



**FUNDAMENTALS OF CONDUCTING  
MUAG 3800, SECTION 003  
SPRING, 2018**

**Instructor** Dr. Clay Couturiaux, Assistant Director of Orchestral Studies

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**Course Content:**

The Fundamentals of Conducting course is designed for the development of a professional conducting approach. The course will cover beginning and intermediate conducting techniques, score analysis and preparation, development of visual and aural skills, and transposition skills.

**Required materials:**

- (1) Fundamentals of Conducting workbook. [Provided by instructor.]
- (2) Baton.
- (3) Primary instrument.
- (4) SD card (8 GB minimum).

**Course Purpose:**

This course partially fulfills requirements undergraduate degrees for music majors.

**Expected Outcomes:**

Students will have made significant improvements in knowledge and ability in the following areas:

1. Physical technique of conducting.
2. Score study and analysis.
3. Orchestral transpositions.
4. Aural skills.

**Course Requirements and expectations:**

This is a *skills based course*, so regular attendance is essential. (See specifics regarding class attendance on page 2.) Regular and thorough preparation for class is also required; this means *thorough* preparation of class conducting materials before each class session as well as practice of individual parts *before* each class session.

**Course Times and Location:**

M W F; 9:00am – 9:50am; College of Music Room 232

**Final Written Exam:**

Wednesday, May 9, 2018

**Grading: Conducting work in class (cumulative) 40%; weekly terms quizzes (cumulative) 10%; exams (other than final, cumulative) 20%; Final (written) exam 10%; Final (conducting exam/jury) 10%; Rehearsal and Concert reports 10%.**

## PREREQUISITES

Junior (or higher) in good standing.  
Successful completion of MUTH 2500/2510

## COURSE REQUIREMENTS

**Attendance** Attendance is expected for all scheduled classes. The nature of the course requires active participation and interaction among all class members at all times. Absences will result in a lowering of the final grade as follows:

Sections that meet THREE times per week:

- 2 no affect
- 3 reduction of 1 letter grade
- 4 reduction of 2 letter grades
- 5 reduction of 3 letter grades
- 6(+) grade of WF if withdrawal is requested, or final grade of F

\*Each tardy will be counted as ½ an absence

Sections that meet TWO times per week:

- 1 no affect
- 2 reduction of 1 letter grade
- 3 reduction of 2 letter grades
- 4 reduction of 3 letter grades
- 5(+) grade of WF if withdrawal is requested, or final grade of F

\*Each tardy will be counted as ½ an absence

## Conducting Assignments

Weekly conducting assignments will be given and graded. Each student will be expected to conduct the assigned musical excerpts in class with the class members as the ensemble. Absence from class on a pre-assigned conducting assignment will result in the student being passed over for that conducting sequence, with a grade of zero or no credit. The instructor, in advance of the absence, may approve exceptions. The opportunity to make up a missed conducting assignment will be at the discretion of the instructor and will be rare.

## Rehearsal Observations

Each student is required to submit four rehearsal observations, each reflecting thirty minutes spent in a university or professional (conducted) ensemble rehearsal. The student must be an observer and not a member of the ensemble. The reports must represent at least *three different performing mediums* (choral, major jazz ensemble, orchestral, or winds) as well as *four different conductors*.

All reports must be typed – double spaced, 12-point Times New Roman font, and all margins 1 inch. The length must be a minimum of one page and a maximum of two pages. Failure to complete this requirement will result in the reduction of the final grade by one letter grade. For full credit, the assignments must be turned in during class on the dates found on page 4.

Electronic submissions are not accepted. Correct spelling and the use of the English language is expected. In your observation, consider the following:

1. Baton (or hand) technique
  - Is it clear/understandable?
  - Is it effective musically?
  - Is it visible?
2. Verbalizations
  - Does the conductor talk too much?
  - Do the performers respond well to the conductor's instructions?
  - Was the conductor professional in his/her comments?
3. Rehearsal technique
  - Is there a plan to the rehearsal?
  - Is the ensemble's interest focused on the music?
  - Is there an opportunity to relax in rehearsal?
  - What was accomplished during the rehearsal?

