

MUSC 4883 Section 101 – Advanced Conducting

Spring 2021 TR 9:30-10:50 AM Fain Instrumental Music Building 105

Contact Information

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Course Description

Advanced 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 Advanced 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 4883 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.

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).

Student Learning Outcomes

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.

Required Materials

- A professional-level baton to the accepted measurements (this includes choral and instrumental students)
- 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)
- Supplemental Conducting Packet
- Metronome/Tuner App for your phone (recommend Total Energy Tuner)

Recommended Materials

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 on their ability to arrive to the assigned events and their performance in recital class (this does not apply to first semester students).

Grading

The grading will be represented by the following formula:

- 20% Class Discussion Assignments and Listening AssignmentsFive Discussions and Five Listening Assignments (each 10% of the 20%)
- **50%** Conducting Examples Five in-class conducting examples at 10% each
- **30%** Exams (with listening section) Two exams at 30% of Examination Grade Final Exam at 40% of Examination Grade*

*For example, your Final Exam is weighted as 10% more than the other exams, but still constitutes only just over 1/3 of your total exam grade, which is 30%.

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.

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.

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. <u>Late assignments will only</u> <u>be accepted in the event of an **extreme** circumstance.</u> 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 5 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 two (2) works found on the list below.

Examinations

There are three exams for this class, each counting ten percent towards your total grade. The three exam dates are (in order):

Thursday, February 11th, 2021 – Exam One (online until February 18th @ 11:59 PM) Thursday, March 18th, 2021 – Exam Two (online until March 25th @ 11:59 PM) Thursday, April 22nd, 2021 – Final Exam (online until April 29th @ 11:59 PM)

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 individuals 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.

To be clear, academic dishonesty is regarded as an offense, which is disciplinary in nature although its control is essential to the academic enterprise. The list that follows includes examples, although not all-inclusive, of academic dishonesty.

Copying from another student's exam

- Purchase of term papers turned in as one's own
- "Padding" items on a bibliography
- Feigned illness to avoid an exam
- Submission of same term paper to another class without permission
- Study of a copy of an exam prior to taking a make-up exam
- Providing another student answers during an exam
- Use of notes or book during the exam when prohibited
- Turning in a "dry lab" without doing the experiment
- Sabotage of someone else's work (on disk, in lab, etc.)
- Collaboration on homework or take-home exams when instruction called for independent work
- Providing test questions to student(s) in another section of the class
- Sharing of answers during an exam by using a system of signals
- Plagiarism: appropriating or passing off as one's own work the writings, ideas, etc. of another, i.e.,
- copying without giving credit due, forgery, literary theft, or expropriation of some other's work
- Writing a term paper(s) for another student
- Alteration or forging of official college document
- Submission of tutor or other resource work assignments as one's own
- Violation of copyright(s)
- Cheating on exams, papers, assignments, etc.

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 students' 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.

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

Seating arrangements – All classes for Advanced Conducting will be held in FA105 (unless otherwise designated) in a predetermined setup (to be provided on the second rehearsal day).

Face coverings –MSU policy for indoor and outdoor classes and rehearsals applies. In addition, students that play woodwinds and brass will be provided masks appropriate for their respective instrument (we will play in class in some cases). Please do not share these with anyone.

Flexibility – At any time, we may transfer Advanced Conducting to an online (adapted) course. In this instance, the class will continue until the overall work is commensurate with the credit amount. Accommodations will be provided. Illness and accommodations will be done on a person-to-person basis.

Attendance – Attendance is expected at all times, and absence from a class needs to be communicated as quickly as possible. Attendance will be taken every class.

D2L – D2L is an official means of communication and repository of class records, music, and materials for marching band.

Cleaning protocols – no instruments (or batons) are to be shared at any time. When an instrument is stored in its place, it should have enough proper space to allow for social distancing.

Office hours – Since Advanced Conducting rarely requires office hours, all inquiries/questions regarding this class should be done via email and/or online meeting (only in exceptional instances).

Social distancing – All music courses will adhere to the minimum 6-ft. rule, and will also begin with further distancing, depending on the activity.