



MUSC 4843 Section 101 – Basic Conducting

Fall 2024

TR 9:30-10:50 AM

Fain Instrumental Music Building 105

Contact Information

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Course Description

Basic Conducting is designed as a “capstone” course to provide students with a continuing study of artistic and professional issues related to three main areas: Music Education, Music Performance, and Music Administration. The design of the course allows the instructor as well as the students to progress in an environment that cultivates personal, social, and musical growth. The framework of this course is a HyFlex model, in which traditional classroom instruction is provided simultaneously face to face, alongside a video and/or virtual classroom setting. Assignments for Basic Conducting will be done either in person (F2F) or handled online.

Assignments for this class reflect each of the three main areas mentioned above, broken down into the following categories:

Music Performance (approximately 70% of the course load)

- Development of characteristic individual conducting skills as well as higher level psychological conducting
- Performance Practice for Beginning and Intermediate ensembles (including Choir, Band, and Orchestra)
- Rehearsal Techniques
- Podium Leadership
- Music Terminology, Instrument Comprehension (fingerings, intonation tendencies, and tone production) and Transposition
- Score Study and Analysis
- Listening Analysis

Music Education (approximately 30% of the course load)

- Selection and Review of Quality Literature
- Developing Lesson and Rehearsal Plans
- Curriculum
- Program Leadership Off the Podium

Overview of Student Learning Outcomes

Upon successful completion of MUSC 4843 the student will be able to:

- Possess and utilize a complete repertoire of gestures, movements, and facial expressions designed to enhance ensemble preparation in rehearsal and performance.
- Write a daily rehearsal schedule.
- Create a unified and systematic rehearsal plan for a large ensemble concert cycle.
- Synthesize multiple approaches to the rehearsal process relating to large ensemble practice and performance.

Students will possess a better understanding of performing and instructing as conductors, a familiarity with common words, phrases, and techniques associated with high-level music-making, and techniques required to prepare ensemble works of varying genres/mediums for public performance.

Course Objectives

This course will guide the student in the exploration of pedagogical practices associated with conducting.

Students will demonstrate:

1. A clear, efficient, and expressive conducting technique.
2. A knowledge of representative works selected from the major style and periods and genres.
3. An ability to interpret with stylistic understanding various forms and styles of compositions.
4. An ability to independently study and prepare a score for rehearsal and performance.
5. An ability to sequence learning and plan for rehearsal.
6. An ability to express musical ideas through gesture; an ability to respond in rehearsal to the ensemble's performance; and an ability to deliver clear, concise verbal directions.
7. An ability to choose appropriate non-verbal cues to shape and develop sound.
8. Observation and self-observation techniques.
9. Error detection and prescriptive skills.
10. A proficiency in conducting patterns and gestures (e.g. preparatory exercises, basic beat patterns, cueing and release gestures, fermatas, mixed meters, asymmetrical meters, gradual changes in tempo, dynamics, and articulation contrasts).
11. To broaden gesture vocabulary.
12. Facility using each gesture with intent.
13. Become an active observer in your ensemble rehearsals (responding to conductors' directives, thinking about conductors' decisions, both gestural and musical, during rehearsal).

Required Materials

- A professional-level baton to the accepted measurements (this includes choral and instrumental students)
- Supplemental Conducting Packet (located in D2L)

- Metronome/Tuner App for your phone (recommend Total Energy Tuner)
- A cell phone (or other equipment) that allows you to film yourself for self-assessment

Recommended Materials

Stith, G. (2011). *Score and Rehearsal Preparation: A Realistic Approach For Instrumental Conductors*. Fort Lauderdale, FL: Meredith Music. McElheran, Brock. *Conducting Technique: For Beginners and Professionals* (revised edition)
 Battisti, F. (1995). *The twentieth century American wind/band ensemble: History, development and literature*. Fort Lauderdale, FL: Meredith Music.
 Battisti, F. (2002). *The winds of change*. Galesville, MD: Meredith Publications.
 Cooper, L. G. (2004). *Teaching band and orchestra*. Chicago, IL: GIA Publications, Inc.
 Fennell, F. (1954). *Time and the winds*. Kenosha, WI: LeBlanc Publications, Inc.
 Bailey, W. (2009) *Conducting: The Art of Communication*. Oxford University Press.
 Green, E.A. (2004) *The Modern Conductor*. 7th Edition. Pearson Publications, Inc.

This list could go onand on!

