Course Syllabus
Advanced Instrumental Conducting
Dr. R. Tad Greig - Professor
Studio F, Ext 7279
Mondays, Wednesday, 8:30 – 9:10, Room 51

Reading Materials: The Interpretive Wind Band Conductor, John W. Knight
Following Scores must be purchased (J.W. Pepper should have). Copies of the Bach Chorale books for your instrument. Two Scores of your choice, providing opportunities for development (must purchase). Must clear choices through Professor
You can find most of what you would be interested in at J.W. Pepper;
https://www.jwpepper.com/sheet-music/concert-band-music.jsp

I. Pre-Requisite- Successful completion of Basic and Instrumental Conducting Courses. 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 and baton technique so that they will have the potential to be an effective conductor/communicator.
As this is an Advanced course, evaluation will be more stringent, preparation will be a given.

II. Course Requirements:
1. Class Attendance – Class meets two times weekly, however any unexcused absences more than two will result in an automatic lowering of the grade one letter. Excused absences must be called in to Dr. Greig in advance. The student is responsible for all material covered in the class missed.
2. Tests and Quizzes – There will be multiple pedagogical as well as performance quizzes. There will also be opportunities to conduct excerpts with the college ensembles. One analysis project will be required.
3. Content – Students will review information covered in conducting class and various instrumental pedagogies, approaching them from the perspective of the conductor. Additional topics will include motivating students, podium preparation, affective use of left hand, shaping the music/not the pattern, conducting contemporary music. Appropriate score analysis techniques reviewed from MUS 184. The Knight text has many excerpt references, and I will have score pages of these excerpts. It is the STUDENTS responsibility to find the audio files of references repertoire for practice and discussion.

III. Grading Scale: Conducting observations 40%, Analysis and diagramming 20%, Classroom Participation and discussion 30% (excerpts), Skills assessment 10%

IV. Outcomes and Assessment: Students will develop and demonstrate more in-depth understanding of the pedagogy of conducting. Additionally, students will better understand the kinesthetic significance within the art of non-verbal communication. Students will be able to run an organized rehearsal and demonstrate pedagogical understanding of the warm-up process. Outcomes/Assessment - conducting performance, within the classroom as well as with ensemble(s), Written work (analysis) and classroom interaction. Examination on rehearsal processes. Rubrics, similar to those from Instrumental Conducting, will be used.

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.

VI. Synthesis/Transfer – enrolled students will draw on experiences from Basic Conducting, Instrumental Conducting, Choral Conducting and all ensemble experiences relating to movement, style, interpretation, expectation and preparation. Information from both Instrumental Methods (MUS 183) and Choral Methods (MUS 184) will be reviewed.

Assignments - There will be actual (with live ensembles) and facsimile conducting experiences (with recording). We will also video tape and analyze the physical movement and communication. Students will be responsible for excerpts used in Wind Ensemble Rehearsal. Additionally, there will be score analysis and entrance/release quizzes. You will have time in front of a large ensemble (this will be somewhat limited). You will also have the opportunity of conducting the method ensemble. Suggested experience: please contact members of the various chamber ensembles on campus. You will need to look for recordings of examples listed in the text for practice.

As this is the second term of conducting it will be assumed that students will have a competent understanding of basic patterns, score analysis, left hand clarity, instrumentation and transpositions.

Topics covered throughout the semester
Symmetrical and asymmetrical meters and patterns
Effective use of the left hand
Effective non-verbal communication, facial and gestural command
Score Analysis and graphing – Key works for band TBA (conducting, researching, graphing)
Motivation from the podium
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.

