ST. AMBROSE UNIVERSITY

College of Arts and Sciences

MUS 319: Conducting

Syllabus Fall 2018

**Class time:** Monday, Wednesday, 1:00–2:15

**Location:** Galvin Fine Arts Center, Room 120

**Instructor:** Nathan Windt, first-half; Nicholas Enz, second-half

**Office:**  109 Galvin (Windt), 110 Galvin (Enz)

**Phone:** 563.333.6146 (Windt), 563.333.6149

**Hours: To be announced**

**E-Mail:** [windtnathanj@sau.edu](mailto:windtnathanj@sau.edu) and [enznicholasj@sau.edu](mailto:enznicholasj@sau.edu)

**Required Materials:**

1. Baton–Dr. Enz has obtained a large sample of conducting batons from Custom Batons in Minneapolis. Custom Batons has provided a large variety of batons for you to sample prior to purchasing. You will have ample time to practice/sample the batons, as they are not required for the first half of the semester. Other local music stores sell batons, including West, Griggs, etc. If you need help in obtaining a baton, seek help from one of the instructors.
2. Textbook–Hunsberger, Donald and Roy Ernst. *The Art of Conducting, Second Edition.* New York: McGraw-Hill, Inc., 1992.
3. Froseth & Grunow. *MLR Instrumental Score Reading Program Workbook.*GIA Publications (1979). **NOTE:** This will only be used in the 2nd half of the class**.**

**Objectives:**

As an introduction to the art of conducting, the class is intended to expose students to the fundamentals of good conducting technique, provide the opportunity to apply and refine these skills, and encourage the student to explore more advanced conducting topics. To these ends, the student should:

1. Master basic metrical patterns including simple and compound patterns of two, three and four as well as asymmetric patterns.
2. Clearly indicate entrances, cues and releases.
3. Indicate different varieties of articulation and vocal diction as well as changes in dynamics, tempi and styles.
4. Understand and apply different clefs and transpositions.
5. Develop a dynamic and expressive conducting style.
6. Understand basic principles of score study, rehearsal planning and diagnostic troubleshooting.

**Activities:**

1. Conducting exercises—Regular conducting activities and examinations usually based on materials from the text but possibly from other sources as well.
2. Reading assignments—As assigned from the text and other supplementary resources to be applied by the instructors.
3. Written exams—As scheduled, written exams will cover materials from class and the text as well as other sources.
4. Transposition exercises—Short exercises covering the basic transpositions and clefs encountered in a school setting.
5. Score preparation/analysis projects.
6. Rehearsal observations—Two observations of instrumental and/or choral rehearsals in which you are not a regular performer.
7. Conducting assignments/practicums—evaluations and reflections. The template for the first half of the class is included at the end of this syllabus.
8. Repertoire/Programming projects.
9. MLR Error Detection (2nd half only) **–**You will be assigned daily exercises from MLR workbook (65% of MLR Grade). The purpose of these exercises is to provide practice is error detection and as such, these exercises will be graded for completion. Throughout the semester MLR Quizzes will assess skills and progress in error detection. These quizzes WILL BE graded and are worth 25 points each (35% of MLR Grade).

**Attendance:**

Due to the experiential and laboratory-type work done in class, attendance is crucial to student and success and will be reflected in the grade. Unavoidable absences should be reported (email or phone) to the instructors to avoid penalty.

**Grading:**

Due to the dual nature of this course, half of each grading percentage will be derived from each of the instrumental and vocal components.

Vocal Portion (50% of total grade):

Class Participation/Conducting 50%

Assignments/Self Evaluations 30%

Midterm Exam 20%

Instrumental (50% of total grade):

Reading Guides 10%

Assignments/Quizzes/MLR 20%

Practicums 40%

Final Exam 30%

The grading scale for the course is as follows:

Scale (%): A: 100 – 96 A-: 95 – 91 B+: 90 – 88 B: 87 – 84 B-: 83 – 81

C+: 80 – 77 C: 76 – 73 C-: 72 – 70 D+: 69 – 65 D: 64 – 60

**Schedule**

Below is the proposed course schedule. This schedule is subject to change and all changes will be communicated in-class and via email.

**Vocal Portion (August 22-October 10)**

W 8/22 Introduction–what makes a good conductor?

M 8/27 Chapter 1: Posture, preparatory gestures and downbeats, releases, four- and three-beat patterns, style of articulation.

W 8/29 Chapter 1 continued. Practice excerpts: to be assigned from pp. 163–171 **(taping)**

M 9/3 **No class – Labor Day**

W 9/5 Practice excerpts from Chapter 1 continued. Chapter 2: Two-beat patterns, dynamics, ambidextrous conducting, communicating the ictus visually, alternative pattern styles

M 9/10 Chapter 2 continued. Practice excerpts: to be assigned from pp. 172–181 **(taping)**

W 9/12 Chapter 2 practice excerpts (continued, taping). Chapter 3: Using the baton, one-beat patterns, the left hand, additional releases

M 9/17 Chapter 3 continued; Practice excerpts: to be assigned from pp. 182–189 **(taping)**

W 9/19 Chapter 3 practice excerpts (continued, taping)

M 9/24 Chapter 4: Entrances on beats 2, 3, and 4, cues, endings

W 9/26 Practice Excerpts: to be assigned from pp. 190–214 **(taping)**

M 10/1 Chapter 4 practice excerpts continued; Chapter 5: Score study, sample scores, useful terminology, rehearsals