Student Assessment

Students will be assessed based on the requirements of the grading rubric and the projects needed for completion, as well as your effectiveness in completing assignments on time and with certification in mind. You have a responsibility to the students you are teaching to be prepared, to be thorough, to think, and to participate with intent in your development as an educator. There is no one way to be effective as an educator, but you can smell out someone who is ill prepared to teach.

Grading Scale: Refer to University Code regarding + and – grading scale.

A = 90 – 100

EXCELLENT = Considerable evidence of practice and preparation for class; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of conducting/music competencies; commitment to attendance is noteworthy.

B = 80 – 89

GOOD = Evidence of practice and preparation for class; some evidence of critical capacity and analytical ability; to analyze and synthesize; reasonable understanding of conducting/music competencies; commitment to attendance. Evidence of familiarity with the literature.

C = 70 – 79

SATISFACTORY = Evidence of some understanding of conducting/music competencies, subject matter, practice, and preparation for class; benefitting from his/her university experience by attending class most of the time.

D = 60 – 69

MARGINAL = Evidence of minimally acceptable familiarity with conducting/music competencies and/or subject matter; minimum practice and preparation for class; minimum effort in attendance.

F = 0 – 59

INADEQUATE= insufficient evidence of understanding of conducting/music competencies and/ or subject matter, no commitment to attendance, consistent practice, and preparation; weakness in critical and analytical skills.

Grading Detail

| | |
|-------------|---|
| 20% | Four (4) Conducting Examples (1,2,3 & 4,5,6 @ 2x each) |
| 25% | Six (6) individual In-Class Quizzes (lowest grade is dropped) |
| 5% | One (1) Score/Transposition Quiz |
| 10% | Two (2) Listening Assignments |
| 10% | One (1) Final Score Analysis (MMM) |
| 15% | One (1) Mid-Term Examination |
| 15% | One (1) Final Examination |
| 100% | Final Grade |

Attendance/Active Discussion/Participation

Students are expected to attend the class sessions and participate actively in discussions and presentations based on the course design as provided on the first day of classes. Regardless of the format, **YOU ARE SUPPOSED TO ATTEND CLASS.** Everyone is expected to perform in the in-class ensemble (as needed) **AND BE PREPARED TO PERFORM THE MUSIC AS ASSIGNED.** Attendance Policy: 2 unexcused absences will result in the maximum grade of a B, 3 unexcused-maximum grade of C, 4 unexcused-maximum grade of D, any more and you should probably drop the class. This is your career. Make the most of it!

Every time you conduct, you will receive a grade based off of your preparation, musicality, expressiveness, and overall command of the podium. While conducting can be somewhat arbitrary in what looks “good”, people can tell when you don’t know what you are doing. Be prepared for ALL classes to conduct, not just the class you THINK you will conduct in.

All students will be required to bring their instruments to class (this will be discussed in class). Your participation is highly important to the structure of the class.

You have one (1) observation to do this semester on November 3rd/4th with the Wichita Falls Symphony Orchestra in rehearsal. This is 5% of your total grade. A short assignment will follow.....

COVID-19 Disclaimer regarding Attendance

This course is designed for flexibility and adaptive to instructional requirements due to abrupt calendar changes. Online instruction will be a necessary component throughout the semester; there will be NO interruption of instruction in the event of a shutdown. If you require any technology accommodations due to financial or technological restrictions, please notify the instructor immediately for an appointment.

Listening Assignments and Conducting Examples

Students are expected to turn in all assignments by the time given on the syllabus. Late assignments will only be accepted in the event of an **extreme** circumstance. The HyFlex design of this course allows for all assignments to be turned in online. Assignments are all located in the syllabus and in the D2L site.

Score Evaluation and Analysis: The Score Evaluation and Analysis project is a 3M project (Macro-Micro-Macro). It is directly related to the given score preparation charts in the Stith manual. However, the piece of music for this assignment will be given in class.

For this assignment, the following is required:

1. Title: Title, with opus or number; composer information; nationality and date; other information
2. Information about this work: arranger, editor, transcriber; grade
3. Duration of work, including three separate recordings (with full citation)
4. Publisher
5. Score type (full, condensed, compressed)
6. Publication quality (score and parts)
7. Other band compositions by this composer: List title, year, and grade for each.
8. Score review: Instrumentation and scoring
9. Complete chart regarding Form and other observations: See Appendix C
10. General impressions of the work.
11. Composition resources: Print and recordings.
12. Composer resources: Print and recordings.

