

Instrumental Conducting I

MUS 314
Course Syllabus

Instructor: Adam Fontana
Fall 2016
Monday-Wednesday
10:00-10:50am

Room: PAC 326
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Office Hours: TBA
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Required Materials

- Course Packet (digital or hard copy)
- Baton (included in Lab Fee)
- 4GB SD Flash Memory card (for video recording and review)

Course Rationale

The role of the conductor has many facets- musician, artist, teacher, leader, coach, etc. It is important for the professional musician to understand the basic elements of conducting so that one can not only lead an ensemble, but so they can also understand the relationship between conductor and ensemble. Developing basic skills in conducting will continue the development of comprehensive musicianship, with an emphasis on conducting, score reading and rehearsing.

Course Objectives

Students in this course will:

- Learn about how to engage and lead others as a conductor
- Learn about the basic principles of movement as they relate to conducting
- Develop a physical, nonverbal vocabulary that allows for the communication of creative musical ideas to others.
- Develop coordination, including independent movement of the right and left hands, face and torso
- Develop comprehensive musicianship through score study
- Demonstrate fundamental conducting skills, including use of the baton and basic conducting techniques
- Develop knowledge of instrumental transpositions

Attendance and Participation

Your attendance is crucial, as the main way to improve as a conductor is to actually conduct others. You may miss no more than 2 class meetings for any reason. Any class periods missed beyond that will result in a letter grade reduction (for example, A to A-). There may be instances when conflicts will arise between events. It is the student's responsibility to contact the instructor at least 2 weeks in advance to discuss alternative assignments where deemed appropriate by the instructor. Because conducting exams will require you to conduct the class, it will be impossible to makeup at alternate times than during announced exams. Please look at your performance calendars and make necessary arrangements sooner rather than later. Any student arriving more than 10 minutes late to class will be marked absent.

Grading

- 4 conducting rounds (40%)
- 4 self evaluations (15%)
- Score study project (20%)
- Participation, Written Responses and Quizzes (25%)
- Transposition Quizzes (Pass-Fail)

Letter grades will be assessed using the following rubric:

A	90-100%
B	80-89%
C	70-79%
D	65-69%
F	below 65%

Conducting Round Self-Reflections

Every conducting round will be video recorded. After you conduct and watch your video, write a one-page, 12-point font, single-spaced essay reflecting on your performance. Part of your reflection should be about how you actually did during the conducting round- things you were successful at, and things that did not achieve the desired results, etc. Part of the reflection should also address your plan for how to improve various aspects of your conducting in the future. Specificity will be very helpful towards your growth as a conductor, on and off the podium.

Score Study Project

Score study is one of the most important aspects of being a conductor. Having the ability to thoroughly dissect a score requires knowledge in areas such as music theory, aural skills, music history, world history, and orchestration. During the course of the semester, you will create a project that shows a deep knowledge of an orchestral or wind ensemble work. This project should not only demonstrate your knowledge of the score, but also it's composer, the reason for its creation, and any other information that would aid, enhance and deepen your performance of the piece for you and your ensemble. I must approve the piece you choose to study- submit your idea(s) via e-mail by **5pm on date TBA**.

The first portion of the score study project will be a complete transposition of a transposed score into a Score in C. Score transpositions must be done *by hand*. You may not use notation software to complete this portion. Once the piece is transposed, you will complete a thorough analysis of the work, including but not limited to formal, melodic and harmonic analyses. The marking of emotional and Laban descriptors for every measure is required. Each member of the class will be able to view and obtain your score transpositions and analyses, as they will be shared on Blackboard. Score transpositions and analyses are due in class **Week 14, date TBA**

Student Conduct and Academic Honesty

UMKC has specific guidelines for student conduct and academic honesty that can be found in the UM system Collected Rules and Regulations: http://www.umsystem.edu/ums/rules/collected_rules/programs/ch200/200.010_standard_of_conduct

ADA Statement

UMKC is committed to accommodating student disabilities. I will make all reasonable efforts to accommodate any student with needs as addressed by the Americans with Disabilities Act. Call 235-5696, visit <http://www.umkc.edu/disability> or e-mail disability@umkc.edu to register with our disability office.

Academic Calendar

<http://www.umkc.edu/registrar/acal.asp>
Academic Inquiry Course Discussion and Privacy
[http://www.umsystem.edu/ums/rules/collected_rules/programs/
ch200/200.015_academic_inquiry_course_discussion_and_privacy](http://www.umsystem.edu/ums/rules/collected_rules/programs/ch200/200.015_academic_inquiry_course_discussion_and_privacy)

Campus Safety

<http://www.umkc.edu/umkcalert/>; <http://www.umkc.edu/police/>; Police: 816-235-1515 or 911

Grade Appeal Policy

<http://www.umkc.edu/catalog/gradeappeals>

Discrimination Grievance Procedures for Students

http://www.umsystem.edu/ums/rules/collected_rules/grievance/ch390/grievance_390.010 [http://
www.umkc.edu/diversity/documents/complaintprocess.pdf](http://www.umkc.edu/diversity/documents/complaintprocess.pdf)

Statement of Human Rights

<http://www.umkc.edu/diversity/>

English Proficiency Statement

Students who encounter difficulty in their courses because of the English proficiency of their instructors should speak directly to their instructors. If additional assistance is needed, they may contact the UMKC Help Line at 816-235-2222 for assistance.

