Syllabus
MUS 273 Instrumental Conducting
Associate Professor - R. Tad Greig
Tue. + Thurs. 8:30 – 9:10

Required Materials: **Battisti, F, Garofalo, R.** Lead and Inspire:A Guide to Expressive Conducting. There will also be many handouts. You are responsible for organizing them.

Additional Materials: 3-ring binder, 1 baton (as described in class) and one vhs tape.

Recommended Reading: Boonshaft, Peter Teaching Music with Purpose. AND Teaching Music with Passion, Meredith Publications, Galesville, MD
Hunsberger, Donald and Ernst, Roy The Art of Conducting, 2nd ed. New York, **Green, Elizabeth** The Art of Conducting 6th ed. Prentice Hall, NJ, **Maiello, Anthony**. Conducting: A Hands On Approach. 2nd ed. Belwin Mills Publishing. 1996. **Miles, Richard** Teaching Music Through Band Performance, vols. 1 – 4 GIA Publications, Chicago, IL.

I. Pre-Requisite- Successful completion of MUS 271

Conducting is first and foremost "Communication". This communication is defined as the explanation of the conductor's desire for the musical performance; what, how and why the ensemble and piece should sound a certain way.
With this statement in mind, it is imperative that the conductor has the sound of the work in mind. He/she should also be very aware of the potential of the ensemble.
It will be the goal of this course to have the students learn/reinforce; pedagogical aspects of conducting, communication skills, score analysis, time management and baton technique so that they will have the potential to be an effective conductor/communicator.

Conducting is also leadership. To be an effective leader, you must be prepared, motivated, dedicated and dynamic.
Materials – baton, text book, Bach Chorale (warm-up method), Wind or String Instrument, VHS tape

Topics covered throughout the semester

Symmetrical and asymmetrical meters and patterns
Effective use of the left hand
Effective non-verbal communication, facial and gesture command
Score Analysis/purpose

*Remember that in conducting the baton is simply a non-sounding instrument, it must be practiced as you would practice your Instrument, Keyboard or Voice.

The key for effective and affective learning will be your preparation for each class. You will be given one copy of the Bach Chorales book to prepare for each class on your instrument(s). Be prepared to sing these as well as play them. If you are a vocalist or keyboardist, choose an instrument to pursue from your past pedagogy experience to develop. If you are an instrumentalist, consider a secondary instrument. The purpose of this is for conducting practice not for the development of a lab band so prepare outside of class.

Movement, gesture, communication as well as technical skill and musical understanding must be brought to the class for development.

Remember that every time you are afforded the opportunity to stand on the podium should be highly regarded and should not be time wasted.

Topics covered throughout the semester

Symmetrical and asymmetrical meters and patterns
Effective use of the left hand
Getting over your fear of expressive movement, movements that convey the music
Effective non-verbal communication, facial and gestural command
Score Analysis and graphing

Remember that in conducting the baton is simply a non-sounding instrument, it must be practiced as you would practice your Instrument, Keyboard or Voice.