W 10/3 Chapter 5 continued; score study assignments due **October 8** (Excerpt 7–3 or Excerpt 5–1); Chapter 6: Subdivision of beats, entrances on incomplete beats

M 10/8 Chapter 6 continued; practice excerpts to be assigned from pp. 226–252

W 10/10 Midterm Exam: TBA (either Chapter 5 or Chapter 6 practice excerpt)

**Instrumental Portion (October 15-December 14)**

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**DISABILITY STATEMENT:** Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Office of Services for Students with Disabilities at 333-6161 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. Student Disability Services home page is <http://web.sau.edu/disabilityservices/default.htm>

**Additional reading:**

*Specialized choral:*

Abrahams, Frank, and Paul D. Head. *The Oxford Handbook of Choral Pedagogy*. Oxford: Oxford University Press, 2017.

Alwes, Chester L. *A History of Western Choral Music: From Medieval Foundations to the Romantic Age.* Volume 1. New York: Oxford University Press, 2015.

Alwes, Chester L. *A History of Western Choral Music: Romanticism through the Avant-Garde*. Volume 2. New York: Oxford University Press, 2016.

Emmons, Shirlee and Constance Chase. *Prescriptions for Choral Excellence: Tone, Text, Dynamic Leadership*. Oxford: Oxford University Press, 2006.

Karna, Duane Richard, ed. *The Use of the International Phonetic Alphabet in the Choral Rehearsal*. Lanham, MD: The Scarecrow Press, Inc., 2010.

Moses, Don V., Robert W. Demaree, Jr., and Allen F. Ohmes. *Face to Face with Orchestra and Chorus: A Handbook for Choral Conductors*. 2nd edition. Bloomington: Indiana University Press, 2004.

Phillips, Kenneth H. *Directing the Choral Music Program*. 2nd edition. New York: Oxford University Press, 2016.

Shrock, Dennis. *Choral Repertoire.* New York: Oxford University Press, 2009.

Shrock, Dennis, ed. *Choral Scores*. New York: Oxford University Press, 2015.

*Specialized instrumental:*

Battisti, Frank L. and Robert Garofalo. *Guide to Score Study for the Wind Band Conductor.*  Ft. Lauderdale, FL: Meredith Music Pub.

Galkin, Elliott. (1986). *A History of Orchestral Conducting; In Theory and Practice*. New York: Pendragon Press.

Grossbayne, Benjamin. *Techniques of Modern Orchestral Conducting.* Cambridge, MA: Harvard University Press.

Kohut, Daniel. *Instrumental Music Pedagogy.* Englewood Cliffs, NJ: Prentice-Hall, Inc. (out of print)

*Interesting Books About Conductors*

Bowen, José Antonio. *The Cambridge Companion to Conducting*. Cambridge: Cambridge University Press, 2003.

Lebrecht, Norman. *The Maestro Myth: Great Conductors in Pursuit of Power*. New York: Birch Lane Press, 1991.

Mauceri, John. *Maestros and Their Music: The Art and Alchemy of Conducting.* New York: Alfred A. Knopf, 2017.

Schoenberg, Harold C. *The Great Conductors.* New York: Simon and Schuster, 1967.

Service, Tom. *Music As Alchemy: Journeys with Great Conductors and their Orchestras.* London, Faber and Faber Ltd., 2012.

*Humor?*

Carlinsky, Dan and Ed Goodgold. (1991. *The Armchair Conductor: How to Lead a Symphony Orchestra in the Privacy of Your Own Home.* New York: Dell Publishing (Bantam Doubleday Dell Publishing Group, Inc.).

*General nature/advanced techniques:*

Demaree, Jr., Robert W. and Don V. Moses. *The Complete Conductor: A Comprehensive Resource for the Professional Conductor of the Twenty-First Century*. Englewood Cliffs, NJ: Prentice Hall, 1995.

Gibson, Mark. *The Beat Stops Here: Lessons on and off the Podium for Today’s Conductor.* Oxford: Oxford University Press, 2017.

Green, Elizabeth A. H. and Mark Gibson. *The Modern Conductor*. 7th edition. Upper Saddle River, NJ.: Pearson Education, 2004.

Leinsdorf, Erich. *The Composer’s Advocate: A Radical Orthodoxy for Musicians.* New Haven, CT.: Yale University Press, 1981.

Meier, Gustav. *The Score, the Orchestra, and the Conductor.* Oxford: Oxford University Press, 2009.

Rudolf, Max. *The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation*. 3rd Edition. New York: Schirmer Books, 1995.

Schuller, Gunther. *The Compleat Conductor*. New York: Oxford University Press, 1997.

Talgam, Itay. *The Ignorant Maestro: How Great Leaders Inspire Unpredictable Brilliance.* New York: Penguin Publishing Group, 2015.

Wittry, Diane. *Beyond the Baton: What Every Conductor Needs to Know.* Oxford: Oxford University Press, 2007.

**Conducting Self-Evaluation**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date of lesson: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date evaluation turned in: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Matters of posture (head, shoulders, overall alignment):**

**Unnecessary physical/facial tension:**

**Unnecessary physical movement (feet, upper body, etc.):**

**How does the ensemble sound relate to any of the issues above?**

**Perceptions of your conducting now as opposed to immediately after lesson:**

**Isolated comments, concerns, observations (use back if necessary):**