

MUSC 4850/5850 Applied Conducting

Fall 2015

Wednesdays, 5:30-6:20PM, HUM 331

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http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf

Course Description

"Advanced lessons in instrumental conducting; score reading and analysis; rehearsal techniques and ensemble development; problems in tempo, balance, style, and phrasing; mixed meters and other contemporary problems. Students have the opportunity to conduct ensembles."

Learning Outcomes

In order to pass MUSC 4850/5850 the student must demonstrate:

1. mastery of the basic conducting fundamentals through the conducting of standard ensemble repertoire and by preparation of various scores from the score and contemporary repertoire for band, orchestra, and/or chorus
2. clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures
3. a thorough knowledge of the score from both a musical and pedagogical perspective
4. detailed diagnoses of performances and use effective rehearsal methods to make improvements
5. the ability to apply the various instrumental and vocal techniques in the preparation of and during the rehearsal and develop verbal and non-verbal communication skills
6. the ability to conduct appropriate analyses of score(s) and with this thorough knowledge attempt to "look like the music," make detailed diagnosis of the performance, and use effective rehearsal methods to make improvements
7. the ability to successfully conduct a university ensemble in rehearsal
8. the ability to identify a broad spectrum of conducting styles to derive meaning, value, and significant in the music
9. the ability to articulate understandings in writing and orally

In addition to the requirements listed above graduate students are expected to:

1. demonstrate a higher level of musical literacy and general musicianship than undergraduate students
2. assume a leadership role in class discussions based on his/her professional experience
3. demonstrate a consistently high level of preparation and professionalism befitting a graduate level student

Note that the credit hour policy applies only to lecture courses, not "lab" courses such as lessons, ensembles, keyboard skills, or aural skills.

Course Materials

*Baton

*Lab ensemble scores (assigned in class in early January, **you must purchase an original copy of your lab ensemble score**)

*Scores for in-class discussion/analysis, **you must purchase original copies of these scores as well**

**Egmont Overture, Op. 84*-Ludwig van Beethoven

http://www.amazon.com/gp/offer-listing/0486247899/ref=sr_1_1_twipap_1_olp?ie=UTF8&qid=1439316798&sr=8-1&keywords=beethoven+egmont+overture+score

or

http://www.amazon.com/EGMONT-OVERTURE-STUDY-SCORE-Eulenburg/dp/3795766621/ref=sr_1_2?ie=UTF8&qid=1439316798&sr=8-2&keywords=beethoven+egmont+overture+score

**Short Prelude with Perspectives*-John Caruso

http://www.sheetmusicplus.com/title/short-prelude-with-perspectives-sheet-music/3432427?narrow_by=short+prelude+with+perspectives&withIn=true

**Divertimento for Band*-Vincent Persichetti

<http://www.jwpepper.com/6064646.item#.Vdm2iu1Viko> (Be sure to order FULL score version!)

Supplementary Readings-in library I also HIGHLY recommend that you purchase these books for your personal library!!

- *The Composer's Advocate*-Erich Leinsdorf
- *The Compleat Conductor*-Gunther Schuller
- *Serving Genius*-Thomas Saler
- *The Real Toscanini: Musicians Reveal the Maestro*-Cesare Civetta
- *Guide to Score Study*-Robert Garofolo/Frank Battisti

Course Format

MUSC 4850/5850 will consist of weekly meetings focusing on various aspects of conducting: manual technique, score reading and analysis, error detection, and repertoire. A significant amount of class time will be spent discussing assigned reading material. One of the aims of MUSC 4850/5850 is to help you shape a personal philosophy of conducting through readings by and about leading conductors. You will be graded on the substance of your contribution to the class discussion. Unless prohibited by their teaching jobs, MUSC 4850/5850 students will be required to attend each MUSC 1000 lab ensemble meeting (February 1, February 22, February 29, and March 28, 3:30-4:45PM). **Students who do not conduct the lab ensemble must supply video of themselves conducting their school ensemble on two separate occasions, at least two of which are rehearsals.**

Repeating MUSC 4850/5850

It is possible to take this course multiple times. If a student has been enrolled in MUSC 4850/5850 previously the instructor will make every effort to avoid repeating material (readings or score excerpts). **However, if material is repeated students who have taken the course previously will**

be evaluated not only on their participation/preparation in the current semester, but also on her/his conceptual growth on repeated material from the last time they were enrolled as assessed by the instructor.

Attendance Policy

You are allowed (but not encouraged to take) **one** absence for the semester. With the second absence your semester grade will be lowered by **one full letter**. With the third absence you will receive an **automatic "F"** for the semester. Absences may be excused and not count toward a student's total absences for the semester in **extreme conditions** (serious illness, hospitalization, death in family, auto accident). If a student wishes to have an absence excused she/he must (1) contact the instructor by email **within 48 hours of the absence** and (2) present documentation that justifies the absence **within one week of the absence**. If this procedure is not followed the absence will count toward the student's total absences for the semester. Absences will be considered excused **at the instructor's discretion**. Following the procedures listed above does not guarantee that an absence will be excused. The instructor will notify the student by email within one week of receiving documentation if an absence will be excused or not. Class will begin promptly at 5:30 each Wednesday-**please be punctual!** Students coming to class after the door has been closed will be considered late (no exceptions). Each late arrival will be counted as 1/2 absence, so two late arrivals will be the equivalent of one absence, four late arrivals will be the equivalent of two absences, etc. **Students arriving more than 20 minutes late will be assessed a full absence.**

Semester Grade

Your semester grade will be based on a percentage of points earned over the semester relative to the sum total of actual points. Each lab ensemble performance will be graded on a scale of 0-100 points. You will receive a weekly participation/preparation meeting for each class meeting (0-10 points). Students enrolled for two credits will develop a research paper (0-400 points).