4. Musicality

Does the conductor insist upon dynamics, accents, phrasing, and rhythmic exactitude?  
Were the balances correct, solo lines brought out, and/or supporting lines appropriate?  
Were intonation discrepancies addressed?  
Did the conductor insist on the correct style of each work?

**Concert Observations**

Each student is required to submit two concert observations of conducted performances. The student must observe from the audience and may not be a performer during any portion of the concert. The reports must represent two different performing mediums (choral, major jazz ensemble, orchestral, or winds) as well as different conductors.

All reports must be typed – double spaced, 12-point Times New Roman font, and all margins 1 inch. The length must be a minimum of one page and a maximum of two pages. Failure to complete this requirement will result in the reduction of the final grade by one letter grade. For full credit, the assignment including a program of the concert must be turned in during class on the dates found on page 4.

Electronic submissions are not accepted. Correct spelling and the use of the English language is expected. In your observation, consider the following:

1. Stage Presence

How does the conductor enter the stage?  
How does the conductor acknowledge the audience and the performers?  
What does the conductor do between movements of a multi-movement work?  
How does the conductor acknowledge soloists or featured sections?  
How does the conductor acknowledge the entire ensemble?  
How does the conductor exit the stage?

2. Baton (or hand) technique

Is it clear/understandable?  
Is it effective musically?  
Is it visible?

3. Musicality

In what ways does the conductor enable the musical performance? (mechanics, musicianship, etc.)  
How does the conductor visibly communicate style and musicianship to the ensemble?  
Other general observations.