Listening Assignments

There are two (2) listening assignments for the semester. Each of these assignments will be provided in class. All of these pieces of literature can be found (quite easily) on YouTube. The list includes pieces of exceptional value. Each listening assignment shall include a short form (provided by the instructor) on the piece, describing in full detail the sounds that you hear. These assignments are due by the times listed on the syllabus course schedule. These are graded on a completed/not-completed basis. Each listening assignment includes one (1) works found on the list below.

Examinations

There are six (46 quizzes for this class, each counting ten percent towards your total grade. The six exam dates are listed on the course sequence. Lowest grade will be dropped.

All exams will be held online, and students will have a certain time given for completion of the exam. If you choose to ignore these exams or do not know how to complete them online, please ask. I cannot answer questions for exams after the fact; please be responsible for your own grade.

Special Needs

If a student needs class accommodation(s) because of a documented disability, (2) has an emergency medical condition that may interfere with class performance, or (3) requires special handling in case the building must be evacuated, he/she is encouraged to contact the office of Disability Support Services in room 168 Clark Student Center (940) 397-4140 and make an appointment with the professor as soon as possible.

Student Conduct

Behavior that interferes with either the instructor's ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and assigning a final lower grade, up to and including an F. In addition and depending on the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MSU policies.

Academic Dishonesty

Academic dishonesty including plagiarism and giving or receiving unauthorized assistance is prohibited. Plagiarism is (1) the use of source material of other persons (either published or unpublished, including the Internet) without following the accepted techniques of giving credit or (2) the submission for credit of work not the individual's to whom credit is given. If a student in the class plagiarizes material, appropriate disciplinary action will be taken. The Student Honor Creed developed and adopted by the MSU Student Government reinforces the discouragement of plagiarism and other unethical behaviors. The first statement of the creed reads, "As an MSU student, I pledge not to lie, cheat, steal, or help anyone else do so." Plagiarism is lying, cheating, and stealing.

Use of A.I. Programs

The use of generative AI tools (ChatGpt and others) are not permitted in this course; therefore, any use of AI tools for work in this class may be considered a violation of Midwestern State University's Academic Integrity policy and the Student Code of Conduct since the work is not your own. The use of unauthorized AI tools will result in referral to the Office of Student Conduct.

Social Justice

Social justice is one of Midwestern State University's stated core values, and the professor considers the classroom a place where students are treated with respect as human beings, regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Moreover, diversity of thought is appreciated and encouraged, provided the students can agree to disagree. The professor's expectation is that ALL students consider the classroom a safe environment.

Campus Carry

Senate Bill 11 passed by the 84th Texas Legislature allows licensed handgun holders to carry concealed handguns on campus, effective August 1, 2016. Areas excluded from concealed carry are appropriately marked, in accordance with state law. For more information regarding campus carry, please refer to the University's webpage at MSU Campus Carry Policy.

COVID-19 Statements

Scientific data shows that being fully vaccinated is the most effective way to prevent and slow the spread of COVID-19 and has the greatest probability of avoiding serious illness if infected in all age groups. Although MSU Texas is not mandating vaccinations in compliance with Governor Abbott's executive orders, we highly encourage eligible members of our community to get a vaccination. If you have questions or concerns about the vaccine, please contact your primary care physician or health care professional. Given the recent rise in cases, individuals are also strongly encouraged to wear facial coverings when indoors among groups of people, regardless of vaccination status. Although MSU Texas is not currently requiring facial coverings, they have been an effective strategy in slowing the spread.

Privacy Statement

Federal privacy law prohibits the instructor from releasing information about students to certain parties outside of the university without the signed consent of the student. Thus, in almost all cases the professor will not discuss a student's academic progress or other matters with his/her parents. Please do not have them call. Regardless of these important legal considerations, the professors' general policy is to communicate with the students, not their parents, even when a student has signed a consent form. College students are adults and are expected to behave accordingly.

