



MUSC 4883 Section 101 – Advanced Conducting

Spring 2021

TR 9:30-10:50 AM

Fain Instrumental Music Building 105

Contact Information

Instructor: Dr. Matthew D. Luttrell

Office: Fain Instrumental Music Hall 105 (Office hours posted and appointments available)

Email: matthew.luttrell@msutexas.edu

Phone: (940)-397-4210

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 Assignments
Five 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.

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.