## SCHEDULE OF CLASSES

January	17	•Course and syllabus overview; anatomy of the beat; basic concepts of use of gravity, acceleration/deceleration; conducting areas/planes; five basic conducting patterns; discussion of the “four hinges”; basics of transpositions
	19	•Anatomy of the beat; basic concepts of use of gravity, acceleration/deceleration; conducting areas/planes; five basic conducting patterns; discussion of the “four hinges”; basics of transpositions
	22	•Anatomy of the beat; basic concepts of use of gravity, acceleration/deceleration; conducting areas/planes; five basic conducting patterns; discussion of the “four hinges”; basics of transpositions
	24	•Time beating in 2, 3, & 4; preparatory gestures and cut-off’s. [excerpts 1, 1.5, 2, 2.5, 3, 4, & 4.5]
	26	•Time beating in 2, 3, & 4; preparatory gestures and cut-off’s. [excerpts 1, 1.5, 2, 2.5, 3, 4, & 4.5]
		•Rehearsal Observation #1 Due
	29	•Terms Quiz #1
		•Time beating in 2, 3, & 4; preparatory gestures and cut-off’s. [excerpts 1, 1.5, 2, 2.5, 3, 4, & 4.5]
	31	•Time beating in 2, 3, & 4; preparatory gestures and cut-off’s. [excerpts 1, 1.5, 2, 2.5, 3, 4, & 4.5]
February	2	•Time beating in 1; more sophisticated preparatory gestures; passive vs active gestures. [excerpts 5, 6, & 7]
	5	•Terms Quiz #2
		•Time beating in 1; more sophisticated preparatory gestures; passive vs active gestures. [excerpts 5, 6, & 7]
	7	•Time beating in 1; more sophisticated preparatory gestures; passive vs active gestures. [excerpts 5, 6, & 7]
	9	•Written Exam #1 -- Basic conducting concepts; transpositions; terms, all concepts discussed to this point.
	12	•Time beating in 1; more sophisticated preparatory gestures; passive vs active gestures. [excerpts 5, 6, & 7]
		•Rehearsal Observation #2 Due
	14	•Separation of hands exercises.
	16	No Class [TMEA]
	19	•Conducting in divided patterns; more sophisticated conducting using passive vs active gestures; cues. [excerpts 8, 9, 10, 11, 12, & 13]
	21	•Conducting in divided patterns; more sophisticated conducting using passive vs active gestures; cues. [excerpts 8, 9, 10, 11, 12, & 13]
	23	•Terms Quiz #3
		•Conducting in divided patterns; more sophisticated conducting using passive vs active gestures; cues. [excerpts 8, 9, 10, 11, 12, & 13]
	26	•Conducting in divided patterns; more sophisticated conducting using passive vs active gestures; cues. [excerpts 8, 9, 10, 11, 12, & 13]
	28	•Fermatas [excerpts 14, 15, 16, & 17]
March		•Concert Observation #1 Due
	2	•Terms Quiz #4
		•Fermatas [excerpts 14, 15, 16, & 17]
	5	•Fermatas [excerpts 14, 15, 16, & 17]
	7	•Fermatas [excerpts 14, 15, 16, & 17]
	9	No Class
	19	•Baton grip and use.
		•Irregular time signatures. [excerpts 18, 19, 20, & 20.5]
	21	•Irregular time signatures. [excerpts 18, 19, 20, & 20.5]
	23	•Written Exam #2 – Concepts re expressive gestures, cueing, and separation of hands, transpositions, plus all material from Exam #1.
April		•Score study discussion.
	26	•Irregular time signatures. [excerpts 18, 19, 20, & 20.5]
	28	•Irregular time signatures. [excerpts 18, 19, 20, & 20.5]
	30	•More sophisticated style gestures (staccato/legato/sostenuto/gesture of syncopation), baton grip and use. [excerpts 21, 22, & 23]
		•Rehearsal Observation #3 Due
	2	•Terms Quiz #5
		•More sophisticated style gestures (staccato/legato/sostenuto/gesture of syncopation), baton grip and use. [excerpts 21, 22, & 23]
	4	•More sophisticated style gestures (staccato/legato/sostenuto/gesture of syncopation), baton grip and use. [excerpts 21, 22, & 23]
	6	•More sophisticated style gestures (staccato/legato/sostenuto/gesture of syncopation), baton grip and use. [excerpts 21, 22, & 23]
	9	•Further work in style gestures, cueing (RH and LH), score study, etc.
	11	•Tempo changes, changes of texture, and cueing. [excerpt 24]
	13	•Tempo changes, changes of texture, and cueing. [excerpt 24]

	16	•Terms Quiz #6
		•Tempo changes, changes of texture, and cueing. [excerpt 24]
	18	•Tempo changes, changes of texture, and cueing. [excerpt 24]
		•Rehearsal Observation #4 Due
	20	•Review for Final Written Exam and Final Conducting Exam
	23	•Final Conducting Exam
	25	•Final Conducting Exam
		•Concert Observation #2 Due
	27	•TBA
	30	•TBA
May	2	•TBA

### **ACADEMIC INTEGRITY**

LINK: <http://facultysuccess.unt.edu/academic-integrity>

### **STUDENT BEHAVIOR**

Link: <https://deanofstudents.unt.edu/conduct>

### **ACCESS TO INFORMATION – EAGLE CONNECT**

LINK: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

### **ODA STATEMENT**

LINK: [disability.unt.edu](http://disability.unt.edu). (Phone: (940) 565-4323)

### **2017-2018 Semester Academic Schedule (with Add/Drop Dates)**

Link: <http://catalog.unt.edu/content.php?catoid=17&navoid=1737>

### **Academic Calendar at a Glance, 2017-2018**

Link: <https://www.unt.edu/catalogs/2017-18/calendar>

### **Final Exam Schedule**

Link: <http://registrar.unt.edu/exams/final-exam-schedule/fall>

### **FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS**

LINK: <http://financialaid.unt.edu/sap>

### **RETENTION OF STUDENT RECORDS**

Link: <http://ferpa.unt.edu/>

### **RESPONDING TO STUDENTS IN DISTRESS: UNT CARE TEAM**

Link: <http://studentaffairs.unt.edu/care>