

# Instrumental Conducting II

MUS 316  
Course Syllabus

**Instructor:** Adam Fontana  
**Spring 2017**  
**Monday-Wednesday**  
**10:00-10:50am**

**Room:** PAC 326  
**Telephone:** TBA  
**Office Hours:** TBA  
**Email:** avf9rb@mail.umkc.edu

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## Required Materials

- Course Packet (same packet as MUS 314)
- Baton
- 4GB SD Flash Memory card (for video recording and review)
- Full Score to *Lincolnshire Posy*

Grainger, Percy. *Lincolnshire Posy*, ed. Frederick Fennell (Boca Raton, Florida: Ludwig Masters, 2010).

## Course Rationale

The role of the conductor has many facets- musician, artist, teacher, leader, coach, etc. It is important for conductors to deepen their physical, aural and artistic skills so they can effectively lead an ensemble. Understanding the role and process of being a conductor has an enormous effect on the collective musicianship of their ensembles. Developing enhanced skills in conducting will continue the development of comprehensive musicianship, with emphasis on conducting, score reading and rehearsing. It will also allow future teachers and ensemble directors to have better rehearsals and performances.

## Course Objectives

Students in this course will:

- Continue to develop skills as a conductor, including use of the baton
- Develop a greater variety of movement and deeper connectivity to musical sound through physical gesture
- Continue development of a physical, nonverbal vocabulary that allows for the communication of creative musical ideas to others
- Develop comprehensive musicianship through score study
- Demonstrate enhanced physical and aural skills from the podium
- Develop mastery 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 analysis (10%)
- Score reduction (10%)
- Rehearsal Observations (5%)
- Participation, Written Responses and Quizzes (20%)

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, 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 Projects**

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 an analysis that demonstrates a deep knowledge and understanding of a grade 5-6 orchestral or wind ensemble work. This project should not only demonstrate your knowledge of the score, but also its 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 third conducting round of the semester will require you to complete a score reduction of the work you have chosen. Examples of score reductions can be found in your course packet. We will begin using the score reductions in class during **Week 11, date TBA.** The final project is due **Week 14, date TBA**

### **Movement Observations**

Throughout the course of the semester, you will observe two types of artistic movement events, and write a one-page, single-space essay about your observations for each. One event must be a conducted performance, and the other can be any other type of artistic movement event. Examples of artistic movement events can include dance recitals, attending the ballet, or concerts with a

conductor, etc. When writing about the event, you should address how the body movement you observe influences your thoughts on movement, how it helps your growth as a conductor, and how the movement enhances or detracts from the art being shared.

### **Final Conducting Round**

The final conducting round will be conducting the University Wind Ensemble through of a movement of Percy Grainger's *Lincolnshire Posy*. This conducting round is the culmination of two semesters of conducting study, and will be treated like a mock-conducting audition, like one might encounter when applying for jobs, auditioning for graduate school, etc. This opportunity is a good time to get video footage for applications that you may encounter in the future, but it is primarily a chance for you to conduct a large ensemble before you student teach, or graduate.

### **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](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](mailto: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.umsystem.edu/ums/rules/collected_rules/grievance/ch390/grievance_390.010) <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.

## Course Calendar

### **Week 1**

M- Course orientation and review from MUS 314  
W- Expressiveness and inspiration as a conductor, developing a conducting philosophy  
    READ: Greene- *Variations on a Blue Guitar*, 67-72, 110-115, 133-140

### **Week 2- Eliciting Sound**

M- Review of movement principles and Laban  
    REVIEW: Laban gestures  
W- Breath and the sound  
    READ: Arnold Jacobs reading

### **Week 3- Style and Shape**

M- Dynamics and Articulations  
    READ: Copland- *What to Listen for in Music*, p. 7-25  
W- Momentum and Tempo

### **Week 4- Practice for Conducting Round 1**

M- Practice for Conducting Round 1  
W- Practice for Conducting Round 1

### **Week 5- Conducting Round 1**

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

### **Week 6**

M- Individual Video Review  
    **DUE:** Self Reflection on Conducting Exam #1  
W- Musical implications of asymmetric meters and subdivisions

### **Week 7- What's your plan?**

M- Changing your plan: What happens when you don't get what you want?  
    READ: Czikszenmihalyi- *Flow*, p. 71-93  
W- Influencing sound  
    **DUE:** Movement Observation #1

### **Week 8- Practice for Conducting Round 2**

M- Practice for Conducting Round 2  
W- Practice for Conducting Round 2

### **Week 9- Conducting Round #2**

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

### **Week 10- Rehearsal Techniques**

M- Individual Video Review  
    **DUE:** Self Reflection on Conducting Exam #2  
W- Being in the past, present and future

**Week 11**

M- Practice for Conducting Round 3 with score reduction

**DUE:** Score Reduction Project

W- Practice for Conducting Round 3 with score reduction

**Week 12- Conducting Round 3- Score Reduction**

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

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

**Week 13**

M- Individual Video Review

**DUE:** Self Reflection on Conducting Exam #3

W- Conductor Health and MPA

**Week 14- Practice for Conducting Round #4**

M- Practice for Final Conducting Round- Lincolnshire Posy

**DUE:** Score Transposition and Analysis due

W- Practice with for Final Conducting Round continued

**Week 15- Conducting Round #4**

M- Final Preparations for Final Conducting Round

**DUE:** Movement Observation #2

**Thursday, May X- Final Conducting round with University Wind Ensemble**

Lincolnshire Posy

**During Finals Week, date TBA**

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