trumpets, but is in the Sax lines and Flute parts. Added in J.M. Not in A.O.
x	Trombone I	17	14	2	Add slur from D to E as in score. Confirmed by A. O and J.M.
?	Trombone III	18	8	1,2	Remove the cresc sign. Not in the Trombones in the score. Only in the Sax score and part.
x	Trombone III	18	9	2	Add the word "gliss."
x	Tuba	16	12	1	Remove the accent as *simile* is printed at Reh. 16 meas. 3.
x	Snare & Bass Drum	18	14	1	Last note of the work; quarter note should be engraved as an 8th note, 8th rest. ☺
x	Harp	2	1	1	Set the pedals D C B♭ | E F G A♭. Remove all marked changes for *La♭* as they will not be needed at 4/15; 10/15; 11/15; 15/15.
x	Harp	10, 13	1	1	Add pedal indication *Si♮*. [Add to score.]
!	Harp	10	17	2	R.H.: The note A s/r G one step below.
!	Harp	13	18	3	[Same meas. as one meas. before Reh. 14.] L.H.: note F s/r D a 3rd below.
!	Harp	14	15	1	Remove the pedal indication *La♮* in part. Remove pedal indication *La♭* in score.
x	Harp	16	18	3	[Same meas. as one meas. before Reh. 14.] Change one of the notes F to E#. Add the pedal indication *Mi#*.
x	Harp	17	1	1	Add the pedal indication *Mi♮*.
x x	Harp	18 18	1 1	1 3	Change the pedal indication from *La♭* to *Sol#*. Add the pedal indication *Fa#*. [Fix score on both.]
x	Harp	18	9	3	Add the pedal indication *Sol♮*. [Fix score.]

	PARTS	Reh. #	Meas. #	Beat	To create Parts that match the Score
x	Violin I	7	9,10		As these are repeated measures add the numbers 9 and 10.
!	Violin I	11	15	3	Top Line: D s/r C one step below.
x	Violin I	13	5	2,3	3rd division: Remove the slur on D to C to coordinate the bowings. See 16/5.
x	Violin I	13	7	3	Bottom line: add slur on G to F.
?	Violin I & II	14	1	1	In A.O. this 8th note is slurred from the previous measure.
x	Violin I	16	5	2,3	3rd division: remove the slur on E to D. This will coordinate bowings. See score.
x	Violin I	16	6	3	Middle two lines: Continue the slur from B to C and D to E to meas. 7. This will coordinate bowings.
	Violin I	16 16 16	13,14 16 18	2 1 1	All lines: add accents to both 8th notes. Fix score as per A.O. and J.M. Add accent to the half note.
?	Violin I	17	3	3+	The last two 16th notes are not slurred in the score. Check the bowings from Reh. 17 to Reh. 17 meas. 10. Different bowings are possible.
!	Violin II	8	18	2	L.L.: D s/r C.
x	Violin II	9	6,14, 16	3	L.L.: Add slur. See score.
x x	Violin II	11	3,5, 13	3 3	Both lines: remove slur. U.L.: remove slur.
x	Violin II	13	5	1+	4th division: add slur from G to A.
x	Violin II	13	5	2,3	3rd division: Remove the slur on D to C to coordinate the bowings. See 16/5.
x	Violin II	14	10	3	Remove the V.S. This is not a page turn.
x	Violin II	14	15	1	Both lines: Add slur on B♭ to A♭.
!	Violin II	14	18	3	**U.L.: Remove the low G. The chord as written is not playable. [Score wrong.]**
!	Violin II	15	1	3	L.L.: Bottom B s/r B♭. [Score wrong.] Confirmed by A.O. Not changed in J.M.

	PARTS	Reh. #	Meas. #	Beat	To create Parts that match the Score
x x	Violin II	15	16	2	U.L.: Fix slur on G to F only. L.L.: Fix slur on D to C only.
!	Violin II	16	5,17	3	L.L.: quarter note chord s/r two 8th notes.
!	Violin II	18	1	1,2	Remove *f*. L.L.: add the missing G(#).
	Viola	2	1	2	Add *p*.
	Viola	6	1	2	*mp* is on beat 2 in the score.
	Viola	8	1	2	*mf* is on beat 2 in the score.
	Viola	11	1	2	Add *f*.
	Viola	15	13	2+	Add accent.
	Viola	16	1	2	L.L.: add *ff*.
!	Viola	17	16	3	U.L.: lower note E s/r D so that the double stop is D and B♭.
!	Viola	18	13	1+	L.L. Octave B♭'s s/r B♮ and C like score and autograph. Part is incorrect with octave B♭'s although all 3 notes are in the chord. See score. Ravel's piano reduction has B♮ in the lower octave.
!	Viola	18	14	1	Last note: quarter note s/r 8th note.
!	Cello				For ease in reading, bracket and mark each two measures throughout the part. See the style in the Viola part.
!	Cello	-	2,4, 6,8	3	The octave quarter note G s/r two 8th note G's. See score.
	Cello	2, 6, 8	1	3	Dynamic change on beat 3 in Durand score, part and J.M. On beat 1 in A.O.
!	Cello	9	18	3	The octave quarter note G s/r two 8th note G's. See score.
!	Cello	10	11,12, 16	1	Top note E s/r D. Confirmed by Ravel's piano reduction, A.O. and J.M.
!	Cello	10	17,18	1	Top note E s/r G. Confirmed by Ravel's piano reduction, A.O. and J.M.
!	Cello	12	10	3	Add the upper octave G.
!	Cello	13	10	3	Add the lower octave G.

	PARTS	Reh. #	Meas. #	Beat	To create Parts that match the Score
!	Cello	14	12	3	Add the lower octave G.
!	Cello	15	1	1	4th space G s/r 3rd space E, like meas. 2.
	Cello	16	1	2	L.L.: add *ff*.
!	Cello	16	8	3	U.L.: the three triplet notes s/r one 8th note.
!	Cello	18	3,4	3	Beat 3 only: remove the eight low E's.
!	Cello	18	14	1	Last note: quarter note s/r 8th note.
?	Bass	15	2	3	U.L.: 8th note G, 8th rest s/r two 8th notes G's, per the musical pattern. Not in Durand score, part, A.O. Changed in J. M.
	Bass	16	1	2	Add *ff*. [Missing in score.]

Prepared by: Clinton F. Nieweg; Nancy M. Bradburd Date: 1992 - revised 2010

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Corrections for the cues in the parts are not listed on this errata form. Some cues are in concert pitch, others in the key of that instrument.

We welcome any additions, corrections, or comments to this errata list <proofferr (at) comcast (dot) net>

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Clinton F. Nieweg and Nancy M. Bradburd, Librarians for The Philadelphia Orchestra (retired) founded the OMEC (Orchestra Music Errata Catalog) which is now hosted on the MOLA (Major Orchestra Librarians' Association) website. As of 2010 the OMEC contains over 1000 compilations of errata for both PD and copyright orchestra titles.