

Advanced Instrumental Conducting

MUS 395 (Spring 2018)

University of Wisconsin-Stevens Point

Dr. Michael S. Butler

Director of Bands

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Office Hours: By appointment

Class Meeting Time/Location

Monday, Tuesday, Thursday 10:00 – 10:50

Room: NFAC 240

Course Description

This course covers topics related to score study, rehearsal preparation and conducting techniques used on the podium. The class itself will function as an ensemble and each student will be given multiple opportunities to conduct representative works from band and orchestra literature.

Required Texts & Materials

1. Scores (for sale in the music store)
 - a. Georges Bizet – L'arlesienne Suites No. 1 & 2
 - b. Edvard Grieg – Peer Gynt Suites No. 1 & 2
 - c. Gustav Holst – First Suite in E-flat
 - d. Gustav Holst – Second Suite in F
2. Conducting Baton
3. Primary musical instrument

Suggested Reading

1. *The Modern Conductor* by Elizabeth Green
2. *Guide to Score Study for the Wind Band Conductor* by Frank Battisti & Robert Garofalo
3. *On Becoming a Conductor* by Frank Battisti
4. *Casals and the Art of Interpretation* by David Blum

Course Objectives

Upon successful completion of this course, students should be able to:

1. Adequately study an instrumental score in a variety of manners in order to prepare for the successful rehearsal of an instrumental ensemble
2. Effectively convey through gesture a personal interpretation of an instrumental score
3. Demonstrate a synthesis of the knowledge of conducting technique, musical score reading/study, and podium leadership by conducting music with a live ensemble
4. Correctly identify performance errors and provide clear suggestions for improvement.

Assignments and Grading

393 points total

A	366-393	A-	354-365	B+	342-353
B	326-351	B-	315-325	C+	303-314
C	287-302	C-	276-286		

Music Education Students

Music education students must show professional dispositions and proficiency in the skills of this course, which are essential to future success in teaching practice, by earning a grade of B- or better. Music education students who do not demonstrate proficiency will receive a grade of D+ or lower, and will be required to repeat the course in order to student teach.

1. Attendance (10 points)

1-2 absences:	10 points
3-5 absences:	0 points
More than 5 absences:	-10 points
Perfect attendance:	10 point BONUS...20 points total

2. Class participation (20 points)

3. Score Reading Sessions (10 points; 40 points total)

Prepare the assigned movement for each of the four major works.

4. CMP Project/Presentation (30 points)

Each student will select a piece with Dr. Butler's approval and create a Comprehensive Musicianship Project (CMP). Projects should be around 4-5 pages minimum (double spaced). See CMP examples in D2L for reference. Students will present their work in April. Projects should include at least the following categories:

- I. Music Selection/Composer Background
- II. Analysis
- III. Reasons to perform this composition
- IV. The Heart
- V. Introducing the piece
- VI. Outcomes/Strategies/Assessments
 - a. Skill
 - b. Knowledge
 - c. Affective

5. 6 Listening Reflections/6 Responses (10 points each; 120 points total)

Each student should select 6 pieces of varying difficulty and write at least 3-5 sentences about each piece in the D2L forum for that week. Responses should include the composition's educational value, challenges (e.g., circular breathing, excessive range demands, etc.), anything else you feel pertinent, and provide a link for your peers to listen. These reflections are due every other week by Friday night at midnight. During the in-between weeks,

students will respond listen and respond to at least 3 peers' posts with constructive dialogue. Responses will also be due Friday night at midnight.

6. 4 Conducting Reflections (10 points each; 40 points total)

Students are to video record their conducting sessions and write one paragraph (Using D2L) discussing the pros and cons of your performance. What can you do to better facilitate greater ensemble performance traits (i.e., expression, tempo, etc.)?

7. Basic Maps & Information (10 points each; 40 points total)

Submit a basic phrasal and thematic structural map of the assigned movement for the four main conducting sessions. Information about the composer and piece should accompany this map. These are due via email to Dr. Butler the Thursday of score reading sessions.

8. 3 Quizzes (43 points total)

Demonstrate knowledge of instrument transposition and key signatures.

9. Final exam: Analysis of the composition and conducting Symphonic Wind Ensemble (SWE) in one of the following works on Monday, May 8 and Tuesday, May 9. String students will conduct the Orchestra on Monday, May 8. (25 points for analysis, 25 for conducting)

- a. Bizet *L'Arlésienne Suite No. 2* (choose one movement)
- b. Grieg *Peer Gynt Suite No. 1* (choose one movement)
- c. Holst *First Suite in E-Flat* (choose one movement)
- d. Holst *Second Suite in F* (choose one movement)

Attendance Policy

You may miss 2 classes for whatever reason necessary, so save them for illness or trips. (Note: There are NO make-ups for missed in-class conducting sessions. If you are absent for your assigned session, you will be given the opportunity to write a 5-page paper on a topic assigned by Professor Butler). Two tardy days = one absence. Please be on time so not to interrupt any student presentations. *Perfect Attendance* means no absences or tardies.

Electronic Devices

All cell phones and electronic devices should be turned off before entering the classroom.

