



ORCHESTRAL CONDUCTING
MUAG 3870.002
SPRING, 2020

Instructor:

Dr. Clay Couturiaux, Assistant Director of Orchestral Studies
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Murchison Performing Arts Center, Room 137
940-565-3732 (office)

Office Hours:

by appointment

Textbook:

No textbook. Certain score copies may be provided by instructor; you are welcome to purchase your own scores – consult instructor for advice on editions. Most public domain scores may be downloaded online at: http://imslp.org/wiki/Main_Page

Materials:

- Baton
- Scores and parts
- Your Instrument

Course Description:

This course is designed for the development of a professional conducting approach and will include instruction on orchestral conducting techniques and pedagogy, score analysis and preparation, development of visual/aural discrimination skills, transposition skills, the role of the conductor in historical perspective, and a review of basic musicianship.

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 repertoire.
4. Knowledge of orchestral instruments and mainstream audition excerpts.
5. Rehearsal technique.

Methods for Assessing the Expected Outcomes:

1. Instructor's assessment of improvement in physical technique of conducting.
2. Instructor's assessment of improvement in accompanying and other related techniques.
3. Instructor's assessment of the student's score study.
4. Instructor's assessment of improvement and knowledge of orchestral instruments and other related issues.

Course Requirements:

Conducting:

Students will receive a grade each time they conduct from the podium. The major portion of the grade will pertain to how well the student knows the score. Each student will be expected to conduct the assigned musical excerpt 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.

Repertoire

Bach Air

Beethoven Symphony No. 1 in C Major, Op. 21 [4th mvt. excerpt]

Mendelssohn Symphony No. 4 in A Major, Op. 90 "Italian"

Rimsky-Korsakov Scheherazade, Op. 35

Attendance and Class Participation:

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:

2	no change
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

Written and Reading Assignments:

Students must acquire a 3-ring binder for scores as well as accumulated written and reading assignments. Written assignments are to be turned in on white 8½ x 11 paper, typewritten, with three-hole punches for binder.

READING ASSIGNMENTS:

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

The Rise of Conducting – [Reading Quiz #1]

The Central European Tradition – [Reading Quiz #2]

The French Tradition – [Reading Quiz #3]

The Italian Tradition – [Reading Quiz #4]

The American Tradition – [Reading Quiz #5]

The English Tradition – [Reading Quiz #6]

The Russian Tradition – [Reading Quiz #7]

WRITTEN ASSIGNMENTS:

Rehearsal Observations

Each student is required to submit two rehearsal observations, each reflecting forty-five minutes spent in a university or professional (conducted) orchestra rehearsal. 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.

For each rehearsal observation, isolate one rehearsal technique used by the conductor and give the following information: (1) Description of the technique used; (2) Problem the technique was intended to solve or improve; (3) Name of work being rehearsed and location within the piece where the technique was used; (4) Your observation of the success of using the particular technique.

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. Musicity
 - 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?

Grading:

Attendance; In-Class Conducting Experience

40%

Reading Assignments

25%

Written Assignments

10%

Final Conducting Exam with UNT Concert Orchestra (**Friday, April 17; 12:15-2:05pm**)

25%

ACADEMIC INTEGRITY

LINK: https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf

STUDENT BEHAVIOR

LINK: Student Code of Conduct - <https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

LINK: eagleconnect.unt.edu/

ODA STATEMENT

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

UNT Policy Statement on Diversity

LINK: https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_.18_0.pdf

2019-2020 Semester Academic Schedule (with Add/Drop Dates)

LINK: <https://registrar.unt.edu/registration/fall-registration-guide>

Academic Calendar at a Glance, 2019-2020

LINK: <https://www.unt.edu/catalogs/2019-20/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/>

COUNSELING AND TESTING

LINK: <http://studentaffairs.unt.edu/counseling-and-testing-services>

ADD/DROP POLICY

LINK: <https://registrar.unt.edu/registration/fall-registration-guide>

SCHEDULE OF CLASSES

WEEK 1 [1/13]

Course and syllabus overview; anatomy of the beat; basic concepts of use of gravity, acceleration/deceleration; basics of transpositions; Conducting Assignment – Bach & Beethoven excerpts

WEEK 2 [1/20]

No Class on Monday

Reading Quiz #1 [Wednesday]

Conducting Assignment – Bach & Beethoven excerpts

WEEK 3 [1/27]

Conducting Assignment – Mendelssohn

WEEK 4 [2/3]

Reading Quiz #2 [Monday]

Conducting Assignment – Mendelssohn

WEEK 5 [2/10]

Conducting Assignment – Mendelssohn

WEEK 6 [2/17]

Reading Quiz #3 [Monday]

Conducting Assignment – Mendelssohn

Rehearsal Observation #1 due Fri, Feb 21.

WEEK 7 [2/24]

Reading Quiz #4 [Monday]

Conducting Assignment – Mendelssohn

WEEK 8 [3/2]

Mid-Term Conducting Exam with UNT Concert Orchestra [Mon, March 2; Wed, March 4]

Note: Fri, 3/6 is Day Off

WEEK 9 [3/16]

Reading Quiz #5 [Monday]

Conducting Assignment – Rimsky-Korsakov

WEEK 10 [3/23]

Conducting Assignment – Rimsky-Korsakov

WEEK 11 [3/30]

Reading Quiz #6 [Monday]

Conducting Assignment – Rimsky-Korsakov

Rehearsal Observation #2 due Fri, April 3.

WEEK 12 [4/6]

Conducting Assignment – Rimsky-Korsakov

WEEK 13 [4/13]

Reading Quiz #7 [Monday]

Conducting Assignment – Rimsky-Korsakov

Final Conducting Exam with UNT Concert Orchestra [Fri, April 17]

WEEK 14 [4/20]

Review One-On-One Meeting: Final Conducting Exam

Note: Fri, 4/24 is Day Off