Course Schedule/Outline/Calendar of Events

| Week | Topic Tuesday | Activity |
|--|---|--------------------------------|
| August 27th – August 29th | | |
| 1 | Course Introduction – Define the term “Conductor” | |
| | Class Discussion: The Role of the Conductor | |
| | Activity: Free Body Movement and Stance | |
| September 3rd – September 5th | | |
| 2 | Analysis: How to read music | <i>Due: Online Pretest</i> |
| | Analysis: The Macro-Micro-Macro Course Project | |
| | Activity: Free Body Movement and Stance | |
| September 10th – September 12th | | |
| 3 | Physical Movement: Malko Approach/Laban Gestures | |
| | Physical Movement: Malko Approach/Laban Gestures | |
| September 17th – September 19th | | |
| 4 | Parts of the gesture: Preparatory Beat, Ictus Definition, Rebound, Release | |
| | Parts of the gesture: Preparatory Beat, Ictus Definition, Rebound, Release | |
| | In-Class Quiz: Malko Approach/Laban Gestures | In-class quiz |
| September 24th – September 26th | | |
| 5 | The Three Planes: Vertical, Horizontal, and Sagittal | |
| | The Three Planes: Vertical, Horizontal, and Sagittal | |
| | In-Class Quiz: Gestures | In-class quiz |
| October 1st – October 3rd | | |
| 6 | Reading Comprehension: Score Orientations for band, orchestra, and choir | |
| | Reading Comprehension: Transpositions & Instrument Groupings/Family | |
| | In-Class Quiz: Creating Planes | In-class quiz |
| October 8th – 10th | | |
| 7 | Reading Comprehension: Analysis of scores | |
| | Reading Comprehension: Reading a score; how it affects/dictates your movement | |
| | Reading Comprehension: Translating your score into gestures | |
| October 15th – October 17th | | |
| 8 | Discipline: Common patterns: 1, 2, 3, 4 | <i>Due: Score/Trnspn. Quiz</i> |
| | Discipline: Common patterns: 1, 2, 3, 4 | |
| | In-Class Quiz: Showing common patterns | In-class quiz |
| October 22nd – October 24th | | |
| 9 | Discipline: Fermatas & Releases | |
| | Discipline: Fermatas & Releases | |
| | In-Class Quiz: Creating different types of releases and Fermati | In-class quiz |
| October 29th – October 31st | | |
| 10 | Conduct: Conducting Examples 1, 2, 3 | <i>Due: Midterm Exam</i> |
| | Conduct: Conducting Examples 1, 2, 3 | |
| | Conduct: Conducting Examples 1, 2, 3 | |
| November 5th – November 7th | | |
| 11 | Discipline: Cuing | |
| | Discipline: Cuing | |
| | In-Class Quiz: Cuing | In-class quiz |
| November 12th – November 14th | | |
| 12 | Discipline: Tempo Changes & Divided Meters | <i>Due: Listening Assg. 1</i> |
| | Thanksgiving – NO CLASS WEDNESDAY/FRIDAY | |
| | Thanksgiving – NO CLASS WEDNESDAY/FRIDAY | |
| November 19th – November 21st | | |
| 13 | Conduct: Examples 4, 5, 6 | |
| | Conduct: Examples 4, 5, 6 | |
| | Conduct: Examples 4, 5, 6 | |

| November 26 th – November 28 th | | |
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| 14 | Final Score Analyses Presentations | <i>Due: Listening Assg. 2</i> |
| | Final Score Analyses Presentations | |
| | | |
| December 3 rd – 5 th | | |
| 15 | Final Conducting Experiences - Ensemble | |
| | Final Conducting Experiences - Ensemble | |
| | | |
| Final Exam Date: Wednesday, December 11 th , 2024 | | |

Appendix 1

TEXES Domains and Competencies

Texas Examinations of Educator Standards (TEXES)

The Student Learning Outcomes (SLOs) for Basic Conducting link to the following TEXES domains and competencies necessary to become a music educator in the state of Texas:

Domain I- Listening

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| Competency 001- The teacher applies standard terminology to describe and analyze various elements in a musical recording. | C. Recognizes and describes the melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and counter melody). D. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic). |
| Competency 003- The teacher evaluates and critiques musical compositions and performances in a musical recording. | A. Identifies vocal and instrumental sounds and distinguishes among timbres (e.g., voice and instrument types and ensembles). B. Recognizes accurate pitch, intonation, rhythm and characteristic tone quality; recognizes and diagnoses performance problems; and detects errors accurately. |

Domain II- Music Theory and Composition

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| Competency 004- The teacher knows how to read, write and interpret standard music notation. | A. Knows standard music terminology and identifies and interprets music symbols and terms from notation (e.g., dynamics, embellishments, articulation markings, tempo markings). B. Recognizes clefs, keys and meters; recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone); identifies specific melodic and harmonic intervals; and identifies different rhythms and meters. |
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| | <p>C. Reads melodies in various modes and tonalities; interprets rhythmic and melodic phrases from notation; and reads music that incorporates complex rhythmic patterns in simple, compound and asymmetric meters.</p> <p>D. Recognizes and describes melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and countermelody).</p> <p>E. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic)</p> |
| <p>Competency 005- The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings.</p> | <p>A. Knows how to compose and arrange simple vocal and instrumental music for specific purposes and settings (e.g., scoring techniques, transpositions, ranges).</p> <p>B. Analyzes compositional devices (e.g., repetition/contrast, delayed resolution, augmentation/diminution, fugue, tone row, ostinato) and applies knowledge of music forms (e.g., binary, ternary, rondo, concerto, opera, twelve-bar blues).</p> <p>C. Knows how to improvise melodically, rhythmically and harmonically (e.g., question and answer, variation, twelve-bar blues).</p> <p>D. Applies criteria for evaluating and critiquing musical compositions, evaluates specific musical works and styles using appropriate music terminology and knows how to offer constructive suggestions for the improvement of a musical composition.</p> |