II. Assignments and Exercises - There will be actual (with live ensembles) and facsimile conducting experiences (with recording). Additionally there will be score analysis and entrance/release quizzes. You will possibly have time in front of a large ensemble (this will be somewhat limited). You will also have the opportunity of conducting the method ensemble. The class members will also form an ensemble. We will use a variety of primary and secondary instruments to form this group.
Suggested experience: please contact members of the various chamber ensembles on campus. As for a score, take a week to study, to attend their rehearsals to listen and then to conduct. (I suggest woodwind quintet, brass quintet, flute choir, Masterclass brass or woodwinds)
You will also be assigned a score(s) from various large ensembles to prepare along with the primary conductor. You will at one or more times work with the ensemble on this work and will be additionally responsible for substituting for the conductor case of absence.
Exercises to include: Symmetrical and asymmetrical beat patterns, left hand independence drills, expressive conducting (Bach Chorales). You will need to bring an instrument to class (primary, secondary)
III./Attendance Policy – As this class meets two times per week, 2-unexcused absences = the lowering of the grade by one letter. Tardies equal ½ of an unexcused absence. This course revolves around classroom interaction, participation and evaluation. Therefore, one must be present to interact and participate.
IV. Outcomes and Assessment: Tests and quizzes 20% (mostly performance based), Conducting observations 60%, Classroom Participation and Homework 20%.
As this is the second term of conducting it will be assumed that students will have a competent understanding of basic patterns, score analysis and instrumentation.
Students will be able to: lead an ensemble musically, efficiently analyze a piece of instrumental music, understand score order, use cueing gestures effectively, will have an initial understanding of rehearsal format (to be developed further through MUS 184 Instrumental Methods).
Assessment measures to include: Metric exercises, Hindemith independence exercises, Chorale conducting, potential quizzes on text material
V. Academic Integrity – This policy is readily available in the First year guide (pg. 159) as well as the Student Handbook (pg. 22) and on the Westminster College web-site. You should become acquainted with this policy.
VI. Students with Disabilities - Westminster College is committed to providing services and support for students with physical, psychological, visual, hearing or learning disabilities as defined by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. All students who seek accommodations for diagnosed disabilities should contact the director of the Office of Disability Resources for further information.
VII. Class Schedule

Week 1: What are the qualities of a good conductor? What are your fears about stepping onto the podium?
Read Introduction: What are the responsibilities of a conductor?
Discussion regarding being comfortable with oneself.
Equipment, baton holding techniques, physical stance
Review of basic patterns 4/4, ¾, 2/4, 5/4, 6/8, 9/8, 12/8. Assign Instruments for class

Week 2: Chapter 2 Exploring Parameters of Body and Space: Practice listed exercises (outside of class as well). Discuss 4 planes of conducting. Use of the "hinges" in conducting. Prepare assigned Bach Chorales

Week 3: Chapter 3 Motion and Emotion: Direction, Design, Velocity and Weight. How can one use these to convey various emotions within a work(s). Begin Individual conducting of Bach Chorales with class ensemble.

(from this point on, be prepared to conduct assigned chorales with the class as well as with the Wind Ensemble or other warm-up chorales with Symphonic Band)

Week 4: Chapter 4 Neutral Gesture – understanding the physical pattern. What options are there? (ie. In 6 or 7). Instrumental arrangements from back of text will be handed out to prepare for excerpt conducting. Continued Chorale Conducting. *Pass out correlated examples for preparation by class instrumentalists.

Week 5 Chapter 5 Six basic Conducting Styles
Review smooth/expressive movement. Examine exercises on pg. 37. Contrast with exercises on pg. 39. Chorale Conducting

Week 6 Chapter 6 + 7 Starting and stopping/Dynamics and cueing. Preparatory gestures and releases. Use correlated exercises. (be prepared to play as well as conduct.

Week 7 Chapter 8 The Conductor's Left hand. What power does this hand have?
How should it be used? What signs, mean what?
Continued chorale and excerpt conducting

Week 8 BREAK

Week 9 Chapter 9 Preparing the Score. Appropriate markings for easier understanding
Continued Conducting. Score analysis

Week 10 Chapter 10 Rehearsing the Music. How to address your musicians. Rehearsal Protocol. Verbal cues

Week 11 Chapter 11 Nonverbal Cues. Using the body to convey the musical message.

Week 12 Chapter 12 The contemporary score. Developing an understanding of the markings associated with more contemporary writing.

Week 13 Coda: Discussion of what we have learned

APRIL 19 – No Class due to PMEA State Conference

Week 15 Remaining semester: Conducting and evaluation. Exercises from Book, Chorales, Warm-ups for Band or Wind Ensemble, possibly some band excerpts. Basically, we are going to take the theory and put it into practice.

Final Exam The Final exam will encompass the final class, plus the final schedule. It will include the conducting of a full scale work (recorded accompaniment). Analysis of the score will also be required

*Additional skills development throughout the semester: transposition, score analysis, error detection