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

- Instructor-approved Baton

Supplemental Reading


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**

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>94-100%</td>
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<td>A-</td>
<td>90-93%</td>
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<td>B+</td>
<td>87-89%</td>
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<td>B</td>
<td>84-86%</td>
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<td>C+</td>
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<td>C</td>
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<td>D</td>
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<td>D-</td>
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**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**: Review of *Air for Band* and *Ashford Variations*
- **March 20**: **Conducting Exam 2: Rehearsal Techniques, Scores, and Score Reading**
- **March 22**: Meet Individually

**Week X**
- **March 25**: Full Score – *Zdechlik's Chorale and Shaker Dance II*
- **March 27**: *Chorale and Shaker Dance II*
- **March 29**: *Chorale and Shaker Dance II*

**Week XI**
- **April 1**: Full Score – Holst's *First Suite in E-flat*
- **April 3**: *First Suite in E-flat*
- **April 5**: *First Suite in E-flat*

**Week XII**
- **April 8**: Full Score – *Fillmore's His Honor*
- **April 10**: *His Honor*
- **April 12**: Final Piece - TBA

**Week XIII**
- **April 15**: Final Piece - TBA
- **April 17**: Final Piece - TBA
- **April 19**: Working with soloists and concert etiquette

**Week XIV**
- **April 22**: Review of conducting selections
  - **CONDUCT WIND ENSEMBLE AT 12:10 PM**
- **April 24**: Review of conducting selections
  - **CONDUCT WIND ENSEMBLE AT 12:10 PM**
- **April 26**: Meet Individually

**Week XV**
- **April 29**: Repertoire and where to find it
- **May 1**: **Conducting Exam 3: Scores and Score Study**
- **May 3**: Course Wrap Up

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