90-100%	A
80-89%	B
70-79%	C
60-69%	D
0-59%	F

MUSC 4850/5850 Analysis Resource Guide Assignment

Please send all work to me as an email attachment (jbleuel@westga.edu). Please submit your work on time! Your grade for analysis/resource guide will be lowered **one full letter** for each deadline missed. With the third missed deadline you will receive an **automatic zero** for the analysis/resource guide portion of the semester grade.

Unit 1: Composer

Write one to two paragraphs on your composer's life and career. Where did she/he study and with whom? Has your composer received awards or commissions? In which genres did your composer write (symphony, concerto, band, choral, orchestral, etc.)? Who has published your composer's music? Has your composer's music been recorded? What are your composer's most well-known works?

Due: Wednesday, January 20, 5:30PM

Unit 2: Composition

Write one to two paragraphs on the score you have chosen. When was it written? When was the premiere performance? Has the work been recorded? If so, by whom? Was your piece the result of a commission? Is it dedicated to anyone? Discuss any other circumstances/events concerning the creation of your score.

Due: Wednesday, January 20, 5:30PM

Unit 3: Historical Perspective

Outline the history of the genre of your score (symphony, concerto, requiem, programmatic music, etc.) and discuss how your score fits into that history. Include major works in the same genre by other composers from all periods, and discuss how the genre has evolved from its earliest form to your piece.

Due: Wednesday, January 27, 5:30PM

Unit 4: Technical Considerations

Discuss all technical issues and challenges in this section. Include significant tonal centers (and any transposition issues that may arise), tempi, whether sections are primarily major, minor, modal, or atonal, and the general characteristics of melodic and thematic material. Discuss instrumental and vocal ranges and note passages that use the extreme ranges of any voice or instrument. Discuss technical requirements and note any passages that contain highly difficult technique due to speed, articulation, or range. Mention any sections that will be a challenge in terms of ensemble playing and balance.

Due: Wednesday, February 10, 5:30PM

Unit 5: Musical Elements

Thematic material, harmony, rhythm, and timbre/orchestration are the elements of focus in Unit 6. Separate each category in the following manner:

Thematic material:

Identify all primary and secondary thematic material in your piece and **provide musical examples** of this material. Is your thematic material major, minor, modal, chromatic, octatonic, atonal, etc.? Does any thematic material recur? If so does it vary at all from the original presentation? How does the thematic material help to provide structural unity in your score? Do themes appear in augmentation, diminution, inversion, etc.? Does your composer use motives based on parts of a

theme or themes? Are themes original music or are they borrowed? If borrowed, what is the original source material?

Harmony:

What are the large tonal centers of your piece? Describe your composer's harmonic vocabulary within each tonal center. How does your composer move from one tonal center to another (what kinds of modulations does she/he use)? Does your composer use harmony to delineate the overall structure of the piece? Is your piece tonal? Does your piece use bitonality or polytonality? **Provide musical examples** of any chord progressions, modulations, etc. that you think would help the reader understand the overall harmonic structure of your piece.

Rhythm:

Identify all rhythmic motives in your piece and **provide musical examples** of these motives. Does any rhythmic material recur? If so does it vary at all from the original presentation? How does the rhythmic material help to provide structural unity in your score? Does your score contain hemiolas, polyrhythms, aleatoric sections, etc.? If so **provide** examples. Do rhythmic motives appear in augmentation, diminution, inversion, etc.? If so **provide** examples. Provide rehearsal suggestions on how to count, teach, and develop rhythmic independence, etc. for a successful performance.

Timbre:

The focus of this area is on the tone color of the composition and how different instruments may be used and orchestrated (woodwind, brass, percussion choirs, soloists, special instruments, etc.). Which instruments or voices present thematic material? What kinds of doublings does your composer use? Does your composer use any unusual doublings to create new tone colors? How does your composer use the percussion section? Does your composer alternate more fully scored sections with more transparent sections? Does your composer use changes in orchestration to help delineate the overall structure of the piece?

Due: Wednesday, March 2, 5:30PM

Unit 6: Form and Structure

This unit is the "reader's Digest" version of Unit 6. Please develop an event by event chronology of your piece or movement using my handout as a model. Be sure to include specific measure numbers, and be as concise as possible (while still being thorough) in your description of the events as they occur in your score.

Due: Wednesday, March 23, 5:30PM

Unit 7: Bibliography

Unit 7 is your bibliography. Please use the Turabian (Chicago) format for this unit.

Wednesday, March 30, 5:30PM

Final version of paper due Wednesday, April 6, 5:30PM

