UNIVERSITY OF SOUTH ALABAMA
Fundamentals of Conducting, Fall 2014

COURSE: Fundamentals of Conducting, MUT 361; TR, 9:30-10:45 a.m., LPAC 1230
INSTRUCTOR: Dr. Greg Gruner
OFFICE: LPAC 1072, 460-6804, ggruner@southalabama.edu; Office Hours: By appt.
REQ’D MATERIALS: Baton, approximately 12-14”. Metronome. Internet access on a computer that can audibly play streamed videos. Smartphone or webcam access that can record video.

COURSE DESCRIPTION
Basic baton technique; simple and complex rhythms; score reading; practical choral and instrumental conducting techniques. This offering is intended as a beginning conducting class for future conductors, music educators, and performers. Prerequisite: MUT 213

DETAILED STATEMENT OF INTENT
The main purpose of this course is to bring students to a satisfactory level of competency with regard to:

1. clear and efficient communication of basic musical ideas through physical gesture.
2. appropriate posture, use of the baton and the open hand.
3. development of the basic conducting patterns and gestures.
4. development of non dominant hand independence.
5. control of tempi and volume.
6. basic non-verbal communication through body and facial expression.
7. career choices through a variety of field experiences and observations.

COURSE REQUIREMENTS

Evaluation*
Your grade will be determined by the following criteria:
1. (48%) Conducting Tests - six conducting exams (8% each) on assigned excerpts.
2. (12%) Written Quizzes - three terminology quizzes on tempo, dynamics, character, instrument/voice names, clefs, and score markings.
3. (9%) Private Lesson - All students must schedule and complete three (3) 20-minute private lessons in conducting with the instructor.
4. (6%) Two Observations - The observations are due as per the class schedule. One observation is to be completed in your area (either instrumental or choral) and one observation in the other area at recommended schools or with approved ensembles.
5. (10%) Preparation and participation in class. This may include brief class conducting etudes/demonstrations, participation in class discussions, and proficient musical performance in our conducting ensemble.
6. (15%) One final exam, conducting.

*Make-up exams and assignments should be prearranged prior to an absence.

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

Attendance
This course is intensive in that it demands practice of physical skills that can only be learned through regular repetition. It is in essence a laboratory experience, and as such, consistent attendance and prepared participation is essential. Each student will conduct and/or perform most days. It is expected that students will be prepared to sing or play any assigned material in addition to conducting that same material. Lack of preparation or delayed completion of assignments will result in a lowered grade.
Only excused absences, such as family emergencies, physical illness, or a school-sponsored trip, will be considered for make-up assignments, quizzes, exams, or late work. These absences must be accompanied by a written document for verification. Without written documentation, LATE WORK WILL NOT BE ACCEPTED.

This syllabus and course calendar is subject to modification. Students will be given adequate notification in writing prior to any changes in course requirements and/or expectations.

### COURSE CALENDAR

**Week 1 (August 19/21)**

**Tuesday:** Introduction to class and conducting. Conductor characteristics. Conductor controlled musical elements. pg. 1-5  
**Thursday:** Posture. Frame. Vertical, horizontal, and sagittal (extended) planes. Open hand position. Ictus. Preparatory beat. pg. 6-20

**Week 2 (August 26/28)**

**Tuesday:** Basic patterns (4). Beat placement. Plane/amplitude/breadth. Pattern size. Releases-internal and external. Class examples: 3.1 and 3.2. pg. 24-37  
**Thursday:** Review 4 pattern. Learn/practice 3.3-“Chester” and 3.4-“Austrian Hymn.”

**Week 3 (September 2/4)**

**Tuesday:** Legato/staccato/marcato articulation. Class examples: 4.1, 4.2-“March Three Oranges,” 4.3-“Hall of the Mountain King.” pg. 38-43  
**Thursday:** Changing tempi. Review tempo terminology. Review 3.3-“Chester” and 3.4-“Austrian Hymn.”

**Week 4 (September 9/11)**

**Tuesday:** Video Evaluation on 3.3 “Chester” and/or 3.4 “Austrian Hymn.”  
**Thursday:** Basic patterns (3,2). Articulations using wrist, forearm, whole arm. Dynamics and character terminology. pg. 49-61, 71

**Week 5 (September 16/18)**

**Tuesday & Thursday:** Class examples: 6.1; Learn/practice: 6.3- “Hornpipe (3),” 6.4 “My Country Tis of Thee (3).”

**Week 6 (September 23/25)**

**Tuesday & Thursday:** Learn/practice 6.2- “Symphony #7, Mvt. 2 (2)” Beethoven & 6.5 “Ode to Joy (2).”

**Week 7 (September 30, October 2)**

**Tuesday:** Quiz – dynamics and terms indicating a fixed tempo. Review 6.3- “Hornpipe” Handel.  
**Thursday:** Baton use, pg. 63-72. Review 6.2- “Symphony #7, Mvt. 2” Beethoven & 6.4- “My Country ‘Tis of Thee.”