Students with disabilities

The Americans with Disabilities Act (ADA) is a federal law requiring educational institutions to provide reasonable accommodations for students with disabilities. For more information about UWSP's policies, check here:

<http://www.uwsp.edu/disability/Pages/faculty/lawAndPolicy.aspx>.

If you have a disability and require classroom and/or exam accommodations, please register with the Disability and Assistive Technology Center at the beginning of the course and then contact me. I am happy to help in any way that I can. For more information, please visit the Disability and Assistive Technology Center, located on the 6th floor of the Learning Resource Center (the Library). You can also find more information here:

<http://www.uwsp.edu/disability/Pages/default.aspx>.

Caveat

This syllabus is subject to change at the discretion of the instructor.

Class Schedule

Class 1 January 22	The Art of Interpretation/Transpositions
Class 2 January 23	Practice transpositions & Key Signatures Practice conducting
Class 3 January 25	Practice transpositions/Score study Flourish for Wind Band
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Class 4 January 29	Gustav Holst & First Suite background. Talk through and map out Chaconne. Continued transposition practice
Class 5 January 30	Continued transposition practice with Holst
Class 6 February 1	Key Signature Quiz and score study/score reading
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Class 7 February 5	Beethoven 5 excerpt (7 students)
Class 8 February 6	Beethoven 5 excerpt (7 students)
Class 9 February 8	Transposition Quiz (C/B-flat Instruments) and Rehearsal Techniques
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Class 10 February 12	No class – work on transposition and score reading
Class 11 February 13	No class – work on transposition and score reading
Class 12 February 15	No class – work on transposition and score reading
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“Holst First Suite in E-flat”

Class 13 February 19	Score Reading in MB’s office (prepared & sight-reading) Holst <i>First Suite in E-flat</i> (5 mins per person) (C and B-flat instruments only)
Class 14 February 20	Score Reading in MB’s office (prepared & sight-reading)
Class 15 February 22	Score Reading in MB’s office (prepared & sight-reading) Holst <i>First Suite in E-flat</i> (F and E-flat instruments only) Basic Map of Holst Movement Due via email

Class 16 February 26	Conduct and rehearse <i>First Suite in E-flat</i> (5 students)
Class 17 February 27	Conduct and rehearse <i>First Suite in E-flat</i> (5 students)
Class 18 March 1	Conduct and rehearse <i>First Suite in E-flat</i> (4 students)

“Bizet L’Arlésienne Suite No. 2”

Class 19 March 5	Score Reading in MB’s office (prepared & sight-reading) Bizet <i>L’Arlésienne Suite No. 2</i> (C and B-flat instruments only)
Class 20 March 6	Score Reading in MB’s office (prepared & sight-reading)
Class 20 March 8	Score Reading in MB’s office (prepared & sight-reading) Bizet <i>L’Arlésienne Suite No. 2</i> (A and E-flat instruments only) Basic Map of Bizet Movement Due via email

Class 21 March 12	Conduct and rehearse <i>L’Arlésienne Suite No. 2</i>
Class 22 March 13	Conduct and rehearse <i>L’Arlésienne Suite No. 2</i>
Class 23 March 15	Conduct and rehearse <i>L’Arlésienne Suite No. 2</i>

Class 24 March 19	Transposition Quiz (E-flat and F)/ Frank Ticheli's Postcard Excerpt
Class 25 March 20	Frank Ticheli's Postcard Excerpt
Class 26 March 22	Frank Ticheli's Postcard Excerpt

“Holst Second Suite in F”

Class 27 April 2	Score Reading in MB's office (prepared & sight-reading) Holst <i>Second Suite in F</i> (F and E-flat instruments only)
Class 28 April 3	Score Reading in MB's office (prepared & sight-reading)
Class 29 April 5	Score Reading in MB's office (prepared & sight-reading) Holst <i>Second Suite in F</i> (C and B-flat instruments only) Basic Map of Holst Movement Due via email

Class 30 April 9	Conduct and rehearse <i>Second Suite in F</i>
Class 31 April 10	Conduct and rehearse <i>Second Suite in F</i>
Class 32 April 12	Conduct and rehearse <i>Second Suite in F</i>

“Grieg Peer Gynt Suite No. 1”

Class 33 April 16	Score Reading in MB's office (prepared & sight-reading) Grieg <i>Peer Gynt Suite No. 1</i> (C, B-flat instruments only)
Class 34 April 17	Score Reading in MB's office (prepared & sight-reading)
Class 35 April 19	Score Reading in MB's office (prepared & sight-reading) Grieg <i>Peer Gynt Suite No. 1</i> (A, E, and F instruments only) Basic Map of Grieg Movement Due via email

Class 36 April 23	Conduct and rehearse <i>Peer Gynt Suite No. 1</i>
Class 37 April 24	Conduct and rehearse <i>Peer Gynt Suite No. 1</i>
Class 38 April 26	Conduct and rehearse <i>Peer Gynt Suite No. 1</i>

Class 39 April 30	Student Presentations of Assigned Piece (7 students)
Class 40 May 1	Student Presentations of Assigned Piece (7 students)
Class 41 May 3	Private lessons on final movement selection
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Class 42 May 7	No class. Conduct SWE 1:00 pm/ Orchestra 2:00 pm
Class 43 May 8	No class/ Conduct SWE 1:00 pm
Class 44 May 10	No class/video sent with comments