Outline

Week 1: Aug 28, 30
Discuss the text, the approach to the class, responsibilities. Read “Conductors who changed my Life”, pgs 1 – 3 for discussion. Read pgs. 4 – 9 and be prepared to discuss/review, some basic information. Discuss the “Nikisch grip” and be prepared to discuss/debate its relevance. Excerpts – Chester, William Schuman, Hammersmith, Holst, Chester, Schuman (all excerpts occur at the beginning of each work) (Scores must be chosen and ordered by now), find quality recordings

Week 2 +3 Sept 4, 13
Read pgs. 10 – 14. Continue with excerpts: Caccia and Chorale, Clifton Williams (chorale section, opening). Research John Paynter as a conductor Refining the “prep”. Discuss the Strauss quote on pg. 10. Excerpts: Handel in the Strand, Grainger, Scenes from the Louver, Delo Joio, (mvt 2, meas 9), Irish Tune from County Derry, (Opening), Lincolnshire Posey, Grainger (mvt 2 Horkstow Grange, opening)

Week 4 Sept 17, 19
Read pgs 16 – 28. Refining the preparatory beat. Chorale Books: Application of what we have been discussing to date, baton, grip, stance, prep/ downbeat
agreement, conveying movement with style. Remember video buddies video buddies, we still do this. Following your chorale conducting, you will discuss your intent for the chorale.

Week 5  Over break, prep score examples for Moorside suite, mvt 3 opening, First suite in Eb, mvt 2, meas 30 – 33, Lincolnshire Poser, Lord Melbourne, meas 50, Irish Tune from County Derry, last meas. Demonstrations of interpretation in class Prep opening of Elsa’s Procession Transcription and opening of Hanson’s Chorale and Alleluia for Monday Oct 30. You should have scores and should begin mapping

Week 6  Review of excerpts from week five. Re-metering to achieve clarity and style.

Week 7  Discussion of your scores and interpretations of them. Give an introduction of the work and how you will interpret it. This may take more than the week Read pgs 30 – 38. Listen to Rufford Park Poachers from Lincolnshire Posey Also Emperata Overture, Claude T. Smith, 9/8 and 7/8 bars.

Week 8  Focus on your scores and conducting excerpts from them. You will give a description of the section and then conduct accordingly. This will take both Classes. Read 77 – 83. Discussion on over conducting on Oct 25

Week 9  Discussion of over conducting. Practical = Artistic (what does this mean to you) More work on your final scores – As before, choose a section and discuss your Interpretation (relate to the style of the work and your physical presentation)

Week 10  Read Podium Pitfalls, pg 87 – 93 - Discussion Knowing what we know now, re-visit Bach chorales with class and with Wind Ensemble. **Score map for one of your pieces is due**

Week 11  Final pieces – more discussion on challenges related to your pieces and what you are doing with them. Be prepared to discuss two more areas that provided a challenge or multiple ways to consider interpretation. Receive copies of chapters from Elizabeth Green “The Modern Conductor”. Be prepared to discuss following week. Hopefully some conducting opportunities with Wind Ensemble TBA

Week 12  Discussion of Green chapter on “The virtuosic conductor” as well as transpositions. 15th is a “catch-up day”. Transpositions due following Monday

Week 13  Transposition worksheet due, check in on score map of second score

Week 14  Discuss the conducting of your pieces, details and rubric for assessment. We may start conducting projects at this time

Week 15  Begin conducting finals, this will take numerous classes. We will do everyone’s “piece 1”, then “piece 2”.
Instrumental Conducting (MUS 274)
Final Conducting projects (Rubric)
Conducting Evaluation - 5 points per category

4-5 – Exceeds required skill, 3-2 – Meets required skill, 1 – Needs improvement

Name _______________________________ Piece _______________________________

Ready – (correct posture, hand position, head position)

Prep-Downbeat Agreement – (style or preparatory gesture =’ s tempo and style of downbeat)
Did the prep change related to context (tempo, dynamic, etc.)

Cues – (eye contact, connected with eyes and gesture)

Changes in the music - was there logic in the approach to; accel-rit, ten., fermata approach and release, accents etc.

Pattern – (were metric patterns clear and readable. Was the size of the pattern consistent with the dynamic of the music). Style of the music conveyed through physical mvt.

Left Hand – (was the left hand used to shape the music effectively). Were cues specific and in style