

MUS 362B Conducting II - Spring, 2024

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Course Description

Conducting II is the further study of conducting with an emphasis on the art and study of conducting instrumental ensembles. Understanding and utilizing good baton technique, left hand technique, non-verbal communication, leadership, conducting terminology, rehearsal skills, and transpositions and score reading – with an emphasis on full scores, will all be further investigated with the goal of broadening and deepening the students' abilities to lead an instrumental ensemble.

Course Objectives

- Reinforce basic conducting techniques studied in Conducting I
- Develop advanced conducting techniques for a variety of meter, tempi and styles
- Acquire knowledge concerning the terminology necessary for successful conducting
- Further develop physical gestures with the right and left hands, plus a non-verbal repertoire
- Increased knowledge of musical terminology, transposition and score study, particularly with an emphasis on learning to read and use full scores
- Exploring and developing the leadership and rehearsal skills necessary for successful conducting and musical leadership

Course Materials You'll Need to Purchase

- Text: Bailey, Wayne. *Conducting: The Art of Communication* (2nd ed.), Oxford University Press, New York, 2014.
- Instructor-approved Baton

Supplemental Reading

- Text: Green, Elizabeth. *The Modern Conductor* (7th ed.), Pearson, London, 2004.
- Text: Hunsberger, Donald. *The Art of Conducting* (2nd ed.), McGraw-Hill, New York, 1992.

Course Projects

- Students will regularly conduct an ensemble consisting of members of the conducting class
- Students will have the opportunity to conduct the ISU Wind Ensemble in rehearsal at the end of the semester (Monday and Wednesday, April 22 and 24 from 12:10-1:00 pm)
- Class reading assignments for both the Bailey textbook and a variety of pdfs that will be provided throughout the semester
- All conducting will be videotaped and available on CyBox

Attendance

The presence and class participation of each individual is essential for progress individually and collectively. Attendance at all class meetings is mandatory. In all cases, excluding serious illness and unforeseen emergencies, documentation will be required before the absence occurs for it to be considered excused. All requests for excused absences will be submitted in writing directly to me no later than two weeks prior to the requested absence.

For each unexcused absence your grade can drop 5%, reflective of the final grade. Punctuality and professional behavior are essential to your success as a future teacher and conductor. For every two classes you are late (later than 9:10 am), it will equal one absence and your grade will drop 5%. The determination of excused absences and tardies will be at the discretion of the professor. Be on time!

Assignments, quizzes, and written exams will be handed in/administered at the beginning of class on the day the assignment is due. In the case of serious illness and unforeseen emergencies, consideration will be made.

Conducting is also leadership. To be an effective leader, you must be prepared, motivated, dedicated, genuine and dynamic. Remember that every time you are afforded the opportunity to stand on the podium should be highly regarded and should not be time wasted.

Grading Criteria

Conducting exams and rehearsal observations: 25% (there are three exams)

Preparation for Class conducting: 50%

Preparation for Wind Ensemble conducting: 25%

Poor attendance can also negatively affect your grade.

Grading Scale

94-100% = A	90-93% = A-	87-89% = B+	84-86% = B
80-83% = B-	77-79% = C+	74-76% = C	70-73% = C-
67-69% = D+	64-66% = D	60-63% = D-	59 and below = failing

Students with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me before the 10th day of classes. Please request that the Student Disability Resource staff send a SAAR form verifying your disability and specifying the accommodation you will need.

Freedom of Speech Statement

Iowa State University supports and upholds the First Amendment protection of freedom of speech and the principle of academic freedom in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

Learning Outcomes

The students will be able to demonstrate:

- Advanced conducting techniques and patterns for a variety of meter, tempi and styles
- Acquired knowledge concerning the terminology necessary for successful conducting
- Advanced physical gestures with the right and left hands, plus a non-verbal repertoire
- Knowledge of musical terminology, transposition and score study
- Knowledge of the leadership skills necessary for successful conducting and musical leadership

Week I

January 17 Review Syllabus, Conducting and Transposition.
Bailey: Transposition – pp. 155-158
Bailey: Terminology – pp. 167-170
Semester Overview

January 19 Baton Review, Score Study, Transposition and Terminology
Including: Warm Ups, Horizontal vs. vertical, preparatory beats and releases, articulation, dynamics, cues, meters, left hand usage, and HEALTHY conducting (stretches)...

Week II

January 22 Reading: Bailey p. 81 – Establishing and Maintaining a Tempo
January 24 Conduct 5.19, 5.20, 5.21
January 26 Conduct 5.19, 5.20, 5.21

Week III

January 29 Reading: Bailey p. 88 – Tempo Fluctuations (and subdivision)
Conduct: 5.22, 5.23

January 31 Conduct: 5.22, 5.23

February 2 **No Conducting Class – Cyclone Honor Band**
You will need to do two observations on this day (and/or the following day) for Frederick Speck (Gold Band) and James Tallman (Cardinal Band)

Week IV

February 5 Reading: Bailey p. 90 - Prep Beats for Syncopated Entrances
Conduct: 5.25, 5.26

February 7 Conduct: 5.25, 5.26

February 9 Meet Individually

Week V

February 12 Reading Bailey pp. 102-103 – Use of the Left Hand
February 14 Conduct 5.31, 5.32, 5.34, 5.35, 5.37
February 16 Conduct 5.31, 5.32, 5.34, 5.35, 5.37

Week VI

February 19 Conduct 5.31, 5.32, 5.34, 5.35, 5.37
February 21 Conduct 5.31, 5.32, 5.34, 5.35, 5.37
February 23 **Exam 1: All Conducting Readings/Discussion, Score Study, Transposition and Terminology**

Week VII

February 26 Rehearsal Techniques
February 28 Rehearsal Techniques & Score Reading
Bailey: pp. 159-166
March 1 Score Reading

Week VIII

March 4 Full Score – Erickson's *Air for Band*
March 6 *Air for Band*
March 8 Full Score – Swearingen's *Ashford Variations*

Week IX

March 18
March 20
March 22

Review of *Air for Band* and *Ashford Variations*
Conducting Exam 2: Rehearsal Techniques, Scores, and Score Reading
Meet Individually

Week X

March 25
March 27
March 29

Full Score – Zdechlik's *Chorale and Shaker Dance II*
Chorale and Shaker Dance II
Chorale and Shaker Dance II

Week XI

April 1
April 3
April 5

Full Score – Holst's *First Suite in E-flat*
First Suite in E-flat
First Suite in E-flat

Week XII

April 8
April 10
April 12

Full Score – Fillmore's *His Honor*
His Honor
Final Piece - TBA

Week XIII

April 15
April 17
April 19

Final Piece - TBA
Final Piece - TBA
Working with soloists and concert etiquette

Week XIV

April 22
April 24
April 26

Review of conducting selections
CONDUCT WIND ENSEMBLE AT 12:10 PM
Review of conducting selections
CONDUCT WIND ENSEMBLE AT 12:10 PM
Meet Individually

Week XV

April 29
May 1
May 3

Repertoire and where to find it
Conducting Exam 3: Scores and Score Study
Course Wrap Up

Your conducting on April 22/24 is your final exam for the course.