



MUSC 4883 Section 201 – Advanced Conducting

Spring 2022

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)
- Supplemental Conducting Packet
- Metronome/Tuner App for your phone (recommend Total Energy Tuner)

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)
Fort Lauderdale, FL: Meredith Music.
- 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

The grading will be represented by the following formula:

40%	(400 pts.)	Conducting Examples Five in-class conducting examples at 100 pts. each
20%	(200 pts.)	Two Class Discussion Assignments and two Listening Assignments
10%	(100 pts.)	Macro-Micro-Macro Project
10%	(100 pts.)	Conducting Observation
20%	(300 pts.)	Exams (with listening section) Midterm exam at 100 pts. Final Exam at 100 pts.

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

Tuesday, March 8th, 2022 – Midterm Exam (online until March 11th @ 11:59 PM)

Tuesday, May 3rd, 2022 – Final Exam (online until Friday, May 6th @ 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 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.

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.