**Week 8 (October 7/9)**

**Tuesday:** Fall Break- No class.  
**Thursday:** Brief review of Beethoven “Symphony No. 7” and “My Country Tis of Thee.”  
**Video evaluation of Beethoven “Symphony No. 7” and “My Country Tis of Thee.”**

**Week 9 (October 14/16)**

**Thursday:** Quiz on terms indicating variations of tempo.
Learn/practice 10.3 “Sing We,” 10.4 “Chorale St. Antonii,” and 11.3 “Erlaube mir.”

**Week 10 (October 21/23)**
Tuesday: In-class review of 10.3- “Sing We,” 10.4- “Chorale,” and 11.3 “Erlaube mir.”
Rhythm exercises with gradual dynamic changes, right hand. Functions of left hand: mirroring, dynamics, independence of left hand, sustaining gestures, coordinating left and right hands.
p. 119-150
Thursday: **Video evaluation of 10.3- “Sing We,” 10.4- “Chorale,” and 11.3- “Erlaube mir.”**

**Week 11 (October 28/30)**
Tuesday: Score study and markings. Review left hand gestures.
Learn/practice – 17.2 “O Beautiful” and 17.3 “Break Forth.”
Thursday: In-class review of 17.2 “O Beautiful” and 17.3 “Break Forth.”

**Week 12 (November 4/6)**
Tuesday: In-class review of 17.2- “O Beautiful,” 17.3- “Break Forth.”
**Quiz on character, accent, articulation, connecting terminology and instrument/voice names.**
Subdivisions, cues, clefs (alto/tenor). p. 155-166

**Week 13 (November 11/13)**
Thursday: **Video evaluation of 20.1- “Surely He Hath Borne.”**

**Week 14 (November 18/20)**
Tuesday: Fermati-24.4- “SSB”. Compound meters (6,9,12). p. 179-192. Learn/practice 24.5- “Silent Night(6).”

**Week 15 (November 25/27)**
Tuesday: No Class. Dr. Gruner at NASM.
Thursday: No Class. Thanksgiving break.

**Week 16 (December 2/4)**

**Finals Week**
Conducting Final Exam-Thursday, December 11, 10:30-12:30.
Final Exam-Required “Handsome Butcher.” Choose two from the following: “Sing We,” 10.4 “Chorale St. Antonii,” 11.3 “Erlaube mir,” 17.2 “O Beautiful,” 17.3 “Break Forth,” and 20.1- “Surely He Hath Borne.”
Last day to drop this course is October 24.
University of South Alabama Policies

Students with Disabilities
In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. The Office of Special Student Services (OSSS) will certify a disability and advise faculty members of reasonable accommodations. If you have a specific disability that qualifies you for academic accommodations, please notify me and provide certification from the Office of Special Student Services. The Office of Special Student Services is located at 5828 Old Shell Road at Jaguar Drive, 251-460-7212.

Academic Disruption Policy
The University of South Alabama’s policy regarding Academic Disruption is found in The Lowdown, the student handbook:
http://www.southalabama.edu/lowdown/academicdisruption.shtml
Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment.

Student Academic Conduct Policy
The University of South Alabama’s policy regarding Student Academic Conduct Policy is found in The Lowdown, the student handbook:
http://www.southalabama.edu/lowdown/academicmisconductpolicy.shtml
The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained. The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.

Changes in Course Requirements
Not all classes progress at the same rate. Thus, course requirements might have to be modified as circumstances dictate. You will be given written notice if the course requirements need to be changed.

Hearing and Musculoskeletal Health and Injury Prevention
Hearing and musculoskeletal health, as well as injury prevention, is important for everyone, but especially for student musicians. If you have concerns regarding your hearing or musculoskeletal health or for injury prevention, please discuss your concerns with your applied professor, area coordinator, ensemble director, or department chair. More information on hearing health can be found at:
http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health
http://nasm.arts-accredit.org/site/docs/PAMA_NASM_Advisories/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf
or, University of South Alabama Speech Pathology and Audiology Department at:
http://www.southalabama.edu/alliedhealth/speechandhearing/contactus.html
or, University of South Alabama Department of Music at:
http://www.southalabama.edu/music
More information on musculoskeletal health and injury prevention can be obtained from your applied professor or the University of South Alabama Physical Therapy Department at:
http://www.southalabama.edu/alliedhealth/pt/contactus.html

Maintenance of Hearing Health
If you have concerns regarding your hearing health, please discuss with your ensemble director or the department chair. Ear plugs are available from your ensemble director or in the Music Office, LPAC 1072 should you require them for rehearsals or performances. Anyone playing or sitting near percussion instruments during rehearsals or performances are especially encouraged to use the earplugs.