Conductor Video Responses

For each of the lists below, write a one-page, 12-point font, single-spaced page in response to the videos you see/hear. This assignment is designed to help you see world-class conductors in action, and learning about how they do it, and how they can inspire us to be better conductors. Some questions you may address in your response can include: How do they make you reflect upon your own conducting? What aspects of this conductor's performance makes you take notice? Do they do anything that you admire? How can you recreate that sound/gesture in your own conducting? How would you feel as a player in their ensemble?

Video List 1

- Carlos Kleiber: Beethoven, Symphony No. 7, movement 2
<https://www.youtube.com/watch?v=bqtPVEuAbzM>
- Leonard Bernstein: Haydn, Symphony No. 88, movement 4
<https://www.youtube.com/watch?v=oU0Ubs2KYUI>
- Gustavo Dudamel: Márquez, Danzón No. 2
<https://www.youtube.com/watch?v=PA7vElj6Lzk>

Video List 2

- Kirill Petrenko: Scriabin, *Le Poème de l'extase* (excerpt)
<https://www.youtube.com/watch?v=DqVz7Y2k4YU>
- Claudio Abbado: Debussy, *La mer*, movement 1 (beginning to 8:28)
<https://www.youtube.com/watch?v=SgSNGzA37To>
- Frederick Fennell: Grainger, *Lincolnshire Posy*,
<https://www.youtube.com/watch?v=-mwe4E0dJZE>

Video List 3

- Sir George Solti: Wagner, *Götterdämmerung*, WWV 86d, Act 3: Siegfried's Funeral March
<https://www.youtube.com/watch?v=nkOiKy6sXfM>
- Sándor Végh: Mozart, Piano Concerto No. 23, movement 1, Radu Lupu, piano
<https://www.youtube.com/watch?v=w9y5Zko7XIs>
- Carlos Kleiber: J. Strauss, Overture from "Die Fledermaus"
<https://www.youtube.com/watch?v=7HDmIFT0pHY>

Course Calendar

Week 1- The Role of the Conductor

M- Course orientation and introduction, measure for batons
W- Non-verbal communication, aesthetics and the conductor
READ: Walter- *On Music and Music Making*

Week 2- Laban and Aesthetics

M- Conducting and Aesthetics, "Charades"
W- Laban movement principles and their implications for conducting
READ: Jordan- *Evoking Sound*, p. 27-46
DUE: Bring 1:00 of music that *moves* you to class

Week 3- Sound and the Body

M- Continued work with Laban. MPA discussion: Thoughts on the "Fear of Failure" and the "Desire to Do a Good Job"
READ: Schwiebert, p. 15-40 (Overture and Part 1)
W- Conducting Round 1 practice
DUE: Written responses to Conductor Video List 1

Week 4- Conducting Round #1

M- **EXAM- Conducting Round #1**
W- **EXAM- Conducting Round #1**

Week 5- "What do you want to hear"

M- Introduction to score study and transpositions
DUE: Self Reflection on Conducting Exam #1
W- Principles of movement- safety, posture and motion
READ: Greene- Chapter 12 (Clefs and Transpositions)

Week 6- Tools of the Trade

M- The Baton, principles and movement
DUE: Written responses to Conductor Video List 2
READ: Battisti- "Conducting Isn't Easy"
W- Continuing work with the baton and patterns. Speed, space, weight, flow
READ: Greene- Chapter 2 and 4

Week 7- Beginnings, middles and ends

M- "HOW, not NOW," and showing varying types of cues, fermatas, and releases
W- Review beginnings, middles and ends of gestures, and begin work with chorales

Week 8- Preparation for Round 2

M- Conducting the class and receiving feedback to prepare for Conducting Exam #2
QUIZ: Transposition Quiz #1
W- Conducting the class and receiving feedback to prepare for Conducting Exam #2 continued

Week 9- Conducting Round #2

M- **EXAM- Conducting Round #2**

W- **EXAM- Conducting Round #2**

Week 10- Mixed Meters and Subdivision

M- Begin working with mixed meters and subdivisions

DUE: Self Reflection on Conducting Exam #2

W- Practice with mixed meters and subdivisions

READ: Winger, "From the Back of the Rehearsal Room"

Week 11- Group Practice

M- Group practice for Exam 3

W- Group practice for Exam 3

DUE: Written responses to Conductor Video List 3

Week 12-Conducting Round #3

M- **EXAM- Conducting Round #3**

W- **EXAM- Conducting Round #3**

Week 13- Score Study and Transpositions, Part 2

M- Returning to score study. Group study of pieces for final conducting round

DUE: Self Reflection on Conducting Exam #3

W- Discussion about MPA in relation to conducting final exam, practice for Exam

QUIZ: Transposition Quiz #2

READ: Huang and Lynch- *Thinking Body, Dancing Mind*, p. 87-108

Week 14- Final round practice

M- Conducting the class and receiving feedback to prepare for Conducting Exam #4

W- Conducting the class and receiving feedback to prepare for Conducting Exam #4 continued

DUE: Score Study Project

Week 15- Final Conducting Round

M- **EXAM- Conducting Round #4**

W- **EXAM- Conducting Round #4**

During Finals Week, date TBA

DUE: Self Reflection on Conducting Exam #4 and the semester