

Instructor: Prof. James E. Barnes
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Office Hours posted on office door
Monday & Wednesday 12:50-1:40 PM; Peter Hall
(Prerequisite: MUS 241.2)

GOALS OF THIS COURSE

To demonstrate through study, practice, and videotaping:

- Control of 2, 3, 4, 5, and 6 patterns and their subdivisions
- Control of conducting basics, including preparations and cut-offs, cueing, fermatas, dynamics, articulations, tempo changes, complex and irregular meters, phrasing, and expressive gestures
- The functional use of the left hand for dynamic control, cueing, and phrasing
- An improvement in score study skills, ear training to evaluate and make corrections within an ensemble, research, style interpretation,

REQUIRED MATERIALS

Text: Phillips, Kenneth H. *Basic Techniques of Conducting*. New York: Oxford University Press, 1997.

Equipment: **a baton (discussed in class #7)**

GRADE DISTRIBUTION

Grades will be based on conducting and reading preparation, class participation (which includes attendance), preparation for the ensemble, the midterm, final, and overall improvement. The grade point distribution is as follows:

Conducting and Reading	13%
Participation	14%
(See Grade Distribution for absences)	
Recording Sessions (7)	35%
Midterm Recording (2)	18%
Final Recording (8 th)	20%

GRADING CRITEREA

Conducting and Reading (13%)

Carefully prepare the music and/or exercises to conduct for the day. You are to treat each conducting opportunity, no matter how brief, as a rehearsal, incorporating the proper conducting preparation, etiquette, form, and technique. Anyone who is not prepared for a class will not conduct that day and will receive no credit for the day.

For every reading assignment, identify three points on a word-processed page to be turned in. Indicate the page, paragraph, and line of each and paraphrase the central theme in a sentence or two. Then, (and most importantly), write a few sentences about your REACTION on this idea (i.e., Do you agree or disagree? Are you confused? Do you need further explanation?). In other words, DO NOT merely paraphrase the text; create a response.

Participation (14%)

Participation is an important part of the grade, as it contains several facets: attendance, class discussion and participation. This class is highly experiential. Much of what you learn in the course happens in the class through discussion and interaction with and observation of others.

Quizzes within the text may be given as part of Participation.

Furthermore, the class members form the conducting ensemble. The ensemble is essential to gaining conducting experience in this class. You will sing and/or play your instruments for each other. Each class member depends on your being there, so there is an ensemble to conduct! Thus, your attendance to every class is essential! Every absence must be cleared with the instructor. **Any unexcused absence will result in dropping a third of a grade (ex. A- to B+).** Excessive absences may result in failing the course.

Class Videotaping (35%); Midterm Recording (18%) and Final Recording (20%)

Nine classes during the semester will be recorded for conducting evaluations and study aids. Each conductor will complete and turn in a post-recording self-evaluation form for instructor grading. Each conductor will also play or sing for the other conductors. After the final recording, each conductor will meet individually with the instructor for a final course evaluation.

Grade Chart

Demonstrably prepared		Inconsistently prepared		Often unprepared		Consistently unprepared	
A:	93-100	B+:	87-89	C+:	77-79	D+:	67-69
A-:	90-92	B:	83-86	C:	73-76	D:	63-66
		B-:	80-82	C-:	70-72	D-:	60-63
						F:	0-59

SCHEDULE

NOTE: Given the text is based on 2 hours per week, the large size of our class, and the time allowed for this course; the following *schedule is subject to change*.

Date	Topic	Read/Prepare for that day
Jan. 15	Introduction; Posture; prep gestures	
Jan. 17	Four pattern; releases	Read Lesson 1-2
Jan. 22	Four pattern; articulation tempo	Read Lesson 3-4
Jan. 24	Recording #1	Read Lesson 5
Jan. 29	3, 2, Daily Dozen; Dynamics	Read Lesson 6
Jan 31	Baton; dynamic changes	Read Lesson 7
Feb. 5	Character terminology	Read Lesson 8
Feb. 7	Recording #2	Read Lesson 9
Feb. 12	One patterns; releases; terms; midterm prep	Read Lesson 10
Feb. 14	pickups; midterm prep	Read Lesson 11
Feb. 19	Recording #3	Read Lesson 12
Feb. 21	Recording #4	Read Lesson 13
Feb. 26	Midterm, Part I & II	Read Lesson 14
Feb. 28	Midterm, Part I & II	
Mar. 3-11 Spring Break NO CLASS		
Mar. 12	LH; circle drill	
Mar. 14	LH gestures; coordinating two hands	Read Lesson 16-17
Mar. 19	LH techniques; repeat markings	Read Lesson 18
Mar. 21	Recording #5	Read Lesson 19
Mar. 26	Subdivision; cues; A and T clefs	Read Lesson 20
Mar. 28	Composer's intent; listener's response	Read Lesson 21
Apr. 2	Off-beat entrances; transpositions	Read Lesson 22-23
Apr. 4	Recording #6	Read Lesson 24-25
Apr. 9 Easter Break NO CLASS		
Apr. 11	Asymmetric/changing meters; fermatas; transpositions	
Apr. 16	Recording #7	Read Lesson 26-27
Apr. 18	Accents; tempo changes; cues	Read Lesson 28-30
Apr. 23	FINAL Recording #8 & meetings	
Apr. 25	FINAL Recording #8 & meetings	