Domain V- Music Education

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| <p>Competency 011- The teacher knows how to plan and implement effective music instruction.</p> | <p>C. Demonstrates an understanding of appropriate sequencing of music instruction and knows how to deliver developmentally appropriate music instruction that is sequenced and delivered in ways that encourage active engagement in learning and make instructional content meaningful.</p> <p>D. Knows how to adapt instructional methods to provide appropriate learning experiences for students with varied needs, learning modalities and levels of development and musical experience.</p> <p>E. Knows how to provide instruction that promotes students' understanding and application of fundamental principles of music and that offers students varied opportunities to make music using instruments and voice, to respond to a wide range of musical styles and genres and to evaluate music of various types.</p> |
| <p>Competency 012- The teacher knows how to provide students with learning experiences that enhance their musical knowledge, skills and appreciation.</p> | <p>F. Applies strategies and procedures for effectively managing and organizing the music class in various settings (e.g., rehearsal room, concert hall, marching field); knows how to manage time, instructional resources and physical space effectively for the music class; and knows how to teach students concert etiquette.</p> <p>G. Demonstrates knowledge of techniques for effectively and efficiently managing varied resources for the music education program and applies strategies for managing and documenting the use and condition of musical instruments and other materials in the music program.</p> |

TAC §228.30 Alignment

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| <p>(4) the skills that educators are required to possess, the responsibilities that educators are</p> | <p>Students receive practical experience with arranging music for various ensembles, writing</p> |
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| required to accept, and the high expectations for students in this state; | drill for a set instrumentation, and using performances of local ensembles to assess performance in “mock-adjudication” examples |
| (5) the importance of building strong classroom management skills; | Students work on enhancing instruction through the use of technology, consistent instructional practices from various schools and drum corps, and through engagement with “master teachers” in their respective disciplines |
| (7) appropriate relationships, boundaries, and communications between educators and students; | Students interact with professionals and directors in competitive environments; students assist in instruction (observed in controlled environment) |

TAC §149.1001 Alignment

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| (1) Standard 1--Instructional Planning and Delivery. Teachers demonstrate their understanding of instructional planning and delivery by providing standards-based, data-driven, differentiated instruction that engages students, makes appropriate use of technology, and makes learning relevant for today's learners. | Course Objectives #8, 10, 11 Assessed through discussion and activities based on effective dissemination of materials in a modified classroom setting. |
| (2) Standard 2--Knowledge of Students and Student Learning. Teachers work to ensure high levels of learning, social-emotional development, and achievement outcomes for all students, taking into consideration each student's educational and developmental backgrounds and focusing on each student's needs. | Course Objectives #8 Assessed through classroom discussion of teaching practices and weekly demonstration of performance skills, as well as codifying marching style and instruction. |
| (3) Standard 3--Content Knowledge and Expertise. Teachers exhibit a comprehensive understanding of their content, discipline, and related pedagogy as demonstrated through the quality of the design and execution of lessons and their ability to match objectives and activities to relevant state standards. | Course Objectives #1, 2, 3, 5 Assessed through weekly projects, video assessments, and in-class collaborations. |
| (4) Standard 4--Learning Environment. Teachers interact with students in respectful ways at all times, maintaining a physically and emotionally safe, supportive learning environment that is characterized by efficient and effective routines, clear expectations for student behavior, and organization that maximizes student learning. | Course Objectives #6 Assessed through weekly interactions with the instructor of the course and discussed when appropriate during mock teaching assignments. |
| (5) Standard 5--Data-Driven Practice. Teachers use formal and informal methods to assess | Course Objectives #9 |

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| student growth aligned to instructional goals and course objectives and regularly review and analyze multiple sources of data to measure student progress and adjust instructional strategies and content delivery as needed. | Students are instructed to assess and describe various elements of ensemble performance and the correlation of score-based performance, as well as its lack of consistency. |
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